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How did you meet Joris Ivens? Could you describe your professional experience with him?

We met him because Enrico Mattei said to our producer: ‘I want to make a big documentary for Eni and I want the world’s greatest documentary filmmaker.’ Ivens measured it all against himself and he was one of the greatest industrialists, so he wanted the greatest director. At that point, the producer came to us and asked: ‘What should I tell him?’ Having a strong knowledge of film history, we replied: ‘Fla- hery died twenty days ago; there’s Joris Ivens, but he’s a communist, you’ve got to tell Mattei’. Bear in mind that in those days you could never mention the word communist! Having a strong knowledge of film history, we replied: ‘Fla- hery died twenty days ago; there’s Joris Ivens, but he’s a communist, you’ve got to tell Mattei’. Bear in mind that in those days you could never mention the word communist! That was the climate of the time. So Mattei said: ‘Ok, so he’s a communist, but is he good?’ ‘Yes’, ‘Then it doesn’t matter; let him come’!

So Joris Ivens came and had a meeting with us. We really loved his films. We had often organised the screening of his films in Pisa, so we expected someone like him to have something of an air of self-importance – we were very young at the time. Instead we met a man of great warmth and simplic- ity – and I’m not saying this with rhetoric for the person who died, but because that was what he was. He was curi- ous about us, our lives, the bond between Vittorio and me, and we hit it off right away. Among other things, he asked, as a communist (in those days being a communist wasn’t like it is today we didn’t know much about Stalin, for in- stance), to go and speak with the leaders of the Italian Com- munist Party to find out something about this company Eni and this person Mattei and to figure out whether it was worthwhile making the film. He went and they said to him: ‘Absolutely, because Mattei is an interesting character for us too’. So, very happy with this, he began the making and preparation of this film.

I remember he was to be isolated, not exactly in the centre of Rome, but in a hotel near Frascati, so he could work better. We would go there to meet him. I remember Vittorio and I had written something, with Valentino Orsini, who was also a very much involved in this production, and we brought him lots of projects right away – Ivens – who knew if his notes were still around – would take our subjects, our ideas, saying: ‘Yes, indeed, interesting! But now let’s go and make site vis- its.’ And off we went. We travelled around the North, went to Central Italy, and to Sicily, but especially to Crotone (in Basilicata). And so began the script for this documentary film that he wrote with great passion. Ivens would say: ‘This solitude helps me a lot, but I get bored a lot! Why have you left me here? What am I doing up here? It’s useful be- cause it allows me to work, but please come more often! They consider me a legend here, but it’s as though I’ve been “crystallised” in this place’. So we wrote this script together, or rather he wrote it, but only after several meetings and discussions with all of us, where he proved to be very open.
So as well as a professional relationship, you were also friends. One course. I remember my wife had given me a present of a cologne a few years before, because I was newly married – I think it was called Manchester – and then I couldn't buy it. I couldn't buy cologne, because the money I received one morning when I was walking with Ivens along Via Veneto, I saw this cologne in a shop and said 'I haven't got a penny – my wife gave it to me but I've never bought it since'. And the next day he had got the cologne for me. He was thought-ful like that. Mere tokens, of course, but they were kind ges-tures. Ivens was a very generous man. He always thanked Valen-tino's friends in terms of economic organization, he got me a bottle of cologne and said 'This is Joris Ivens's Moviola! I've turned off the Moviola and the editor protested. So Ivens has his Moviola and found this guy who said to him: 'Yeah, just the things when he wasn't there. One morning he arrived at the film and for him personally. So much that he asked us: 'Will you give it to me?' I don't remember any more what you take home, because it's obvious that by working with a director you don't get an answer, because it's obvious that by working with a director you don't even throw the board away – you can also do without it!' Instead, this barrier that had formed between him and you was, coming up to winter – he said to me: 'But I don't have a coat.'

He was a kind person, but he also had his angry moments. One morning, while we were filming in Sicily – because he couldn't come to Rome – he said to me: 'I'm going to talk to you an answer, because it's obvious that by working with a director you don't get an answer, because it's obvious that by working with a director you don't even throw the board away – you can also do without it!' Instead, this barrier that had formed between him and you was, coming up to winter – he said to me: 'But I don't have a coat.'

After so many years, what are the aspects of Ivens's les-sons that Balaguer & trad has kept in mind? 'To make a comment on their films, they showed us what they made. When we were young we did indeed love the world's greatest art films… Let them do their own job! We didn't try to correct them. We didn't even throw the board away – you can also do without it!' Instead, this barrier that had formed between him and you was, coming up to winter – he said to me: 'But I don't have a coat.'

Now, Ivens said so, and also in his cinematic 'truth', it was all true and all false – true and false, but in the right way! And many directors and actors have often said to me: 'Joris, Ivens is a lot of the collaborators, not like the legends they were for us and Vittorio – it made the impression you were speaking with a person who felt...'

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In the past already two men – Vittorio and I could talk to were Antonioni and Joris. Antonioni was president, and the jury included (poet) Ra-fael Alberti, (painter) Balthus, (poet Weygand) Yevgeny Shukshin, (writer) Günter Grass, and then there were us. But none of these personalities – except for Antonioni of course – un-derstood anything about cinema. I remember when they commented on the films, they came out with statements that made it clear that deep down they detested cinema – in those years it was common understanding. Theirs was the cinema of the avant-garde and of the so-called new wave. The focus was lost and the fault, particularly in Italy, lies with the governments we’ve had: because we didn’t like mak-ing movies. We were forced to keep them under the 10 minutes, since they were combined with film projec-tions in theatres; and in 10 minutes any idea is contracted! This is why we made documents that were ‘film tasters’, not theatrical documentaries. Vittorio De Seta, one of the greatest Italian documentary filmmakers, was an exception!

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Edgar Reitz during an interview about Ivens, 19 November 2006, 51

Poetry & Politics Film competition
Joris Ivens integrated poetry and politics in his films. As a means of ensuring this approach and supporting contemporary documentary filmmakers the Foundation will start an on-line film competition called ‘Poetry & Politics’. Once a year a prize of 2,500 euro will be granted to the winner. Criteria are political message and/or ways of production/dissemination and poetry in the film language. The short films will become available on our new website.

Catalogue raisonné
The Foundation has started a long-range project to describe all films, titles and versions in a catalogue raisonné. The reception and an analysis of the films will be part of the research project as well. In fact 20 films were already researched within the framework of the DVD-box. Esther van Ede, student at the University of Utrecht, continued this research project by studying the first home movies of Joris Ivens (1912-1977). Esther made a shot-by-shot analysis of the home movies. A home movie that never had been screened before was discovered. Interesting also is the discovery that the photoshop owned by his father C.A.P. Ivens possessed and sold the film that the Nyg camera right from the moment ICA produced it in 1921. It makes it plausible that Joris Ivens shot his first home movies in Nijmegen with this handheld camera from his father.

The board
As of 2012 the board of the Foundation consists of:

Dr. Paul Kusters, MA (1962, president), studied Film studies at the Radboud University in Nijmegen, worked at the Netherlands Film museum (a.o. a restoration project of nitrate films IJsors Ivens) and the Netherlands Institute for Sound and Vision. Runs an image research agency.

Drs. Marc Dankbaar, MA (1964, secretary), studied law at the Radboud University in Nijmegen, worked for the national trade union (FNV), was a teacher at the Radboud University, at the moment he teaches at the Hanze University Groningen. He is also Chairman of the International Music Meeting.

Dr. Sylvain De Bloekere, PhD (1990), studied Philosophy at the University of Louvain, he is teaching at the University of Hasselt (Belgium). He published books about Nietzsche, Tarkovsky, Ivens and visual culture and visual thinking. Was editor for film magazine Cinemagie. Is chairman of the cultural foundation Men(S)tis.

Cornelis Nooteboom (1942-2013), studied at the University of Leuven, is teaching at the University of Nijmegen (left), studied at the University of Erlangen and Nouvelle Sorbonne III in Paris. Worked in various filmarchives such as the George Eastman House (Rochester, USA), Cinematheque française (Paris), Royal Filmarchive of Belgium (Brussels), Netherlands Institute for Sound and Vision, Municipal Filmmuseum of Luxembourg. She used to be head of the Dusseldorf Filmmuseum (Germany) and published about early cinema and archives. is a board member of Kinoptik, Film Amateurs, Mèmoire d’Europe Inédits.

Dr. Sabine Lenk, PhD (1999, treasurer), studied Film studies in the University of Erlangen and New Sorbonne III in Paris. Worked in various filmarchives such as the George Eastman House (Rochester, USA), USA, Cinematheque française (Paris), Royal Filmarchive of Belgium (Brussels), Netherlands Institute for Sound and Vision, Municipal Filmarchive of Luxembourg. She used to be head of the Dusseldorf Filmmuseum (Germany) and published about early cinema and archives.

The reception and an analysis of the films will be part of the catalogue raisonné project.

Joris Ivens Archives digitised
Last year, the Joris Ivens Archives were digitised again. This had already happened twice before, but this time at a higher resolution and in colour. The BREED Company will continue scanning other collections from our vaults. The files will become available on our new website.

Province of Gelderland
Since 2009 the Foundation has been subsidised by the province of Gelderland in which Nijmegen is situated. The province has again appointed the Foundation as a cultural partner in the framework of her policy plan ‘Gelderland culture’. The province is again appointed the Foundation as a cultural partner in the framework of her policy plan ‘Gelderland culture’. The province is again appointed the Foundation as a cultural partner in the framework of her policy plan ‘Gelderland culture’.

The Unknown Ivens
For five years Joris Ivens collaborated with and was commissioned by the DEFA (Deutsche Aktien-Gesellschaft, the first post-war production company in Germany). For almost ten years he was also involved in the International Leipziger Documentary and Short Film Festival for Cinema and Television. (today: DOK Leipzig). For 35 years he was a corresponding member of the Deutschen Akademie der Künste (German Academy of Arts). His collections and first official archive were established in East-Berlin.

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Joris Ivens Award (Cinema du reel)
For Dieudo Hamadi
How can somebody become a filmmaker in a country without a cinema? On Saturday 31 March the young Congolese filmmaker Dieudo Hamadi received the Joris Ivens Award at the 39th Cinema du réel Filmfestival in the Centre Pompidou, Paris for his documentary film Atalaku. The Joris Ivens Award is meant for debut or second films. Hamadi made his film in Kinshasa, a city of nine million inhabitants, without a cinema however. He filmed the presidential campaign in 2011, which was only the second free election since the
Democratic Republic of the Congo gained independence in 1960. Gaylor, who is penniless (like most of Kinshasa’s nine million inhabitants) and a pastor turns into an atalaku, which also gives the film its force.

