

Programme

The Colour Fantastic

Chromatic Worlds of Silent Cinema



28 - 31 March 2015

EYE FILM MUSEUM AMSTERDAM

Info & tickets eyefilm.nl

BankGiroLoterij



Les Six sœurs Dainef (FR, 1902)

Introduction

Twenty years ago the ground-breaking Amsterdam workshop *Disorderly Order: Colours in Silent Film* brought together specialists from across a variety of disciplines to meet and explore contemporary archival and academic debates around colour in the silent film era. The workshop, organized by the Nederlands Filmmuseum (today EYE), served as an important juncture of research into colour, casting light not only on existing research but also importantly as a catalyst for new inquiries.

To celebrate this milestone anniversary we have organized *the Colour Fantastic: Chromatic Worlds of Silent Cinema* conference, which in the spirit of the original workshop brings together multidisciplinary specialists to share contemporary research that will inspire the next twenty years of research on colour in silent film. A diverse range of themes is explored in the conference reflecting the chromatic richness of silent film. Topics include: archival restoration, colour film technology, colour theory, experimental film and intermediality.

The conference is arranged in partnership with the Leverhulme Trust funded research project 'Colour in the 1920s: Cinema and Its Intermedial Contexts' led by Sarah Street (University of Bristol) and Joshua Yumibe (Michigan State University/University of St Andrews) with researchers Vicky Jackson (University of Bristol) and Bregt Lameris (Utrecht University). The project is investigating the major spheres of colour expression in motion pictures of the 1920s in relation to the chromatic culture of the time.

EYE is internationally acclaimed for its knowledge of and expertise in the field of film restoration, research, and education. The archive manages more than 40,000 films and an extensive film-related collection, focusing on Dutch film history, international classics, experimental films and silent cinema. One of the focuses within EYE's extensive silent film collection is colour, both in research and restoration activities. Every year EYE organizes an international conference on different topics related to film heritage. The Colour Fantastic is organized in collaboration with the Amsterdam School for Cultural Analysis and the Amsterdam Centre for Cultural Heritage and Identity (University of Amsterdam).

In conjunction with the conference, a new book on silent film colour, *Fantasia of Color in Early Cinema* by Tom Gunning, Giovanna Fossati, Jonathon Rosen and Joshua Yumibe, published by Amsterdam University Press, will be presented.



De Molens die juichen en weenen (NL, 1912)

EYE Collection Day

Saturday 28 March 2015, Cinema 1

1.00pm – 3.30pm

- Opening welcome by Giovanna Fossati, Chief Curator EYE.
- Presentation on the EYE film-related collections by Curator Soeluh van den Berg and Animation Specialist Mette Peters. Includes the screening of a selection of short animation films by students of AKV/St.Joost and a short film on the Mutoscope viewer made by Piet Dirkx (Head of Film-related Collections).
- Presentation on the Short Film Pool by Curator Simona Monizza. Includes the screening of *Pas à deux* (1988) and *Touring Holland by bicycle* (1981).
- Presentation on newly discovered Dutch colour films by Senior Curator Rommy Albers and Film Archivist Ad de Kroon. Includes the screening of fragments from: *Groot landbouwbedrijf Wieringermeer* (1937-1938), *Groenende weiden* (1939-1940) and *Herwinnen door werken* (1945).

4.00pm - 6.00pm

- World premiere of the new restoration of *When the Earth Trembled* (1913, Barry O'Neil); a drama based on the 1906 San Francisco earthquake. The title is part of the collection of film pioneer Jean Desmet. With an introduction by Curator Elif Rongen-Kaynakçi and Rob Byrne, President of the San Francisco Silent Film Festival. Live music by Stephen Horne.
- Presentation on the exhibition Jean Desmets Dream Factory - The Adventurous Years of film (1907-1916) by Senior Curator Mark-Paul Meyer.
- Drinks in the foyer afterwards, with a welcome speech by Sandra den Hamer (Director EYE) and the screening of a compilation of early colour films made by the American illustrator Jonathon Rosen. Live music by the West Side Trio.



Les tulipes (FR, 1907)



Les Parisiennes (USA, 1897)

The Colour Fantastic

28 – 31 March 2015

Sunday 29 March 2015

All screenings and panels take place in Cinema 2, unless otherwise stated.

