

Harvard Film Archive FY10 ANNUAL REPORT

FY10 was an exceptionally productive year for the Harvard Film Archive in the areas of collection development, preservation, research services, cataloging and cinematheque programming.

COLLECTION DEVELOPMENT:

FY10 saw the addition of the **Leith Poster Collection**, which boasts a complete run of John Ford and Nicholas Ray's oeuvre. The collection consists of 195 vintage posters, most of which are from the original theatrical releases.

Local artists and filmmaker Aldo Tambellini donated his films to the archive this year. Made in the late 1960s, Tambellini manipulated emulsion with scratches, paint, and acid. He also used film shot off televisions and at carnivals, creating a collection known as **THE BLACK FILMS**. The HFA presented an Aldo Tambellini retrospective this year, and is presently working on preserving his unusual films.

Whit Stillman donated his material on **METROPOLITAN** to the HFA this year.

The Godfrey Reggio Collection is a recent acquisition, and includes 35mm separation, preservation and safety elements of Reggio's films.

Robert Gardner added to his large collection at the HFA.

More material was added to the Richard P. Rogers' in 2010.

Harvard faculty member and filmmaker David Rodowick donated his films to the archive in 2010. He has worked with super 8 and 16mm.

The James Hinton Collection is new to the HFA in 2010. James Hinton, famous for his work as cinematographer on the unusual cult film **GANGJA & HESS**, worked for years producing educational and industrial films, and his family donated his 16mm materials to the HFA after his death.

The Taipei Economic and Cultural Office donated their collection of 110 16mm feature films.

Avant garde filmmaker Abigail Child has donated her films to the HFA, and we are presently engaged in a preservation project regarding a number of her 16mm films from the 1970s.

PRESERVATION

Preservation was begun on short films by avant garde filmmaker Abigail Child. The titles are PACIFIC FAR EAST LINE, PERIPE'TEIA I, PERIPE'TEIA II, PREFACES, and MUTINY.

OUTREACH

The Harvard Film Archive was pleased to sponsor another successful Home Movie Day event in October. We worked with a local arts program, Boston Street Labs, to bring local home movies to the screen. The public was invited to bring their home movies to a community space on the waterfront where we provided preservation advice and screened the films for the enjoyment of all.

RESEARCH SERVICES

During FY10 twenty-two individual researchers viewed over thirty films and accessed audio recordings and paper materials at the Harvard Film Archive's Conservation Center.

These researchers included:

Harvard professors, graduate students and undergraduates from department of Visual and Environmental Studies, the History of Art and Architecture, the History of Science Department, the Divinity School, and the Harvard Medical School, as well as librarians and archivists from within the Harvard system.

Outside researchers came from as nearby as Simmons College, Dartmouth, and the University of New Hampshire, and as far as the University of Wisconsin-Madison and the University of Chicago.

Researchers outside the academic world included visitors affiliated with The Plain Dealer newspaper, the New Yorker, the Academy Film Archive, and Studio 7 Arts.

Some of the specific collections accessed include: the Hollis Frampton collection – comprising film, video, audio, and paper; the Robert Gardner Collection; the Fort Devens Collection – in particular the anti-Communist propaganda films; the B.F. Skinner Collection; the Helen Hill Collection; the documentary and experimental film collections; the animation collections; and educational films from the Somerville High School collection.

Research purposes ranged from research for potential public and classroom screenings, viewing for distribution possibilities, as well as thesis, dissertation, and manuscript research on specific films and filmmakers and themes ranging from the similarities and differences between structural film and minimalist sculpture; an exploration of the means that documentaries are indexed that exclude stylistic indicators or other qualities inherent to the individual film; Hollis Frampton's treatment of the cinematic and photographic medium as it was developed in dialogue with the painter Frank Stella and the sculptor Carl Andre in the late 1950s and early 1960s; the subject of American propaganda films of World War II; the historical context of Chris Marker's film LE JOLI MAI; and the use of film in teaching science in the 1940s through the 1960s. A large number of inquiries dealt

with films individuals had in hand – and needed advice on how to deal with. Home movies are a large part of this group.

In addition, the HFA also received numerous requests for stock footage during FY10. When a producer requests stock footage from the HFA, they pay all the costs associated with the digitization process and provide us with a digital copy. By creating digitized copies of these films and adding them to the HFA collections, we reduce wear and tear on original film titles and increase availability to researchers.

CATALOGING

3. Cataloging, documentation and research

The HFA now has approximately 2,800 records on Hollis, the Harvard online database. Until recently HFA titles could only be accessed using an in house FileMaker Pro database. A significant portion of the collection can now be accessed online at: <http://lib.harvard.edu/catalogs/hollis.html#HOLLIS>. Records are created in MARC using Aleph, a commercial cataloguing program designed by the Ex Libris Group. Titles are catalogued with subject and genre headings, along with original descriptions of the films based on HFA source materials, distribution catalogues etc. HFA film titles can be found on Hollis by limiting your search to Harvard Film Archive under location.