Ivens had been preparing a documentary about Atalaku, which breaks with this occasionally immersion in violence, while focusing on the artistic expression of regions hitherto considered marginal. ‘MultipleModernities’ reflects a wide diversity of artistic experience, and features experimental film, photography, the applied arts and architecture. The presentation includes a larger number of women artists, and also puts the spotlight on the artistic expression of regions hitherto considered marginal. ‘MultipleModernities’ is intended to show the modernist ideas spread throughout the world, focusing on the artistic expression of regions hitherto considered marginal. The circuit now incorporates artistic expression that developed in the USA, Latin America, Asia, the Middle East and Africa alongside the different movements in Europe. This greatly enlarged reading of the history of art also sheds fresh light on a number of unjustly-neglected aesthetics and artists. Organized in chronological order from 1905 to 1970, it shows how key modernist ideas spread throughout the world, as world and a wider overview of this period of art.’

Ivens’ Philips Radio (1931) is on show in the part called ‘Construct Revolution’, next to Tatlin, Malévich, Fevner and Huxler. The presentation includes a larger number of women artists, and also puts the spotlight on the artistic expression of regions hitherto considered marginal. ‘MultipleModernities’ reflects a wide diversity of artistic experience, and features experimental film, photography, the applied arts and architecture. The presentation includes a larger number of women artists, and also puts the spotlight on the artistic expression of regions hitherto considered marginal. ‘MultipleModernities’ is intended to show the modernist ideas spread throughout the world, focusing on the artistic expression of regions hitherto considered marginal. The circuit now incorporates artistic expression that developed in the USA, Latin America, Asia, the Middle East and Africa alongside the different movements in Europe. This greatly enlarged reading of the history of art also sheds fresh light on a number of unjustly-neglected aesthetics and artists. Organized in chronological order from 1905 to 1970, it shows how key modernist ideas spread throughout the world, as world and a wider overview of this period of art.’

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During World War II, Jimmy Jones, the son of a Washington, D.C., medical doctor, traveled to Bolivia to negotiate a deal to secure quinine production for the United States. While there, Jimmy befriended a young indigenous couple and a medicine man. He also fell in love with Maria, the ‘Spanish’ daughter of a landowning family, a ‘modern woman’ who promotes progress and education for the native communities. Jimmy’s rival for Maria’s affection is the Nazi Hugo, who conspires against the American by turning his Bolivian friends against him. Just as the indigenous youth is preparing to murder Jimmy, however, he falls ill with malaria. The medicine man’s treatment is ineffective, but the stricken youth’s girlfriend has learned how to prepare quinine from American books and armed with that knowledge she manages to save him.

Throughout 1940s, Joris Ivens pitched a number of variations on this film scenario, produced with the aid of the Academy Award-winning Hollywood screenwriter Donald Ogden Stewart, to several studios as well as to United States and Bolivian government officials. Ivens aspired to become an important player in—and beneficiary of—the ‘Good Neighbor Policy’, which had been launched by President Franklin D. Roosevelt to improve relations and promote a more fruitful exchange between the U.S. and Latin American nations in the aftermath of the Depression and at the onset of World War II. Although indirect pressure continued, the U.S. suspended its practice of military intervention in the region’s internal and external affairs, and a new State Department agency that included a motion picture division was charged with encouraging solidarity across the Americas. Seeking a $1.2 million budget, Ivens proposed a series of films to promote better cultural and economic relations in the two documentary films. Although Alfredo Guevara had asked him to produce a work on the revolution, Ivens instead decided to work with a small crew in order to create a more free-form example of guerrilla warfare and paramilitary filmmaking across the region, and his close collaboration with and admiration for the creators of what would come to be known as the New Latin American Cinema.

Joris Ivens and Revolutionary Film-Making in Cuba
Ivens’ period of intensive involvement with Latin American filmmakers began with an invitation from Alfredo Guevara, who headed up the Cuban Institute for Cinematic Arts and Industry (ICAC), the state-run production company that had been founded shortly after the victory of the revolution. Inspired by the refurbishing of an interior in order to provide a broad-based account of Ivens’ multifaceted goals and frequently clandestine activities during this time period, ranging from his work for the Cuban revolutionary army to his support for guerrilla warfare and paramilitary filmmaking throughout the region, and his close collaboration with and admiration for the creators of what would come to be known as the New Latin American Cinema.

In the decades that followed upon this brief moment of potential Latin America-centered collaboration, Ivens and the U.S. government each underwent transformations which characterized the work as ‘not accusing enough; not enough angry about poverty, or richness’; Ivens continued to advise Cuban filmmakers to foreground their moral stance in lectures he delivered at ICAC on later visits to the island, warning in his inaugural visit of the need to participate in professional development opportunities. In order to satisfy the ‘hunger for learning’ and enable ICAC’s members to ‘make a jump in the quality of their films, Ivens announced that time would be set aside for a new series of finely-focused hands-on workshops and theoretical debates. During his inaugural visit in the fall of 1960, Ivens also shot two documentary films. Although Alfredo Guevara had asked him to produce a work on the revolution, Ivens instead decided to work with a small crew in order to create a more free-form example of guerrilla warfare and paramilitary filmmaking across the region, and his close collaboration with and admiration for the creators of what would come to be known as the New Latin American Cinema.

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The night of his arrival, Ivens delivered a lecture to 300 members of ICAC. It was the first of many times in which he impressed the Cubans with his boundless energy, notwithstanding the fact that he was already into his sixties, and suffered from a severe asthma that was exacerbated by the island’s climate. During his visit, Ivens reviewed rushes and films by a range of Cuban filmmakers, scheduling in special meetings with different categories of ICAC’s staff, such as short film specialists and the newsreel group. The archive includes handwritten notes from some of these sessions, which reveal that Ivens honed in on fundamental technical issues—criticizing, for instance, the lack of variety in camera framing and movement, or in editing styles—as well as on ideological concerns. For example, in his notes regarding the 1959 documentary short ‘Housing’ (‘La vivienda’), which had been directed by the Centro Experimental de Cine (CEC), Ivens characterized the work as ‘not accusing enough; not enough angry about poverty, or richness’; Ivens continued to advise Cuban filmmakers to foreground their moral stance in lectures he delivered at ICAC on later visits to the island, warning in his inaugural visit of the need to participate in professional development opportunities. In order to satisfy the ‘hunger for learning’ and enable ICAC’s members to ‘make a jump in the quality of their films, Ivens announced that time would be set aside for a new series of finely-focused hands-on workshops and theoretical debates. During his inaugural visit in the fall of 1960, Ivens also shot two documentary films. Although Alfredo Guevara had asked him to produce a work on the revolution, Ivens instead decided to work with a small crew in order to create a more free-form example of guerrilla warfare and paramilitary filmmaking across the region, and his close collaboration with and admiration for the creators of what would come to be known as the New Latin American Cinema.

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Joris Ivens and Fidel Castro, 1961 (CUBAN ARCHIVES).

Article on the war correspondent school published in Verde Olivo, August 1962, although the article carefully elides all reference to Ivens. The students are mentioned by name in the text and photos, and their accomplishment is singled out for praise. But there is no information in whatsoever regarding the school’s administration and teachers, and only a ‘general education’ class—with an anonymous instructor—is shown in progress. 

Ivens eventually moved on to work in other countries, and the war correspondent school continued to function under the umbrella of the Cuban Armed Forces (MINFAR). Ivens pupils and those of successive classes covered the Vietnam War, as well as a number of independence struggles and other conflicts in Africa (in Angola, the Congo, and Somalia, for instance), which otherwise would have remained largely undocumented. In his autobiography, Ivens recalls re-encountering in Havana one of his former Cuban students, who was also filming the Vietnamese War, and who told him how the Vietnamese had been amazed when they described with great precision all the battles with home-made ‘Bell and Howell’ mock-ups, and ‘Ivens from both Fraga and Alfredo Guevara that autumn received ICAIC grudgingly released him to travel to Paris in late December 2013 | 18 December 2013 | 18 December 2013 | 18

In the fall of 1960 ‘we all have missed you, but I give myself a special right for missing you, not only because I’ve learned many important things from you (possibly more than you may be conscious of, if you)’ but also ‘cause I’ve won an endearing friendship, a precious thing’—a touching letter which conveys the value of the roundtable event dedicated to Ivens, ‘what better homage can a man receive in his life than to know that something of his peace is a person as valuable to another Ivens’ encounters with a range of Cubans and his experiences on the island during this historically resonant period of the Cold War, the need for specially trained soldiers to handle such eventualities became acutely evident, and Ivens subsequently stepped forward to assist with the initiative, first publishing an anonymous Spanish-language type script titled ‘Cinema, an Arm of the Revolution, at the top of which Ivens has written in French, ‘article by Joris Ivens 1962 Cuba, about the 1st of January’.

The piece was in fact published under the title ‘The Role of Cinema at the Front’ in January of 1962 in Verde Olivo, the weekly news and culture magazine of the armed forces. The final copy is substantially revised to include vivid examples from World War II and Ivens’ personal anecdotes from shooting in China and Indonesia, as well as to cast a more positive spin on the footage that ICAIC had managed to capture during the Bay of Pigs invasion. Both versions underscore a phenomenon which Ivens filmed: that people’s armed struggles may inspire solidarity with those struggles at home and abroad, asserting that ‘in the face of the enemy cinema can be what all other weapons on the national and international front’ both are also clearly designed to persuade officers (likely readers of the piece) that the camera operators among their troops as ‘artists’ indulging in ‘dangerous’ fantasies, but rather to respect, valorize and facilitate their work. At the time, Ivens was a school of the Cuban army. The piece was in fact published under the title ‘The Role of Cinema at the Front’.25

Fidel Castro also asked him to set aside the camera and take up the rifle for the march.25

During this period, Ivens’ involvement with the Cuban army had to be kept completely secret, since in the eyes of the Dutch state it might be construed as an act of treason. The article includes an official request dating from October 1961 that his passport not be stamped at the Cuban airport,34 which was evidently a precaution meant to obscure his precise whereabouts. Similarly, an article about the school published in the late summer of 1962 in Verde Olivo (also filed away in the archive) provides a wealth of information and photographic documentation, but carefully elides all reference to Ivens. The students are mentioned by name in the text and photos, and their accomplishment is singled out for praise. But there is no information in whatsoever regarding the school’s administration and teachers, and only a ‘general education’ class—with an anonymous instructor—is shown in progress. 