9.30am Welcome and Opening Speech The Colour Fantastic

Giovanna Fossati (EYE / University of Amsterdam), Sarah Street (University of Bristol) and Joshua Yumibe (Michigan State University / University of St Andrews).

10.00am Archival Panel: Preservation, Restoration, Presentation and Policy

Sonia Genaitay (BFI) Colour in Cataloguing and Collections Management.

Ulrich Ruedel (BFI) Scientific Approaches to Researching and Recording Early Colour.

Bryony Dixon (BFI) Opportunities, Approaches and Challenges to Programming and Screening Early Colour Film.

Anniké Kross (EYE) The Changing Approach to Restoring Early Colour Films. The “Re-Restoration” of the Desmet Collection at EYE.

Tina Anckarman (National Library of Norway) and Tone Førelund (National Library of Norway) World Heritage in a National Film Archive.

Thierry Delannoy (Digimage-Classics) and Benjamin Alimi (Digimage-Classics) Analogue and Digital Colour Reproduction of Tinted and Toned Prints.

Fumiko Tsuneishi (Austrian Film Archive) Variété: Digital Reproduction of Hand Colourings and Tints.

11.30am - 11.50am Break

11.50am Continuation Archival Panel: Preservation, Restoration, Presentation and Policy

1.20pm – 2.20pm Lunch

2.20pm Screening

L'Album merveilleux (FR, 1905)

Les tulipes (FR, 1907)

Visions d'art: 3. La Fée aux étoiles (FR, 1902)

2.30pm Colour in the 1920: Cinema and Its Intermedial Contexts

Sarah Street (University of Bristol) Colour in the 1920s: Cinema and its Intermedial Contexts, Project Introduction.

Joshua Yumibe (Michigan State University/ University of St Andrews). Knowledge Transfer from the Aniline Industry to Colour Film in the 1920s.

Bregt Lameris (Utrecht University) Ligue du Noir et Blanc - The French Debate on Art Cinema, Natural Colour Systems and *The Black Pirate* at the End of the 1920s.

Vicky Jackson (University of Bristol) Phantom Red: Colour, Fashion, Cinema.

Lynda Nead (Birkbeck, University of London) Interdisciplinarity and Ideologies of Colour.

Frank Gray (Screen Archive South East/University of Brighton) The Rise and Reception of Colour and Print Technology.

4.00pm – 4.20pm Break

4.20pm Colour Text and Context

Stephen Bottomore (Independent Film Historian) The Early Film Colourists Speak.

Eef Masson (University of Amsterdam), Christian Gosvig Olesen (University of Amsterdam) and Jasmijn van Gorp (Utrecht University). Chromatic Experience in Early Cinema Distribution as Visualized through EYE's Jean Desmet Collection.

Marc Vernet (Paul Valéry University, Montpellier III) Writing, Shooting and Tinting in Triangle Films from 1915 to 1917.

5.50pm Screening

Bloemenvelden Haarlem (NL, 1909)

Danses Cosmopolites (FR, 1901)

La Peine du Talion (FR, 1906)

Bits & Pieces Nr. 275 'Een prisma' (DE, 1930)

Fragment from *[Hongarije]* (FR, 1926)

[Mode] (FR, 1926)

Fragment from *The Lady of Victories* (USA, 1927)

6.00pm – 8.00pm Dinner

8.00pm Evening screening with Keynote by Vanessa Toulmin - Cinema 1

Professor Vanessa Toulmin is Director of the National Fairground Archive at the University of Sheffield and Chair in Early Film and Popular Entertainment. She is a leading authority on Victorian and Edwardian entertainment and film, and has completed extensive research on travelling show people.

9.00pm Screening - Cinema 1

Maudite Soit la Guerre (Alfred Machin, BE, 1914) introduced by Elif Rongen-Kaynakçi. A new digital restoration of the pacifist film *Maudite soit la guerre* (1914) undertaken by the Cinémathèque Royale de Belgique in 2014. This new version is mainly based on the coloured nitrate print held by EYE with a few additional black and white scenes that were discovered in Belgium and France.



