

Orphans 2017 / Orphelins de Paris  
Tests, essais and experimentations

Cinémathèque française, March 2-4, 2017  
Registration : <http://www.nyu.edu/orphanfilm/>

**The Cinémathèque française and the New York University will host a special edition of the Orphan Film Symposium that will take place during the festival *Toute la mémoire du monde*, in Paris, March 2-4.**

Orphan Film Symposium was created a decade ago in the US. This 2017 edition will take place for the first time in France.

Three mornings will be dedicated to conferences and to the rediscovery of invisible gems with unusual content, format, or unknown authors. These non-standards films have been preserved by archives from all over. Orphan films include works abandoned by their owners as well as the many motion pictures outside of the commercial mainstream that have been neglected by history.

#### **Theme : Tests, essays et experimentations**

Researchers, students, archivists, film historians coming from all over the world will explore unknown archives, which includes more than 100 years of rediscovered cinema from protocinema of the 1890s; early silent films; film dailies made by silent-era masters of the 1920s; nonfiction footage from war zones in the 1940s; newsreel and documentary leftovers; small-gauge amateur movies; and avant-garde work of the 1980s and 90s.

27 speakers will be presenting their research and/or the treasures preserved by their institutions. Simultaneous interpreting (French - English) will be available.

#### **Registration**

In order to attend please register at <https://www.nyu.edu/orphanfilm/>

Registration fee \$200 (USD). Students and Fiaf Winter School's attendees may pay half-price.

Besides the Orphan Film Symposium (March 2-4) registration gives access to Cinémathèque française's International Festival of Film Restoration *Toute la Mémoire du monde*, (March 1-5, 2017). Registrants may have access to all the sessions of the Festival taking place at La Cinémathèque and in the partner cinemas, except special screenings (over 85 screenings and many talks).

Special screenings: Opening night, masterclasses, Joe Dante night, closing cine-concert F.W. Murnau's Faust. These special screenings are not available with an accreditation but with a ticket that can be purchased at La Cinémathèque française or online on [cinematheque.fr](http://cinematheque.fr).

## Program Orphan 2017

JEUDI / THURSDAY, 2 MARS / MARCH 2

9:00 am **Introductions**

**Dan Streible** (NYU MIAP) & **Pauline de Raymond** (Cinémathèque française) Introduction to the Orphan Film Symposium

**Lydia Pappas** (University of South Carolina) Fox Newsreel Outtakes of Paris, 1922-1929

9:30-10:00 am **Proto-cinema**

**Pauline de Raymond** (Cinémathèque française) *A Bar Room Scene* (1894), a hand-painted Edison Kinetoscope film from the collection of the Cinémathèque française

**Dan Streible** (NYU) Fred Ott Camera Tests: *Edison Kinetoscopic Record of a Sneeze* and *[Fred Ott Holding a Bird]* (1894)

**Laurent Mannoni** & **Céline Ruivo** (Cinémathèque française) Étienne-Jules Marey rediscovered: new restorations of 90mm films (ca. 1890-1900)

10:00-11:00 am **Medical Attractions**

**Antonia Lant** (NYU Cinema Studies) Dr. Eugène Louis Doyen Surgical Films (1898-1912)

**Claudia Gianetto** (Museo Nazionale del Cinema, Torino) Neuropathological films by Professor Camillo Negro (1906-1918)

11:00 – 11:30 AM BREAK

11:30 am – 1:00 pm **Experimental Artists**

**Alexis Constantin** & **Alice Moscoso** (Centre Pompidou) Super 8 films by Artist Teo Hernandez

**Simona Monizza** (EYE Filmmuseum) Restoring the Abstract Films of Joost Rekveld: #2 (1993) and #3 (1994)

**Stefano Canapa** & **Guillaume Mazloun** (L'Abominable) Unreleased images by David Dudouit

VENDREDI / FRIDAY, 3 MARS / MARCH 3

9:00 - 10:45 am **Rushes from the Old Masters**

**Elodie Tamayo** (Université Sorbonne Nouvelle - Paris 3) Rushes from Abel Gance's film *maudit Ecce homo* (1918)

**Thomas Christensen** (Danish Film Institute) Benjamin Christensen's Double-Exposure Tests for *Häxan* (ca. 1920)

**Manon Billaut** (Université Sorbonne Nouvelle - Paris 3) Testimony of a Location: The Rushes of André Antoine's *The Swallow and the Titmouse* (1920)