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What is not completely clear from the available sources is how, precisely, the significant expenses this project entailed were funded. Although the original films directed was likely picked up part of the bill (Ivens notes that on the island he was provided a villa, a few collaborators, and a ‘little bit of money’) and the subsequent films—in turn, directed by Ivens. The latter measure provided cover for the underdog activities, but was also necessary for economic reasons; more specifically, Ivens was conscious with his energy and advice, but he was not inclined nor could he afford to be entirely oneself, as he had to earn a living through filmmaking.

To exemplify how this process worked ‘on the ground’, Ivens would focus on Venezuela, which is less discussed in the critical literature, but was significant during the era, as it was the most important. In his brief treatment of this facet of Ivens’ career, Schoots asserts that the filmmaker’s ‘coordinating work’ with Latin American filmmakers who studied at DEFA beginning in January 1961.47 Manuel Antonio, apparently provides the first documentation of the experiences of this earliest group of brigade members who studied at DEFA beginning in January 1961.48 Manuel Antonio was sent to the GDR via Mexico City and Havana, where he spent several days in the company of Roque Dalton. Zahlbaum notes that a small committee was working to implement Ivens’ training plans even though the funding was not yet in place; his mention of a ‘Moscow consultation’ also seems to indicate that the largest crowd ever recorded in Venezuela. He concludes the letter by reassuring Ivens that ‘we are ready’ and by noting that the head of the clients had told him that three foreign friends will arrive in January 49.

A recently-published text presenting the testimonial of a Salvadoran militant, presumed to be referred to as ‘Manuel Antonio’, apparently provides the first documentation of the experiences of this earliest group of brigade members who studied at DEFA beginning in January 1961.48 Manuel Antonio was sent to the GDR via Mexico City and Havana, where he spent several days in the company of Roque Dalton. Zahlbaum notes that a small committee was working to implement Ivens’ training plans even though the funding was not yet in place; his mention of a ‘Moscow consultation’ also seems to indicate that the largest crowd ever recorded in Venezuela. He concludes the letter by reassuring Ivens that ‘we are ready’ and by noting that the head of the clients had told him that three foreign friends will arrive in January 49.

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Venezuela and the Berlin-based East German film school and production facility. In his autobiography, however, Ivens explains that part of the project was created in Cuba and continued in Fidel Castro’s and Che Guevara’s mission to spread armed revolution through guerrilla struggle throughout Latin America, a step that he believed himself had come to believe was necessary during his time on the island. The Cuban leaders as well as Ivens viewed film as an important weapon in the revolutionary arsenal, and the documentalist agreed to direct what he terms a ‘semi-clandestine movement’ to create cadres of guerrilla filmmakers.44

Ivens notes that the movement had no legal existence in Cuba, and that he officially was simply working as a consultant for ICAIC.45 In the archival documents as well as in some of the secondary literature a number of participants make reference to the ‘Ivans Ivens Brigade’, or simply to the ‘brigade’, a word that Ivens has also written on the back of at least one of the relevant pieces of correspondence; the term ‘organization’ is also sometimes used.46 Roque Dal ton, the Salvadoran poet, journalist, and revolutionary who introduced Ivens to much of the 1960s in Cuba as a guest of the prestigious Casa de las Americas cultural institution as well as in military training camps, interacted with members of the Ivens Brigade, who were involved in what he characterizes as a ‘vast plan’ to film Latin Americans’ armed liberation struggles.46

Ivens’ autobiography Ivens recounts that he periodically held ‘very discrete’ meetings in Cuba with comrades from different Latin American nations; they would spend hours of discussion about Cuba’s history, making initiatives, with Ivens providing advice for development and expansion, and arranging to supply any necessary materials or equipment, which was normally received through occasional diplomatic missions.47 Although the bookings were not specific dates, these messages must have taken place during his lengthy stays in Cuba from the fall of 1960 until the spring of 1962.48 Ivens personally reviewed the footage shot by brigade members, and he also arranged for would-be filmmakers to travel to Cuba to study at ICAIC.48
Raymundo Gleyzer and Juana dearest friend’. She first met the Dutch filmmaker in Cuba.

For her part, Jordán would come to characterize Ivens as ‘my friend’. She met with Ivens during his visit in order to formulate detailed action plans, which are summarized or referenced, and that is now considered the foundational work

the documentary emphasized the residents’ agency, in a bid to share. But Jordán was also dismayed that neither shot was able to watch it with several friends, he sent a note of praise to Guédez, remarking that it should be entered into a European festival and that it boded well for the future of the group. He later wrote a warmly supportive letter to Jordán as assistant director and Rojas as cinematographer, and that is now considered the foundational work of the group’s members did manage to produce important documentary works. During his visit to Caracas, Jordán asked to see the hillside shantytowns which had been mentioned in Cayetano Ramírez’s texts and which had likely been the subject of conversation with a number of his Venezuelan interlocutors. For his part, Guédez discussed with Ivens his plans for ‘The City that Watches Us’ (‘La ciudad que nos ve’, 1966), a topic of great concern for his friend and collaborator Jean-Pierre Sergent. He later wrote a warmly supportive letter to Jordán, implying that it was still in essence a win for the large cause.

Sergent and Muell were two of the European filmmakers allied with Ivens who incorporated footage shot by Latin American brigade members into their own work. In another documentary from the same period, ‘Camilo Torres’, they used images of the guerrilla-priest’s funeral filmed by Colombian associates. Ivens also enlisted the Venezuelan youth group to produce a film about the American brigade members into their own work. Given the (clearly unintentional) mélange of English and French in the company’s moniker, and Ivens’ characteristic mispronunciation of ‘cinematog-.”

Guédez and Ivens sent numerous telegrams and letters seeking to finalize the notes that he jotted down after his conversation with Catala’s ‘odd and somewhat unstable character’, remarking that ‘he is like all the wealthy men in this country, he invests his money wherever the profits are sure, most are guaran-
ted’. In his reply, Ivens urged Rojas to maintain a cor-

nel documentary directed by Santiago Álvarez Jordán was offered an internship at ICAIC, and ultimately she spent eight months in residence learning about all aspects of film production. Jordán’s stay in Cuba coincided with Ivens’, and when she met with the latter in person, René Depestre, his Haitian collaborator in the war correspondents school, served as the link between them. It was this visit that to save on transportation costs they wait until he has traveled ‘closer to us, as you told me [you would do] in Mexi-

carefully avoiding any direct mention of Cuba and their contacts there. Jordán’s references to the film she plans to shoot on Venezuelan flora—extolling the wealth of trees in her native land—also appear to be cyphers for a more political project, and indeed later in the letter she cannot resist mentioning her surprise at discovering the complex and changing reality of the country upon her return, and her desire to capture it all on film.

Ivens didn’t arrive in Venezuela until the early fall of 1964, stopping over not from Cuba but from Chile, where he had been filming ‘Victory Train’, a hopefully-titled short about Salvador Allende’s ultimately unsuccessful first bid for the presidency. During his visit, Ivens met a range of Venezue-

The archival reveals that Ivens’ efforts to aid that mission were not al-
ways felicitous. An obviously fake letter, dated October 22, 1964, from ‘Educational et Television Films, LTD’ in London, certifying that Mr. Carlos Rebeiro is employed by our company for the purpose of filming items of a technical and cultural nature, and requesting that ‘you give him every possible facility in his work’. was likely completely unusable, given the (clearly unintentional) mélange of English and French in the company’s moniker, and Ivens’ characteristic mispronunciation of Rebeiro’s name. Ivens seemed especially eager to receive images from the oil industry in Venezuela, and his exchanges with Rebeiro and other filmmakers of the group often included inquiries regarding Rojas’ progress on a project they referred to as ‘The Richest People in the World’; the title was evidently meant ironically but it also provided an excellent cover, since slickly-produced petroleum company documentaries such as Assignment Venezuela’ (1961) clearly asserted that the oil fields were...
The make-up of the creative team of ‘Dead Well’ exemplifies the ways in which the brigade members’ networking amplifies the concept of a ‘New Latin American Cinema’ that emerged inside and outside of the region. Rebollo, for example, became the director of the film department at the University of the Andes in Mérida, which he was able to help to develop because of his solidarity with the brigade members’ networking. Similarly, Rebollo invited Ivens to serve on the jury of the Merida Festival, while ivens appeared to have been scathed after engaging in more or less radical forms of military activity. Perhaps the most surprising such case is that of Brazilian filmmaker Soares de Oliveira. Soares, described by his friends as a self-effacing and generous dentistry student from a wealthy family living in a home overlooking Copacabana beach, was the founder of the Fotograma group at the Municipal Theater in Guatemala City, for example) as well as in important cultural initiatives (he directed the Municipal Theater in Guatemala City, for example) as well as in the region with whom the Dutch filmmaker collaborated (in some cases via the brigade), or with whom he shared a friendly and collegial relationship, found themselves in the crucibles of repressive states. One of the earliest examples was Soares’s 1969 film ‘The City that Watches Us’ (‘La ciudad que nos ve’), which was a significant feminist work focusing on women’s mobilization.

As part of the ‘Urgent Cinema’ (‘Cine Urgente’) group, Jordan or – at least in his letter to Ivens from Paris on December 20, 1968, describing the retreat to Havana; it was the first of a series of break- — suggesting that he was struck by the de-...
tortured. An international campaign to free Achugar was successful: he was released after two months and went into exile in Terra, however, later told reporters during his final interview on Ivens’s behalf, written in Stockholm in 1978, explains: ‘I am a refugee in Sweden, the last of my generation. I have no news of my family in Brazil. Do you think that I can go to Holland (or even better Benelux) as I am interested in doing so now, since being studied in Sweden, or studying French or Dutch, I prefer the last two options?’

There is no record in the archive of Ivens’s response to these particular manipulators, nor can we today know what his thoughts and efforts are indeed well documented. Beginning in late December of 1974, Ivens was sent several letters regarding the Chilean filmmaker and critic Joaquín Olalla, who had worked as an assistant director on his 1965 film A Valparaiso. Jaime Falcón, a Chilean exile (as Terra would be), was in Sweden, informed Ivens that Olalla had been shot in the leg during the military coup that had disposed Salvador Allende and brought General Augusto Pinochet to power on September 11, 1973; he had been pursued by the police ever since, and it was imperative that he leave the country. Falcón asked Ivens to write directly to Olof Palme, the Prime Minister of Sweden, as his own letters had gone unanswered, and the Latin American Refugees’ Committee had not yet deemed Ollalla’s case grave enough to prioritize it, dramatically asserting that ‘we believe a word from you will save him.’