Six finding aids were created and are searchable on Harvard's OASIS finding aid system. http://oasis.lib.harvard.edu/oasis/deliver/home?_collection=oasis

PROGRAMMING

During FY10 the Harvard Film Archive continued its regular program schedule, exhibiting films Friday through Monday evenings. There were 44 programs offered in which 302 different films were shown. Attendance for the year was 15,004

The Archive continued to develop and expand collaborative partnerships with both on- and off-campus organizations. In all cases these partners made significant financial contributions and helped publicize the specific event with which they were involved. In the case of Harvard organizations these collaborations also had the goal of creating a film program with strong curricular ties to specific Harvard courses and research interests.

Highlights of the Archive's cinematheque program for FY10 include:

Sherlock Holmes and Friends, July 25 – August 2, 2009

Presented to coincide with "Ever Westward: Sir Arthur Conan Doyle and American Culture," an exhibit at Houghton Library. Special screenings of the films were arranged for attendees of the related symposium

Z32 by Avi Mograbi, September 20, 2009

Presented in conjunction with Department of Visual and Environmental Studies at Harvard, Balagan Films and the Consulate General of Israel to New England

Debonair: The Films of Stanley Donen, October 2-31, 2009

Co-sponsored by the ConstellationCenter

AIDS Activist Film and Video and the Emergence of Queer Cinema, October 16-17, 2009

Presented in conjunction with the exhibit "ACT UP New York: Activism, Art, and the AIDS Crisis, 1987-1993," in the Carpenter Center for the Visual Arts

Tales of a Wandering Cinema -- The Films of Ulrike Ottinger, October 18-26, 2009

Presented in cooperation with the Goethe-Institut, Boston

Tsai Ming-liang Then and Now, November 13-16, 2009

Presented in cooperation with the Taipei Economic and Cultural Office (TECO), Boston, with additional support from the CCK Inter-University Center for Sinology and the Fairbank Center, Harvard

Alain Resnais and the Enigmatic Art of Memory, January 15-25, 2010

Presented in conjunction with the Cultural Services of the French Embassy in New York and the Consulate of France in Boston

Petition by Zhao Liang, February 1, 2010

Presented in conjunction with Emergent Visions, with support from the Fairbank Center and the Asia Center, Harvard

Classic Ford: A John Ford Retrospective, February 6 -- June 4, 2010

Presented with support by a grant from the Sun Hill Foundation

Three Films by Amie Siegel, February 19-20, 2010

Special support provided by the Academy Foundation of Motion Picture Arts and Sciences

Bong Joon-ho: The Pleasures and Terrors of Genre, February 28 -- March 6, 2010

Co-presented with the Korea Institute, Harvard University, funding provided by the Academy of Korean Studies, Korea

Sweetgrass By Ilisa Barbash and Lucien Castaing-Taylor, March 5, 2010

Presented in conjunction with the Peabody Museum of Archaeology and Ethnology, The Radcliffe Institute of Advanced Study and The Department of Anthropology

The Comic Art of Martin Rejtman, or Love in the Time of Late Capitalism, April 2-4, 2010
Support provided by the Melvoin Family Fund through Learning From Performers, Office for the Arts at Harvard

An Evening with Kamal Aljafari, April 9, 2010
Co-presented with the Boston Palestine Film Festival and the Film Study Center, Harvard

Under the Skin: The Films of Rakhshan Bani-Etemad, April 23-26, 2010
Presented with support from the Center for Middle Eastern Studies at Harvard, the Crown Center for Middle East Studies at Brandeis, the ILEX Foundation, the Film Study Center at Harvard, Harvard College Women's Center and the Academy of Motion Picture Arts and Sciences

LOANS

This past year we had 46 film loans to institutions outside the Harvard Community.

Among them were loans to:

University of Wisconsin-Milwaukee, Museum of Modern Art, Film Society of Lincoln Center, Cineteca di Bologna, Torino International Film Fest, CENTRO GALEGO DE ARTES DA IMAXE, University of Chicago- Film Studies Center, Yerba Buena Center for the Arts, National Film Board of Canada, Pacific Film Archive, Hopkins Center Film- Dartmouth College, Midway Contemporary Art, Morelia International Film Festival, Film Forum- NY, Animator Festival- Poznan- Poland, Austin Film Society, Filmoteca UNAM, Chicago Filmmakers, Cranbrook Academy of Art, Brattle Theatre- Cambridge- MA., UCLA- Film & Television Archive, Medical Film Symposium-Philadelphia, Goteborg Int Film Fest, Gallery 400 - College of Architecture & Arts