Fantasia of Color in Early Cinema

By Giovanna Fossati, Tom Gunning, Joshua Yumibe, Jonathon Rosen



978 90 8964 657 6
Februari 2015
€ 34,95

**A
U
P** Amsterdam
University
Press



HAGHEFILM DIGITAAL

The gold standard for
film conservation

1914 *VARIETY* 2015

HAGHEFILM

MORE THAN ONE HUNDRED YEARS OF FILM

THE DIGITAL MOTION PICTURE FILM LABORATORY
THAT MAKES YOUR FILM EVEN MORE AMAZING
THAN YOU HAD IMAGINED

www.haghefilm-digitaal.nl • T: +31 20 56 85 411

Tuinenvorstin (FR, 1927)



Programme

All screenings and panels take place in Cinema 2, unless otherwise stated.

Monday 30 March 2015

9.30am Screening

Voyage sur Jupiter (FR, 1909)

9.40am Intermedial Aesthetics, from the Serpentine Dance to Amateur Cinema.

Elena Gipponi (IULM University, Milan) Fireworks and Carnivals. Natural Colour Processes in Italian Amateur Cinema.

Kim Tomadjoglou (New York University) The Wonderful World of Lew Brevoort Odell's Magic Screen.

Wendy Haslem (University of Melbourne) Spectral Colours: Movement and Temporality.

11.10am – 11.30am Break

11.30am Non Fiction

Marina Dahlquist (Stockholm University) Promoting Health and Beauty: Lillian Russell's 1913 Kinemacolor Tour.

Jennifer Peterson (University of Colorado Boulder) Rough Seas and Waterfalls: Lyrical Colours in Silent-Era Nonfiction Film.

Elizabeth Watkins (University of Leeds) Colours of the Antarctic Landscape in Silent Cinema.

1.00pm – 2.00pm Lunch

2.00pm Screening

Dutch Types (FR, 1915)

Bout-de-Zan et le Crocodile (FR, 1913)

2.10pm Natural Colour Processes

John Belton (Rutgers University) Two-Colour Technicolor, *The Black Pirate*, and Blackened Dyes.

Bin Li (Haghefilm/EYE) The History and Preservation of Prizma Colour Films.

Céline Ruivo (Cinémathèque Française) The Collection of Three-Colour Film Technologies at the Cinémathèque Française.

3.40pm – 4.00pm Break

4.00pm Intermedial Colour Theory

Birk Weiberg (University of Zurich / Zurich University of the Arts) Functional Colours.

Laura Trager (The New School, New York City) Colour between Abstraction and Affect - A Universal Visual Language in Film.

Benoit Turquety (University of Lausanne) Why Additive? Problems of Colour and Epistemological Networks in Early (Film) Technology.

5.30pm Screening

Les Parisiennes (USA, 1897)

Narren-grappen (USA, 1908)

Les Pyrénées pittoresques (FR, 1910)

The Beauty Thief (FR, 1920)

Opus III (DE, 1925)

Pathé Revue no. 46: De mode der taschjes te Parijs (FR, 1924)

Fragment from *The Glorious West Country* (GB, 1925)

6.00pm – 8.00pm Dinner

8.00pm Evening screening with Keynote by Peter Delpout

Peter Delpout is a Dutch filmmaker and writer. He is a former programmer and deputy-director of the Nederlands Filmmuseum (1988-95). He directed the Amsterdam International Documentary Film Festival workshop in 2003 and was Artist in Residence of the Dutch Film Academy (2004-05). His films include *Lyrical Nitrate* and *Diva Dolorosa*, which are exclusively made of archival found footage.

9.00pm Screening

Lyrical Nitrate (Peter Delpout, NL, 1990)

This found footage film is a tribute to the pre-1915 filmmaking and to the nitrate film stock. Delpout compiled many scenes of dramatic nitrate decay, mainly from the Desmet Collection. EYE has recently restored and digitized the film. A DVD was released in December 2014 in conjunction with the exhibition Jean Desmets Dream Factory in EYE.



Dutch Types (FR, 1915)

Programme

All screenings and panels take place in Cinema 2, unless otherwise stated.

Tuesday 31 March 2015

9.30am Screening

La Chenille de carotte (FR, 1911)

Le Charmeur (FR, 1906)

9.40am Advertising and Promotion

Kirsten Moana Thompson (Victoria University of Wellington, New Zealand) Rainbow Ravine: Colour and Animated Advertising in Times Square, 1891- 1915.

Natalie Snoyman (Stockholm University)

Kodachrome's Hope: the Making and Promotion of McCall Colour Fashion News.

Federico Pierotti (University of Florence)

Foregrounding Objects: Advertising, Moving Images, and the Role of Colour in French 1920s Visual Culture.