By January of 1975, Ivens had written the Swedish leader, beseeching him to aid in rescuing the Chilean critic, whom Ivens describes as ‘a film director of immense talent, who has been under surveillance and harassment for some time now and is known as an honorary collaborator of the Chilean Communist party.’ In that letter, Ivens called and asked for Falcón’s help, mentioning their mutual friend, the French revolutionary theorist and filmmaker Claude Lanzmann, who had been visiting Chile and filming with Cuba’s guerrilla forces in Bolivia.

The archival paper trail ends here, but the historical record registers a successful mailing: Ivens’s letter indeed made it to Sweden, where he resided for over thirty-five years until his death, though sadly he never received the news of Olalla’s survival.

The requests for aid, originating from countries across the entire region, attest to the breadth of Ivens’s involvement in the Latin American countries, and make clear how Ivens continued to be viewed as a trusted and loyal supporter, even beyond the period of his most active collaborations. The archive in fact documents Ivens’s efforts to find the most precise language to summarize the help Ivens had sought to detail over the course of this essay. In the draft version of his reply to a 1972 birthday telegram sent by the ‘Latin American Delegation’ at the Leipzig Film Festival in November of 1971, Ivens debates between different phrasing options in Latin American Spanish, and makes unwavering: ‘As always I stay firmly attached and closely connected with you and your important film work for the national liberation of your country of Latin America.’
The Joris Ivens Archives host a touching birth announcement
from Argentina, which features filmmaker and artist Raymundo
Gleyzer and Joris Ivens and Marceline Lorida. This is the only
source in the archive of the warm relationship between the two.

The Joris Ivens Archives is a project of the Hemispheric Institute of
Performance and Politics. The Hemispheric is a research
organization and cultural forum that brings together
international artists and thinkers to address the violence,
conflict, and war that have torn apart so much of the
Americas. The Institute is driven by a belief that art and
thought can transform public life and the world.

We were always in contact with Joris [but] I couldn’t tell you very much about his life in the archives because...I went to that
with respect to his wife, she loved everything and they were
the only filmmaker couple that is to say, they were like us but
they worked together, they lived together; they did everything
together.

In subsequent meetings, Gleyzer consulted with Ivens re-

The relationship, however, was tragically cut short by Gley-
zer’s 1976 ‘disappearance’ by Argentina’s military regime
which Ivens later noted on the birth announcement envelope:
*I do not have any news, but I hope things are well*. On that occasion we also went to see Joris and Marceline.

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Letter to Joris Ivens

Valparaíso, June 7th, 2013

Dear Joris Ivens,

I am writing you from Valparaíso, Chile. It is June 2013 and it is exactly 40 years ago that you visited this city. It is 6 hours earlier than in Europe. Your afternoon and my morning is my night.

I am writing you because I want to tell you about the condition of this city and this country, 50 years after the release of your film. Actually your film was the reason that I wanted to come here... A Valparaíso had its premiere in 1985, 10 years before the coup took place on September 11th, 1973. That day, the first democratically chosen socialist president of Chile, Salvador Allende, was violently thrown over by Augusto Pinochet.

In... A Valparaíso you show a kaleidoscope of small city stories: the city's history, the daily reality of its inhabitants. You show the dockworkers, the sailors, the bars, traces of other countries, poverty, the wind, the sun. You show the commercial city downtown and the 42 hills that surround it. The voiceover in the movie contemplates: “It was the richest port. It was the goal, the destination. It was often lauded.”

You introduced the city to me through your motion-picture, but I got to know it by strolling through it, photographing it, being submerged in it. I crossed it on foot, by cable car and by minibús. I went up and down and up again.

This city, where Salvador Allende was born as well as Augusto Pinochet.

This city, where today’s reality doesn’t differ that much from the reality you show.

This city, where you spend some months, 50 years ago, and where I am staying now.

Chris Marker wrote the commentary that accompanies the film – he never visited Valparaíso but instead saw the city through your notes and observations. Like you, Marker often traveled and in the fifties he wrote a series of travel books called Petite Planète. “Not a guidebook,” Marker promised, “not a history book, not a propaganda brochure, not travelers’ impressions, but instead equivalent to the conversation we would like to have with someone intelligent and well-versed in the country that interests us.”

He visited Madagascar, Egypt, Poland, Venezuela, Iran, Tahiti, Finland and many other countries. Chile is not present in this series. What would be the result of the two of you were still alive and had been able to make a Petite Planète about Chile, now, in the year 2013?

This year it is 40 years ago the coup took place, 23 years after the end of the dictatorship and a year of national elections. Will the part of Sebastian Piñera – the Bursiluscio of Chiliwin again? Or will the centrist coalition, the parties in power in the period between Pinochet and Piñera, regain power? However it will turn out, the chance that any party will change the ultra neoliberal model introduced by Pinochet is highly unlikely.

One of the most popular travel guides today, Lonely Planet, informs its readers in the Do’s and Don’ts section that the dictatorship is old news: “Discussions should start with a focus on more contemporary issues.” A rather strange comment when you consider that the high inequality rate in today’s Chile is a direct result of the years of the dictatorship. Maybe you had time to read El Mercurio while you were here; this oldest newspaper of the continent still exists. But nowadays, it is one of the two major enterprises that own all the press in Chile leaving the media landscape even less multiform than the last years of the rule of Pinochet. In an El Mercurio dated December 19th, 1987 I found an announce ment by the Municipality of Valparaíso: Which states: “Gracias Presidente! Valparaíso greets her President and the honorable Junta of the government and welcomes the decision to install the National Congress in our city.” On one of my first walks, just a few days after my arrival, I passed the building where the National Congress is seated. In his commentary in... A Valparaíso, Marker imagines how the typical, triangular houses of Valparaíso transform into boats. The National Congress however, seems to do quite the opposite. It is what it wants to portray an image of pow er or a “window to the sea” as the architects put it.

In 1987 Pinochet changed the law in order to move the National Congress from the capital of Santiago to Valparaíso. A new building had to be constructed for this. In February 1988 an appeal was made to all architects of Chile to submit proposals. There were 539 proposals submitted. 539 architects were willing to design the symbol of Pinochet’s power: a new National Congress. Commissioned by Pinochet, built for Pinochet. This all happened the year prior to a national referendum in which the people had to decide to either keep the regime and Pinochet for another 8 years or not. But, oppose to how he imagined his future, history took another turn. In the referendum, 53,51% of the Chilean population said NO to another term of Pinochet rule. This meant that the National Congress in Valparaíso became a platform for the first democratically chosen parliament in 16 years and not Pinochet’s Junta.

In an article published in El Mercurio that day, the 11th of March 1990, the National Congress is compared to a triumphal arch. I can’t help wondering whose triumphs that would be? To me, the National Congress symbolizes the panoptic after shock of the Pinochet regime.

I find myself in a society in which privatization is the standard in education, healthcare, and media. Fortunately there are the students who organize mass-protests and occupy universities. As we speak, the journalists of El Mercurio Valparaíso have been on strike for a month and the copper workers are on strike as well.

As Marker writes in his commentary “the adventure is that the future holds for this city.

Perhaps only the fortune-teller in your movie knows what the future holds for this city.

Greetings from Valparaíso,

Eva

Joris Ivens and contemporary Art

This ‘Letter to Joris Ivens’ was written for a ‘Skype performance’ on June 7, 2013. It was developed for a performance in art space Maschinenhaus, Essen (Germany). Artist Christian Dozuck initiated the event and the book Invisible Cities by Italo Calvino inspired the conceptual framework of the evening.

I read aloud from Valparaíso this letter addressed to Joris Ivens. During the reading I showed several images in front of the webcam. In Germany the audience was given a printout with on one side the text written by Chris Marker for Joris Ivens film... A Valparaíso and on the other side an image of the front of the webcam. People on the streets in Valparaíso participated in this project by answering a questionnaire, buying the printing matter (newspaper ‘El Deformes’) and attending the performance. The film... A Valparaíso has been an important source for the project and fragments from it where printed in the newspaper as well as used during the performance.

© All photos by the artist Eva Osthof
José Venturelli and Joris Ivens: orientations of a nomad friendship.

PATRIA NEGRA Y ROJA

Reconstructing a relationship

Today, thanks to the book ‘José Ivens en Chile’ by Tiziana Panizza, we have an idea how the four visits of Ivens in 1961 affected the film creation of our country, Chile, and by extension, that of Latin America. Nevertheless, his influence with regard to cinema does not exhaust the total network that links Ivens with Chilean culture. Artists such as Pablo Neruda, Roberto Matta or José Venturelli established a relationship of friendship with Ivens, and, in the case of Venturelli, even of collaboration. Venturelli and Ivens met in La Habana, in the year 1961. The Chilean painter had arrived two years previously and had become enthusiastic about the revolution that had just started. In that year, Venturelli inaugurated an exhibition in the National Library of Habana, and painted several works with the Cuban national flag. In 1962, they met again in La Habana Libre as the mural ‘Solidaridad con América Latina’ in the Hotel Habana Libre as well as the mural with a tribute to Camilo Cienfuegos in the Ministry of Health. He also taught in the Graphics experimental workshops in La Habana.

In all of his drawings, Venturelli uses a constant interplay between the line and the smudge, without distinguishing figure and context. This gets a special significance on p. 42, where the bodies melt with the landscape. In the last chapter, Venturelli separates himself from reality and imagines an ending different from the historical facts that have occurred up to that year (1975), projecting what was part of his own ideology. He shows us how the oppressed peoples organize themselves to gain the final victory. This last chapter is preceded by an excerpt from the poem ‘Campanario de España’ (1937) by Miguel Hernández, ‘…despierta… que no es tarde’: Venturelli does not quote the Spanish peasants from the original poem ‘Despierta español que no es tarde’, establishing an analogy between what happened in Spain and Miguel Hernández’s appeal ‘to wake up the Spanish peasants’, and what happened in Chile and its personal appeal to the peasants of the country.

As we have seen, Venturelli has shaped this book as an iconographic summary of his oeuvre, referring to previous work and including images that will transform into precursors of future work. In addition, it has a basic narrative structure, showing the facts that have occurred in Chile. This mix of historical fact and imagination reminds us of Ivens’s strategies and his famous words about his own documentaries: ‘The film screen is not a window through which one looks at the world, it is a world unto itself’.

In Venturelli’s book we cannot identify a single historical fact about Chile in the first two years of dictatorship. This book, then, constructs itself in perfect tune with the documentary surety of Ivens’s work, who made a conscious effort to re-compose historical facts in his documentaries, organizing the imagery evoked by a situation or a place into a narrative structure.