**Bernard Eisenschitz** (film historian) & **Céline Ruivo** (Cinémathèque française) *L'Atalante*, by Jean Vigo (1934, Gaumont, Francofilm) : Excerpts of dailies preserved and newly restored by the Cinémathèque française.

10:45 – 11:10 BREAK

11:10 am – 1:00 pm **Newsreel and Documentary Leftovers**

**Elżbieta Wysocka** (FilMOTEKA Narodowa) More than could be shown: Unused Materials [*nieużytki*] from Polish Newsreels, 1944-1994

**Mila Turajlic** (filmmaker) Stevan Labudović: Yugoslav Newsreel Footage [*restlovi*] and the Non-Aligned Movement in Algeria

**Lina Kaminskaitė-Jančorienė** (Vilnius University) The Leftovers [*liekanos*] of Memory: Outtakes from Robertas Verba's *Šimtamečių godos / The Dreams of Centenarians* (1969)

**Theodore Kennedy** (independent) & **Amy Sloper** (Wisconsin Center for Film and Theatre Research) B.F. Skinner Plays Himself: Outtakes from a Film Biography, *The Skinner Revolution* (1978)

SAMEDI / SATURDAY, 4 MARS

9:00 – 10:30 am **Amateur Film and Home Movies in WWII**

**Kay Gladstone** (Imperial War Museum) Clandestinity: Amateur Films of Secret Subjects in France and Belgium during the Second World War

**Lydia Pappas** (University of South Carolina MIRC) Identifying Amateur Films by Members of the U.S. Army in WWII: J. B. Doty Collection (Italy, 1944) and *For This We Die* (India, 1944)

**Rachael Stoeltje** (Indiana University Libraries) John Ford's Home Movies of Mexico, 1941-1948

10:30 – 11:00 AM BREAK

11:00 am **Remarks for the Good of the Order**

**Thomas Christensen** (Association des Cinémathèques Européennes) Report on the Conclusion of Project FORWARD and an Audiovisual Orphan Works Registry for the EU

11:15 am – 1:00 pm **Tests, essais et expérimentations**

**Elżbieta Wysocka** (FilMOTEKA Narodowa) Krzysztof Kieślowski's *Klaps* (*Slate*, 1976)

**Paul Fileri** (NYU) Paulin Vieyra's Student Film *C'était il y a quatre ans* [Four Years Ago] (1954) : French Colonialism as Seen by an African

**Walter Forsberg** (Smithsonian National Museum of African American History and Culture) Building a Collection via Archival Partnerships: *A People's Playhouse* (American Negro Theatre, ca. 1944)

**Enrico Camporesi** (Labex CAP, Centre d'Histoire et de Théorie des Arts, EHESS) & **John Klacsmann** (Anthology Film Archives) A Film Is a Reel: Barbara Rubin's [*Untitled, Rolls 5347 and 5350*] (1964?)

**Tzutsumatzin Soto Cortés** (Cineteca Nacional Mexico) *Take Over* (1936): Rodriguez Brothers test films of Miguel Alemán as Governor of Veracruz, Mexico

**Rachael Stoeltje** (Indiana University Libraries) Outtakes from the Peter Bogdanovich Collection: *What's Up, Doc?* (1972) and *Paper Moon* (1973)

**Céline Ruivo** (Cinémathèque française) *Premier nocturne en fa # majeur de Chopin, Interprété par Victor Gille* (1928)

**Dennis Doros & Amy Heller** (Milestone Film) Project Shirley: *In Paris Parks* (1954)