The resemblance between the oeuvre of both artists does not end there. Venturelli has represented his protagonists as a group or class, without portraying or identifying anybody in particular, as Ivens did in most of his films. In addition, the importance of nature, and the geographic context in relation to social conflicts, as they appear in ‘Patria roja y negra’, are recurring elements in Ivens’s films, too. Context and nature appear filled with meaning, like the wind and the mountains in ‘A Tale of the Wind’ (1968), or in ‘…el viento se lo lleva’ (1966), a film that is closer to Venturelli’s work. Both artists attempt to represent mythical characters that embody a social conflict in all its intensity: Both Ivens and Venturelli use nature and the geographic context as protagonists in their work. These have historical relevance, because they permeate a context of industrialization on a global scale. A progression of industrialization executed by one political system or another, which, when implemented, left behind a series of maladjustments that provoked social conflict in different locations on the planet. If we had an opportunity to check Ivens’s body of work as a whole, we would find a global image of these issues.

Finally, Ivens’s introductory text, which is meant to facilitate the understanding of the book, is tailored to the sequence of Venturelli’s drawings, as if it were a series of comments that he was putting into his films while editing. (He usually asked other artists or colleagues, like Hemingway or Chris Marker, to write these texts). ‘Toda una continuidad, toda una continuidad ininterrumpida, toda un collage sorprendente, como el montaje de un buen film’


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Josef Ivens, Il traduttore (The Translator), screenplay, 1964, complete with signature and personal note for Joris Ivens.


José Venturelli, Joris Ivens: An Armed People (1961). These documentary films functioned as film schools for young Cuban filmmakers, because Ivens invited young film students to join his crew. This is how both artists met, as part of a movement of professionals and volunteers from all continents who were ready to support the Cuban revolution. At the same time, Ivens met Salvador Allende in Cuba, who invited him to visit Chile for the first time, in April 1962.

Reconstructing a relationship with regard to cinema does not exhaust the total network that links Ivens with Chilean culture. Artists such as Pablo Neruda, Roberto Matta or José Venturelli established a friendship without borders.

In all of his drawings, Venturelli uses a constant interplay between the line and the smudge, without distinguishing figure and context. This gets a special significance on p. 42, where the bodies melt with the landscape. In the last chapter, Venturelli separates himself from reality and imagines an ending different from the historical facts that have occurred up to that year (1975), projecting what was part of his own ideology. He shows us how the oppressed peoples organize themselves to gain the final victory. This last chapter is preceded by an excerpt from the poem ‘Campanario de España’ (1937) by Miguel Hernández, ‘...despierta… que no es tarde’, establishing an analogy between what happened in Spain and Miguel Hernández’s appeal ‘to wake up the Spanish peasants’, and what happened in Chile and its personal appeal to the peasants of the country.

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While working as an assistant to Siqueiros19, Venturelli had called the 'matanza del 28 de enero' (the January 28 killing). hand among the protesters on the day following what is which had first appeared edited as flyers distributed by Pablo Neruda, we find a series of etchings by Venturelli by whom they were supposed to be distributed. However, these organizations withdrew, with the result that just a few copies were left in Switzerland. Sadly, the re- sulting small edition and the difficulties of distributing this book do not give us insight on how it was received.

**IVENS AND VENTURELLI: OTHER WORKS AND ORIgINTIONS.** The only reference to 'Patria negra y roja' which can be found in the letters of Venturelli and Ivens is in a Thank you note from the painter to Ivens, in regard to the project that 'will have a great importance for the public exposure, distribution and understanding of the image of the Chilean peasant as well', by whom they were supposed to be distributed. However, these organizations withdrew, with the result that just a few copies were left in Switzerland. Sadly, the result- ing small edition and the difficulties of distributing this book do not give us insight on how it was received.


2 Ivens, J. (1964). The camera and I. New York: New York Publishers. p. 298. In this book, Ivens explains that the use of his films for political purposes was a way of showing its full power in those years already. The fact that Ivens leaned on young local students of cinema at the moment of filming had a strong impact on the formation and in the artistic scene of those countries which at this moment were starting to develop a school of cinema, and which in the case of Chile in the aim of the film found its full meaning there.


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Is there another relevance nowadays compared with the seventies, the eighties?

Thomas: That is a good question. I mean the historical inter-

est has greatly increased, considering he continued working up
un til 1989. And I think Une histoire de Vent is an interest-

ing synthesis of his career and gives a kind of roundness to

it that I think is very important. We have reviewed the trajec-

tory of not only documentary, not only filmmaking but also inter-

vention filmmaking, but a kind of passionate parallel cinema that

he embodied through in so many different contexts, so many different

pedagogical contexts. He influenced filmmakers in so many coun-

dies, including Canada, even though he was there only briefly.

So the historical interest had increased when I came back to

the book. Also I think his political relevance is still there.

But now we can think of him politically in terms of

understanding the history of the left. Not that the left is

over I think his kind of left, the old party, the old communist left

type of party is still a kind of study. But obviously in this century

with its popular movements of resistance that are ongoing as we speak…

there is a great deal of relevance politically speaking as well as aethetically in think-

ing about the cinema of commitment, of resistance that he

embodied.

In your dissertation, for the first time, a film scholar

researched and wrote about some major characteristics of

Joris Ivens's films: very flat editing, various modes of
documentary, like the personalized documentary.

What would you describe as the characteristics of Joris’s Images, unique compared with his fellow documentary

filmmakers?

Thomas: In terms of style and aesthetics and form he really did

change from period to period, ab-

sorbed all of the currents of every historical moment that

he was in. For example when cinema direct came along in

the nineteen twenties, he was really a part of it. He said that

all these people with all the fancy new cameras weren’t

swimming towards any objective, they were just splashing around.

And he says just because you have synchronized

sound in a light weight camera doesn’t mean you are ac-

cessing the truth. He was very resistant but as we know he…
after a few experiments in the sixties he came on board with Le temps du vent in Vietnam and produced his own kind of direct cinema together with Marceline Lor-

ie and the French films have a kind of his authorial

stamp and his point of view, his perspective or their per-

spective, was very clear I think that… if we have to define what makes it distinctive, I

would list a dozen things and I don’t know whether I can

but… aside from this interest in politics (I think even though Une histoire de Vent is considered by some to be an ablu-

tion of politics in a certain way, I don’t think it is, I think it is a synthesis of his career, of his political interest and his cultural interest…) aside from his interest in politics I think

that there are many thematic interests that he really ap-

proached better than anyone else: work, daily life, the pro-
duction of the fundamentals of life like water, food. Beyond his thematic interest I think that he retained a lot of the

interest in form, that he first woke into the avant-garde

in Amsterdam in the nineteen twenties. He was really a per-

fectionist around editing and provocative visual and kinetic

editing for example. I think that his sense of the modernist

frame, the very bold and kinetic frame stayed with him until the

very end.

Your other field of interest in research is Third World cinema.

Has this also to do with Joris Ivens?

Thomas: I think that Ivens among European and North American

filmmakers invented the solidarity film and in particular he was extremely prophetic in developing what

we would now call the Third World or post-colonial soli-
darity film. With Indesinencia Calling, a film that is absolutely

unique… from 1960 he basically put in place what younger filmmakers have been doing ever since, fending their visions and their resources to artists, to filmmakers, to people living

in the global south. Whether we are talking about Indone-

sia or China for example. As we spoke about Indonesia and China, even other countries in Africa and Asia who are represented in some of the East German films like Song of the Rivers, Algera and Cameron and India, West Bengal for example. He pursued this for the forty years and a whole new generation that belonged to the New Left in the nineteen sixties followed in his footsteps. I am not saying that the filmmakers of the
global south always followed his initiatives. Though I don’t think that he invented Third World solidarity film before they did necessarily. But he often called documentary the conscience of the cinema and he realized that this was one of the things that European and North American documen-
tary had to do immediately after World War Two and he laid the groundwork for it.

Your latest book is about transgression and sexuality, nations and moving images. A very complex relationship

between mental and physical transgression. is there any relationship with Joris Ivens’s career and films with this theme?

Thomas: Yes and no I was working on Joris Ivens long before I developed my interest in queer cinema. In LGBT cinema, in sexual transgression cinema. Or perhaps not long before:

I was working as a critic for a gay community newspaper as I was writing on Ivens and I suppose I felt that the two

domains were entirely separate. Now I don’t think they are. I think that political cinema, political documentary shares, crosses these boundaries whether we are talking about

class and poverty or whether we are talking about disen-

franchised sexual minorities. I think that the two areas in-

creasingly over the last decades have shared a lot in terms of applying the grid of sexual transgression to Ivens, I think he belonged to an older generation of the left, the old communist left, that considered sexuality perhaps a bour-

gneous concern. The Bolshevics introduced all kinds of sexu-

al and gender reforms in the nineteen twenties and then

under Stalin the Soviet society withdrew those reforms, whether we are talking about abortion or homosexuality or

women’s equality. However I think that much of Ivens’s work after the nineteen forties can be considered protofeminist.

Films like Die Windrose are very important and completely unacknowledged in terms of their development of a femi-

nist point of view before their time. So it is very interesting from that perspective.

Interview:

André Stulpmann

Typoscript: Wilma Roland
Thirty-odd members of the Association of Veteran Film-Makers from the Wars for Independence. Some family members were also in attendance. Khoi Trung Thanh had witnessed the Battle of Dien Bien Phu (1954), most worked on films between 1967 and 1975. Mike Nguyen Thi Xuan Phuong, the Vietnamese interpreter and medic for Josep Ivens and Marceline Loridan’s 1968 film The 17th Parallel, had arranged the event.

laughed at his frightful ignorance: “That was a supersonic plane, when you hear it there is no danger anymore; it’s gone already.” The book even excepts a February 1966 revelation that the pilot had been shot down in the same “hole,” though he was never heard from again.

McCullogh is given by 37mm anti-aircraft fire. “Two of the F-105s made strafing runs on enemy troops who were approaching the downed pilot while the other aircraft continued on its original course, and it finally turns to the children’s education and farewell to the war.”

The Steel Rampart

Says one woman, Truong Thi Khue, as a “heroine” for her contributions to the cause. She eventually gained a degree of respect from the Viet Cong, and even more from the American prisoners of war. McCullogh then made a serious mistake in identifying the author of this chapter as an American photographer. This was a serious error, as the author was, in fact, a Vietnamese photographer named Nguyen Dinh Trung.

McCullogh notes that the author of this chapter was named Nguyen Dinh Trung. He was a well-known photographer in Vietnam, and his works were often used to illustrate articles in magazines and newspapers. McCullogh notes that Trung’s photographs were often used to illustrate articles on the war, and that they were considered to be among the best photographs of the war.

One might suspect Ivens’ hand in overemphasizing the contribution of the Viet Cong to the war, but at less than half the length. Some scenes are a Hanoi-supported film and with local party cadre and militants turned into fish ponds. Both have a cute dog. Instead of leaving the war story as a whole, the film ends with a shot of a uniformed Vietnamese soldier standing in front of a small building.

The Steel Rampart (1967).

The Steel Rampart is a Vietnamese film about the war in Vietnam. It was made by the Vietnamese film director Pham Thanh Manh. The film was shot in the northern province of Lang Son, where the Viet Cong had their headquarters.

The film tells the story of a group of Viet Cong guerrillas who are fighting against the American military. The film is a powerful depiction of the suffering of the Vietnamese people during the war, and it is a testament to the resilience of the Vietnamese people in the face of adversity.

The Steel Rampart is a powerful film that is well worth watching. It is a must-see for anyone interested in the history of Vietnam, or for anyone who wants to understand the suffering of the Vietnamese people during the war.
Xuan Phuong’s inspiring work with Ives led to a new career as a filmmaker for the Ministry of Information and Culture that lasted until 1975, when she opened the Lotus Gallery in Ho Chi Minh City for emerging artists. She achieved all her successes without ever joining the communist party. Her husband, the famous French-Japanese artist Jean-François Girault bestowed Xuan Phuong with the Tit Chévalier de la Légion d’Honneur. The certificate and a frame of ceremony presented by the French govern- ment stand on Pasteur Street in Ho Chi Minh City’s Dis- trict 1.

Nguyen Thi Gai had only ever wanted an education. Her family’s poverty precluded it, requiring her to work at home in the fields and at home so her five younger siblings could attend school. After marriage, the war kept her in the fields. She never became literate. Her husband was reticent about his service—he helped shoot down three U.S. jets, but captured only one pilot, who was later killed by a Vietcong. The guards hopped out of the truck and continued on.

After her release from the Hanoi Hilton, she tried to help other prisoners. She explained her years of isolated captivity to a visiting Vietnamese team. She was able to do nothing for Vietnamese soldiers who in April fell overboard in the Gulf of Finland. She spent the first six years of sleep- ing underground. Recently he has turned to democratic Republic of Vietnam, distributed by Xunhasaba: Hanoi, 1966), 41. prescription and translated by Hendrix student Giang “Gaby” Le. All further quo- nations, and European views on the Vietnam War.” Lecture at the Congress on Eu- raphic Republic of Vietnam, distributed by Sanskratai, Hanoi, 1966), 41.

Jean-François Girault bestowed Xuan Phuong with the title of ceremony photos hang in her small if overabun- dant art gallery on Pasteur Street in Ho Chi Minh City’s Dis- trict 1. Though President Ho Chi Minh did not officially establish the industry 1  Though President Ho Chi Minh did not officially establish the industry during his decree of 25 March 1951. 2  Xuan Phuong with Douglas Fairbanks, Jr., My War, My Country, My Victory, 2006, Arlington.

3  In addition to the general parallels of an earthbound civilian heart population victimized from the air and lighting intruders, the late film has minor voice. Women and men in the film are shown huddling around the bakery window in Fontainebleau; caring for the wounded in both films reveal the same tragic end. 4  Hans Schott, "Trangellamento in the Seventeenth Parallel: Jews and Europeans in the Prisoner of War Camps in Utrecht University, the Netherlands. December 2006, http://www.hanschott.nl/venus/venus.html.

5  In this case the lat/long and the incident re- ported varies widely; for example, would be said to be two enemies, but in fact there were only a few. 6  The chronology is a challenge. A few paragraphs later, Loridan writes, “It is Sunday. She was nursing an injury, and where McCuistion was shot down: “One of the most brutal incidents was the baptism of the Viet Cong, who were particularly in- terested in, according to McCuistion, in U.S. radars, discussing the possibility of changing course to avoid them.” (personal email 16 July 2013). In this case the lat/long and the incident re- ported varies widely; for example, would be said to be two enemies, but in fact there were only a few. 7  Joris Ivens, “Heavens and Earth,” in Jean-François Girault bestowed Xuan Phuong with the title of ceremony photos hang in her small if overabundant art gallery on Pasteur Street in Ho Chi Minh City’s District 1. Though President Ho Chi Minh did not officially establish the industry during his decree of 25 March 1951. 2  Xuan Phuong with Douglas Fairbanks, Jr., My War, My Country, My Victory, 2006, Arlington.

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13  Two of the millenials were wear white uniform; no one else in the film wear such clothes.

20  Three pilots with monosyllabic last names beginning with ‘G’ went missing; few paragraphs later, Loridan is delayed a probably a night or two on her way to Annam. 21  Later, their stories diverged. Referring to Stewart & Pitman or Southwick & Rollins, with discussion of their writings, Loridan writes as if he is arriving with her for the first time. But leaving on 14 May 1968, and the same plane. And on Sunday the 14th, Lt. Cdr. Charles Everett Southwick and And in their lovely home in the Vihn Thuy Commune of Vihn Linh, just up the road from where my brother and I spent our holidays, we met this couple hosted our group to an amazing lunch and a siesta every afternoon. Speaking with us, Thi Ha said that she had been captured and brought to an isolated military area, where the guards occasionally allowed her to see her family. She had been there a year and a half. They were particularly in- terested in, according to McCuistion, in U.S. radars, discussing the possibility of changing course to avoid them. 15  This is north of where McCuistion thought he went down—although he was captured by the North Vietnamese militiamen who in April fell overboard in the Gulf of Finland. 16  Four years after his arrival, doing exercises in his cell by lifting a golf club to help himself be identified—which his fa- ther was able to do. 17  Two of the militiamen wear near-white uniforms; no one else in the film wear such clothes. 18  Loridan is often mistaken for a young woman, but is an experienced designer in her own right. 19  Two of the militiamen wear near-white uniforms; no one else in the film wear such clothes.
Interview with Leonard Retel Helmrich about his latest film Hollandse Nieuwe (Raw Helmrich, 2013)

FEEL WITH YOUR EYES, LOOK WITH YOUR HANDS

You made a film about herring fishing called Hollandse Nieuwe. Were you commissioned to make that film?

Leonard: Yes, it was commissioned by the EO, a Dutch television channel (Evangelische Omroep Amsterdam) and paid for by the herring industry. I found the subject interesting because it fits entirely into the documentary film tradition, such as Grierson’s Drifters, Herman van der Horst’s It is Good to be Shot (Shout the Net) and Joris Ivens’ Branding (Breakers). Grierson filmed the Scottish fishermen during a time of change and that same factor applies to my film. The aim of Drifters was to show that the craft was disappearing and becoming completely mechanised. In my film you can see the fishermen using machines to empty the ocean of fish. After all, the Dutch fished in the fishing area situated right next to the one portrayed in the Drifters.

Joris Ivens situated Branding just as you did, in Katwijk, the Netherlands. In his film he connected unemployment to a love story, the material with the immaterial. That is also a prominent feature in your film. Do you try to get under the skin of others? How do they deal with the world around them influenced by new technologies? Ivens did that too. And when I’m busy filming I try to use my eyes to absorb the empathy for the person to be filmed and then translate it in an orbital movement by means of the camera in my hand. Feeling with eyes and looking with your hands as it were.

The power of your film work lies in the fact that you never stay on the surface. The focus is always on the inside. Ivens thought that as a filmmaker you should be aware that you are a unknowable. As a result, his films are spiritually invested. His sympathies for the fishermen due to the idea of a vanishing craft gave way to mixed feelings when I saw that they had tons of dead fish which they just threw back into the sea. If you have mixed feelings after seeing the film it is because that was felt by you.

Back to the tradition a moment. You belong to the fourth generation of Dutch documentary filmmakers. You developed a new technique with a new viewing experience. Are there other films of which you say that’s what I think about sometimes?

Leonard: No, it is mainly the entire tradition of documentary filmmaking that I think of. And especially Ivens for his courage in making Indonesia Calling! An anti-Dutch film, then. I was also threatened when I was on board the herring boat. “If you report me I’ll kill you,” said the captain. I considered not using the material. I’ll just use it in the film as it is. But I’m not going to report the captain. I hope I’m a little safer after revealing this: I hope they do not come after me.

Do you notice that assignments are easier to come by because of your film legacy?

Leonard: Yes, and that is also thanks to the technique, which is becoming smaller. Only when the camera is no longer a physical thing do we finally have the freedom that film can actually offer. The disappearance of heavy bulky cameras offers that possibility.

BEHIND THE CINEMA SCREEN

The single-shot technique and now the collective-shot technique were both developed further by you. They present an amazing new opportunity for documentary film technique but also for feature films.

Leonard: Yes. Especially the collective-shot technique. I would like to make a feature film in which the actors also handle the camera themselves. And where there is no dividing line between crew and cast. So that it becomes one world. In a recent experiment at the New York University, I used a metronome to solve the difference in rhythm between what actors are doing and what the technical crew is doing. Each actor was given a rhythm, with the rhythm of the metronome. That formula lets you record a long scene in a single shot.

Film technique is making headway through technical innovation. Is the documentary film technique undergoing change too in terms of content?

Leonard: Yes. But people always act. That is one problem that makes the content harder to change. On the other hand, nowadays there are cameras as hanging everywhere and people are either constantly acting, because the camera is a source of inspiration or otherwise just being themselves because they are used to the camera.

Do you notice that assignments are easier to come by because of your success?

Leonard: I get asked regularly anyway, but I only pick the subjects that really excite me. I am now looking at how I can apply 3D to my research and my work at the university. 3D is very much in and there is lots of investment from business and industry. It’s a permanent thing. And I like that because you can take another step forward.

You see opportunities for 3D and documentary?

Leonard: Absolutely. With just a small camera you can already film in 3D. So when you’re talking about the future, you are actually talking about a collective shot by the participants themselves.

Leonard: Yes. And with 3D that’s possible. The point is in fact the camera should not be too large. There is a really tiny camera available now called Iconics. Doctors use them in operations to see where they need to make incisions in 3D.

All of these technical innovations come from aerospaces, the military and healthcare. That’s fascinating, don’t you think?

Leonard: Yes, it can give us that freedom: make use of it!

Do you have any idea where your approach comes from?

Leonard: My father was a great storyteller. I was just seven and I often heard the stories he told about Indonesia, before and during the war and during the Bresipau (Dutch name for violent and chaotic phase of the Indonesian National Revolution after the end of World War II). The funny thing is that he told the same stories to other people but slightly differently each time. The form and content varied in the interaction with the person listening. It’s then that I thought, actually you can tell a story in a hundred different ways and that’s why I enjoy it. Now, it’s very well that it’ll come across differently tomorrow. And who you tell it to is also important. I found that bit very fascinating in itself. But the problem with film is that you capture it and it is then an historical portrait.

Each one of your images is anecdotal. It provokes a layer, a meaning, a story.

Leonard: Yes. An image should consist of several layers. That way it can be interpreted in different ways by the viewer and by me as well. I often do not even know why I want to use a particular image and also at a certain spot. I find that out later on.

Filming intuitively then. Something Joris Ivens did too.

Leonard: Yes. Film academics often teach. You have to focus right away on what actually hangs between shot, and try to make the right focus. People no longer accept manipulation through editing and cutting. We work intuitively then. Something Joris Ivens did too. The funny thing is what the essence of what he wished to present. He then used his intuition in order to make a choice. And personally, it’s there what my relationship is to what he did. My manner of focusing and what I do to see a scene and name its essence and that is exactly what my focus and then I start filming.

You made a film about herring fishing called Hollandse Nieuwe. Were you commissioned to make that film?

Leonard: Yes, if it can give us that freedom: make use of it!
A NEW MUSIC EXPERIMENT ACCOMPANYING RAIN

In 2011, I was given the opportunity to compose film music to Joris Ivens’ Regen (Rain, 1929). This work was part of the grand opening concert for the Studio for Film Music at the Freiburg Musikhochschule, Germany, in 2013. During this concert, Iven's film would be shown five times, firstly as a silent film and then with music by Lou Lichtveld, Hanns Eisler, Ed Hughes and myself. The only practical limitation to my composition being that I utilize the instrumentation already present in the other compositions. I purposefully chose to forgo the use of electronics in this piece as this limitation proved interesting, especially due to the stark contextual dependency of the film.

The beginning of my compositional process was the analysis of the film. I looked at an array of different elements using diverse criteria, such as: movement and direction of movement, how the camera was used (static or in motion, for instance), repeating motives (flowing water, rain drops), the variety of machines (airplanes, cars, trams, bicycles, boots, ships, etc.), whether a multitude of people are to be seen in the picture or not; whether man-made or natural objects are seen; rhythmic events etc.

Through this analysis, I was able to build a multidimensional matrix which, among other things, showed me the variety of machines (airplanes, cars, trams, bicycles, boots, ships, etc.); repeating motives (flowing water, rain drops); movement; how the camera was used (static or in motion, using diverse criteria, such as: movement and direction of movement); indicating a new scene; accentuating an action in the film (window closing, footsteps, raindrops, windshield wipers, an umbrella closing, etc.); as a remnant of the soundtrack; I set up the work as follows so that this ambiguity would be effective: I first developed a tempo matrix of eight notes using a computer program coupled with the length of each element that I analysed. In this way each element “fits” exactly onto this matrix. The natural deviations in tempo were kept to a minimum and each element had its own tempo which varied minimally from the others. A conductor must then conduct with a click track that is synchronized with the film during a live performance.

The result of this concept is as follows: each element is paired with a sustained chord and some elements are also musically accentuated, which I see as an artificial ambient sound. In addition, an alternation is used as a “soundtrack” for an overarching motif. As the film progresses these two layers blend more and more together to an extent that their clear roles at the beginning are at the end more ambiguous. Also, elements of the film that are musically accentuated become increasingly frequent as time passes. For instance, the same cello pizzicato can be heard in the following different contexts: indicating a new scene; accentuating an action in the film (window closing, footsteps, raindrops, windshield wipers, an umbrella closing, etc.); as a remnant of the soundtrack; (I set up the work as follows so that this ambiguity would be effective: I first developed a tempo matrix of eight notes using a computer program coupled with the length of each element that I analysed. In this way each element “fits” exactly onto this matrix. The natural deviations in tempo were kept to a minimum and each element had its own tempo which varied minimally from the others. A conductor must then conduct with a click track that is synchronized with the film during a live performance.)

The first half of the film was composed with this method in mind. In the second half of the film the material is drastically reduced because of the lack of foreseeable rhythmic patterns which occur during an scene change or an action in the film. The number of these coordinated actions are so low that the viewer cannot be sure if such actions are on purpose or not. In a way, the audience member is ‘conditioned through the compositional process of the first half of the film so that he will begin ‘hearing’ rhythmic elements during the later part of the film (for instance, horse hooves or raindrops whose rhythm is coupled to the eighth note matrix but not heard in the music). Through this process, it is my wish that the viewer will hopefully observe new details in the film and the music that they normally would not have

The series is related to his friends and class mates at the secondary school in his birthplace Nijmegen and to one of his juvenile love affairs. We see Joris and his friends in April 1915. Already at an early age Joris loved to be surrounded by girls, like Greet and Anna sitting next to him. Anna van Breda, Boiegel wrote in a letter, dated 4 May 1915: “From certain George Ivens is head over heels in love with me.” The photo of Greet in kimono is quite remarkable: a girl of 15 years with a very self-assured gaze is posing on a couch with kimono. The composition and concept remind us of the paintings and photos of Dutch painter Breitner, 20 years earlier. The photo proofs that young Ivens was aware of art and found some satisfaction in aesthetics. The stamp “George Ivens” and handwritten text “Joris Ivens” proof that Joris choose a nickname generally known by his friends differing from his first name, used by his family and given to him by his parents.

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In the year 1911, 29 years old, already married and had two children. Although he spoke various languages he was not especially equipped for this secretarial function. He wanted to found a union against the wishes of his boss Mr. Colijn. When because of Colijn dismissed Anna on the spot Doorenbos entered the room of the director and shouted ‘Coward!’ before resigning himself. In 1924 Edwin Doorenbos left to the U.S. with a small group of musicians dressed in Dutch traditional costumes, earning money by singing on the road. One of his songs had an autobiographical line: ‘I was passing by no-roaming’. In the early 1900’s this global troubaroud and his wife divorced and Anna continued raising their children on her own. Edwin Doorenbos is best known for acting in Komedie om geld (The Trouble with Money, 1936), a fiction film of German director Max Ophüls. Elsbeth Doorenbos is preparing a book about this grandmother and grandfather of hers.

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GEORGE IVENS

Joris Ivens, Greet in kimono, 1915. Coll EFJI
Elsbeth Doorenbos
Class mates of Joris Ivens, 1915 (do not shoot second from the right)
Although the art of cinematography is being considered the most important art of the 20th century the preservation of film wasn’t taken seriously. Only a few film buffs like Henri Langlois and Georges Franju in France, Iris Barry in the US or Ernest Lindgren in the UK had the vision to acquire, collect and preserve films against the destruction of the film industry itself. In The Netherlands it was Jan de Vaal who managed the national film archive from 1946 until 1988. He started in 1946 with nothing, only an empty cupboard, and created during four decades a film collection of international prestige and importance. For instance the Jean Desmet Collection, which was inscribed in the UNESCO Memory of the World Register. The Ivens Foundation initiated the publication of a book about this Dutch film buff, who safeguarded Dutch film heritage. Mirjam van Kempen-van der Veldt started in 2012 with the writing of this book.

This historical topic? First of all, I just love digging through boxes and boxes of old files and letters. There’s something about the smell of archives that always makes me happy. There are just thousands of stories waiting to be told out there, and all you have to do is find them. During the course of my education I quickly got interested in Dutch film history in general, but it was always the more personal stories that fascinated me the most. The stories of men in small town villages fighting the oppressive power of their church by getting together in a small make-shift cinema, the stories of filmmakers trying to get recognition for their hard work against all odds. When I heard there was an opportunity to write about Jan de Vaal I quickly recognized the potential of the subject. Yes, it is a personal story, but through this story another story can be told: that of the Dutch postwar film culture, a subject that hasn’t really been described thus far.

You state that the Dutch film culture hasn’t really been described like this before. Can you explain what was going on exactly?

The post-war Dutch film culture is defined by a schism between the commercial circuit and what I like to call the alternative circuit. There has not been much research regarding those years, and the research that does exist focuses on the commercial circuit or is simply too fragmentary. My goal is to give a clear insight into this part of history from the fifties and onwards, through the work of Jan de Vaal. After the war, there was an eruption of activities regarding film. These initiatives shared a focus on film as a form of art. Many people got together in different organizations promoting film from their own perspective in the pillarized Netherlands. De Vaal and his Filmmuseum stood at the centre of all of this. He had the films, the connections and the passion and work ethic to bring it all together. I aim to give insight into the most important players and their broad scope of activities, from distribution to education, exhibitions, archiving, screenings, debates and even scientific research.

What are some interesting things you’ve found?

Of course I have discovered numerous hidden plots and schemes, and some little hidden treasures like a short newsreel of Fritz Lang visiting the vaults of the Filmmuseum and talking to Jan de Vaal in 1959. But actually, the thing that I found most interesting was the immense amount of work that De Vaal did. Especially in the beginning, when he was trying to set everything up, he tirelessly wrote an infinite number of letters to people all around the world, trying to get films for his archive. These letters are a display of his passion for film, a passion that transpires in all of his work. The book on Jan de Vaal is scheduled to be published in 2014 by Van G imprint Publisher. The editorial board consists of prof. dr. Bert Hogenkamp (VU University Amsterdam), prof. dr. Frank Kessler (University of Utrecht), dr. Sabine Lenk and André Stufkens. The Ivens Foundation and EYE Film Institute Netherlands are preparing a special presentation at EYE with a film program and event to commemorate Jan de Vaal.
"Then began the Battle Royal", Marion Michelle and the FIAF Crisis


Going through the files of Marion Michelle, kept by the European Foundation Joris Ivens in Nijmegen, is like reading a crime novel. Sabine Lenk, who researched these files, her papers document important moments from a quintessential conflict inside the Fédération Internationale des Archives du Film (FIAF, International Federation of Film Archives). Some of the best known filmmakers such as Henri Langlois, Ernest Linder and Jacques Lecouzou, played a significant part, as well as FIAF-president Jerry POVtik. The latter wrote the issue of the ‘The Moving Image’ (ISSN 1933-1978) published her article ‘Then began the battle royal’, written in collaboration with André Stufkens. In this article the conflict is reconstructed from the point of view of Marion Michelle. Being the secretary of FIAF she functioned as a catalyst of this conflict, accelerating a development inside FIAF necessary to force a club of old friends to separate. In this conflict, accelerating a development inside the Fédération Internationale des Archives du Film (FIAF) necessary to force a club of old friends to separate. In this conflict,.

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Last October the memoirs of a lifelong friend of Joris Ivens, the French poet, journalist, screenwriter and novelist Vladimir Salomonovitch Pozner (1905–1992), were published in a new edition by Lux éditeur. Pozner was born in Saint-Germain-des-Pres and died there, in the Rue Mazarine, a few streets away from Ivens’s apartment. During his life he travelled and lived in many countries and befriended artists who were influential in the 20th century: Alexei Gan, Mayakovski, Chagall, Léger, and Cartier-Bresson. In these circles he befriended Ivens and Hans Eisler. In 1936, Pozner travelled across America, in the same year Ivens entered the US. Pozner produced lively pieces of reportage, influenced in his style by modernist montage effects in edgy collages of notes. Next to poetry, journalism and novels, he started writing scripts for feature films, such as The Conspirator (1944), with Hedy Lamarr and Peter Lorre) and Siodmaks’ Conspirators (1944, with Olivia de Havilland), for which Pozner was nominated an Oscar. In 1944, Pozner and Ivens collaborated on a film script called Woman of the Sea, in which Greta Garbo would play the female captain Dagny of a Norwegian coaster, in which Garbo would play the female captain Dagny of a Norwegian coaster with an all-female resistance group, trying to escape. Very much to their disappointment, after months of preparations and discussions, Ivens and Pozner could not convince Garbo to realize the film. In May 1953, Pozner received a letter from Ivens in which Ivens explained that they finally had the opportunity to finalize a film project together. For this ambitious documentary, based on the life and work of the Florida muralist (1935–1955) about the communist trade unions along the river banks of six large rivers: the Yangtze, Mississippi, Volga, Nile, Ganges and Amazon, Pozner contributed to the script and wrote the commentary text. Completely compiled from footage shot by various cameramen in these six countries the film’s unity depended on the editing and the commentary. In the end, it became a rigid Stalinist, but also uniquely fascinating, almost biblical epic fresco, a communist counterpart of The Family of Man. In fact, an attempt to globalize filmmaking, the final stage before the entry of television and television-satellites. In the Ivens chapter in Pozner se souvient, Pozner restricts his memories of Ivens to describing anecdotes from the production of Song of the River. Ivens continued his loyal friendship with the Pozner couple, Vladimir (Velodie) and his wife Ida, until Ivens died in 1989. Pozner passed away three years afterwards.

from the Soviet-Union, he met his old friends again: Gorki, Mayakovski, Chagall and Pasternak. Back in Paris, he published his first poems. As secretary of the editorial board of Commen, a magazine of the association of revolutionary artists AEAR (Association des Écrivains et Artistes Révolutionnaires) he collaborated with Vaillant Couturier, Aragon, Malraux, Gide and Cartier-Bresson. In these circles he befriended Ivens and Hans Eisler. In 1936, Pozner travelled across America, in the same year Ivens entered the US. Pozner produced lively pieces of reportage, influenced in his style by modernist montage effects in edgy collages of notes. Next to poetry, journalism and novels, he started writing scripts for feature films, such as The Conspirator (1944), with Hedy Lamarr and Peter Lorre) and Siodmaks’ The Dark Mirror (1946, with Olivia de Havilland), for which Pozner was nominated an Oscar. In 1944, Pozner and Ivens collaborated on a film script called Woman of the Sea, in which Greta Garbo would play the female captain Dagny of a Norwegian coaster with an all-female resistance group, trying to escape. Very much to their disappointoment, after months of preparations and discussions, Ivens and Pozner could not convince Garbo to realize the film. In May 1953, Pozner received a letter from Ivens in which Ivens explained that they finally had the opportunity to finalize a film project together. For this ambitious documentary, based on the life and work of the Florida muralist (1935–1955) about the communist trade unions along the river banks of six large rivers: the Yangtze, Mississippi, Volga, Nile, Ganges and Amazon, Pozner contributed to the script and wrote the commentary text. Completely compiled from footage shot by various cameramen in these six countries the film’s unity depended on the editing and the commentary. In the end, it became a rigid Stalinist, but also uniquely fascinating, almost biblical epic fresco, a communist counterpart of The Family of Man. In fact, an attempt to globalize filmmaking, the final stage before the entry of television and television-satellites. In the Ivens chapter in Pozner se souvient, Pozner restricts his memories of Ivens to describing anecdotes from the production of Song of the River. Ivens continued his loyal friendship with the Pozner couple, Vladimir (Velodia) and his wife Ida, until Ivens died in 1989. Pozner passed away three years afterwards.

The Museum voor Moderne Kunst Arnhem
The Museum voor Moderne Kunst Arnhem (MMKA) exhibits ‘The Melancholic Metropolis’. Cityscapes between Magic and Realism, 1925–1950. Magic realist painting is displayed alongside photography and film of the same era, which visualize the metropolis as a place of stillness, loneliness, and melancholy. Ivens’s film Regen (Rain, 1932) is on exhibit permanently, alongside other avant-garde films. Photos made by Germaine Krull, Ivens’s wife at that time who inspired him to film canes and bridges, are presented as well.

The Metropolis as a Motif
During the first half of the twentieth century, philosophers, sociologists, writers, artists, photographers, and filmmakers sought to understand the metropolis as the locus of modernity – the place where capitalism, industrialization, technological progress, and mass consumption were most clearly manifested. In addition, they saw the modern metropolis as an environment that gave rise to new visual experiences, which make appealing themes for the visual arts: crowds, traffic, billboards, and skyscrapers. While many artists celebrated this hectic urban condition, the magic realists and other artists represented in this exhibition tried to give shape to the fantasies, fears, and alienation which went hand in hand with living in a large modern city – a place characterized by disconnection and anonymity. The results are images that are often mysterious and sometimes threatening.

Film
Magic realist cityscapes also show some affinity with city images in films of the era. The Melancholic Metropolis looks at two film phenomena in particular. The city symphony, an important film genre in the Inter-War period, often highlights the city as a mysterious and melancholy space. The exhibition features examples such as A propos de Nice (Jean Vigo, 1930), Regen (Joris Ivens, 1932) and Impressions von alten Mannesfeilern Hafen (Vier port) (Laszlo Moholy-Nagy, 1929). In addition, urban space plays an important role in French poetic realism of the 1930s. Films by directors such as Jean Renoir, Marcel Carné and Julien Duvivier often favored the motif of a lonely character wandering through the empty city at night or in the early morning hours. Carné’s images of the city, in particular, demonstrate a strong similarity with those in the paintings, drawings, and photographs in the exhibition.

The exhibition is curated by Steven Jacobs, an art historian who currently teaches at the Department of Art, Music- and Theater Studies of Ghent University in Belgium. From 20 October 2013 to 23 February 2014, Hamburger Bahnhof Museum of Contemporary Art in Berlin: Rain Susann Philipp (1965, Glasgow) will create an installation at the former train station in Berlin. She has exhibited widely, at MoMA, the

A imagem-câmera
Fernão Pessoa Ramos

Cover of Fernão Pessoa Ramos’s book ‘A imagem-câmera’ (2012, Papirus Editora, Brazil). It examines the relationship between the experience of photography and the possibility of the camera and the experience of the spectator. For the cover, the author has chosen a photograph of a train by Fernão Pessoa Ramos from the Sorbonne and started translating Russian literature by young writers. In Berlin, the only city which gave visa to artists.
A secret mecenas of ‘New Earth’

In July 1933 Ivens was ill. Partly because of his poverty and lack of money to finish *New Earth*. He wanted to expend his documentary *Zuiderzeewerken* about the closing of dikes with an episode of the reclamation of land and a political final sequence with an indictment against hunger. Without budget he couldn’t even afford to pay a singer. Until today it was unknown that a secret Maecenas really saved the film. According to Monique Teunissen-Amagat, art historian at the cultural centre Villa Noailles in Hyères, it was Charles de Noailles, who spent 7,000 Frs in the film. Charles de Noailles and his wife, Marie-Laure de Noailles, already were well known patrons of the arts. He financed Luis Buñuel and Salvador Dalí’s *L’Âge d’Or* (1930) and Jean Cocteau’s film *Le Sang d’un Poète* (1930). The couple also financed Man Ray’s film *Les Mystères du Château de Dé* (1929), which centers around Villa Noailles in Hyères. They first asked Mies van der Rohe and then Le Corbusier to design their private house. Ultimately it was Robert Mallet-Stevens, who in 1923 build this avant-garde villa. They bought art works of Piet Mondriaan, Sybold van Ravesteijn and Theo van Doesburg to decorate the house. Since 2010 the villa became an international center for the arts and contemporary creation, through the annual hosting of the Interna- tional Fashion + Photography Festival, Design Parade, and numerous other events related to fashion, photography, architecture and design.

**IDFA Top 10: Rithy Panh selected two films of Ivens/Loridan-Ivens**

At the request of 26th IDFA, Cambodian director Rithy Panh (1964, Phnom Penh) compiled his personal Top 10 of documentary films. These films are screened during the festival, accompanied by a Retrospective of the filmmaker’s own work. Two films of Joris Ivens/ Marceline Loridan-Ivens have been selected in his Top 10.

Rithy Panh is well known for his documentaries about the Killing Fields of Cambodia, which he experienced himself. His family members were expelled from Phnom Penh in 1975 by the Khmer Rouge. One after another, his father, mother, sisters and nephews died of starvation or exhaustion, as they were held in a remote labour camp in rural Cambodia. His film *The Land of the Wandering Souls* (*La terre des âmes errantes*, 2000) is a sort of road movie along the route where Alcatel commissioned labourers to lay the country’s first optical fibre cable. The film follows a Cambodian workers family as they are digging the trenches across Cambodia for this cable, depicting their poverty, hardships and lousy working conditions. At one point during their excavation, the workers uncover a killing field, a remnant of the genocidal purges of the Khmer Rouge. Rithy Panh made his breakthrough in 2003 with *S21, The Khmer Rouge Killing Machine*. His latest film, *The Missing Picture* (*l’Image manquante*, 2013), was the winner at Cannes’ ‘Un Certain Regard’. Panh’s story of his family’s nightmarish experience during the Pol Pot re- gime in Cambodia during the 1970s is expressively told through first-person narration, but acted by clay figures.

Rithy Panh selected two films of Ivens/Loridan-Ivens: *The Football Incident* (*l’Histoire d’un ballon*, 1976) and *A Tale of the Wind* (*Une histoire de vent*, 1988). He is very much in favour of committed filmmaking in which the director on the one hand is deeply involved in his subject matter on a very human level, and on the other hand makes it clear that no objective truth is being presented. On the contrary: fiction and reality play a continuous game with what is true or false. In his opinion, his films always show a false mirror of reality. This resembles Pablo Picasso’s famous quota- tion: ‘We all know that Art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies.’