11.10am - 11.30am Break

11.30am Aesthetics and Genre

Jelena Rakin (University of Zurich) Aesthetics and Technique of Stencil Colouring and the Handschiegl Process.

Hilde D'haeyere (School of Arts KASK, University College Ghent) THE COMEDY of COLOURS: The Slapstick Potential of Natural Colour in Mack Sennett Shorts.

Pantelis Michelakis (University of Bristol) The Colours of Cinematic Antiquity c.1910.

1.00pm – 2.00pm Lunch

2.00pm Screening

Conway Castle - Panoramic View of Conway on the L. & N.W. Railway (UK, 1898)

Santa Lucia (IT, 1910)

Les Grandes eaux de Versailles (FR, 1904)

2.10pm Archival Panel:

Digital Restoration

Michelle Carlos (National Academy of Fine Arts in Stuttgart) Digital Colour Restoration of Applied Colour Silent Era Films: Dilemmas, Practice and Digital Presentation.

David Pfluger (DIASTOR project, University of Zurich) Identifying Problems in Scanning Early Film Colours.

Barbara Flueckiger (DIASTOR project, University of Zurich) Creating a Colour Reference.

Claudy Op den Kamp (DIASTOR project, University of Zurich) Reproducing Tints in the Digital Domain: Testing 'Digital Desmet'.

4.10pm – 4.30pm Break

4.30pm Book Launch of Fantasia of Color in Early Cinema

The authors Tom Gunning (via Skype), Giovanna Fossati, Joshua Yumibe and Jonathon Rosen and EYE curator Elif Rongen-Kaynakçi will present *Fantasia of Color in Early Cinema*, published by Amsterdam University Press.

In this visually stunning book, the authors present a treasure trove of early colour film images from the archives of EYE Film Institute Netherlands, bringing to life their rich hues and forgotten splendour.

5.30pm Closing Remarks and Screenings

Danse des Ouled-Naïls (FR, 1902)

Rêve à la lune (FR, 1905)

Buona sera, fiori! (IT, 1909)

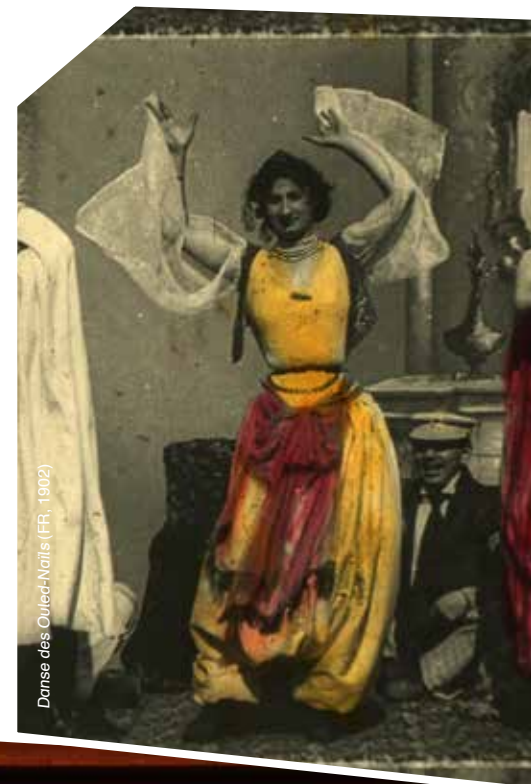
Conference participants are also invited to the EYE on Art programme below

7.30pm EYE on Art

A Taste of Red, Yellow and Blue

How does red smell, what is the sound of yellow words and the taste of blue? Art historian Caro Verbeek demonstrates the visual power of smell, film scientist Patricia Pisters gives a lecture about the colour yellow in film and creative chef Jasper Ubink serves edible paintings from a food bar.

With the screening of: *Red Mill* (Esther Urlus, 2013, 5'), *Yellow* (Rosella Biscotti, 2010, 22') and *Limited Blue* (Noud Heerkens, 1984, 9').



Danse des Ouled-Naïls (FR, 1902)



Buona sera, fiori! (IT, 1909)

Thanks

The conference is co-organised by EYE, Giovanna Fossati (University of Amsterdam/ASCA), and the Leverhulme Trust research project Colour in the 1920s: Cinema and Its Intermedial Contexts, run by Sarah Street (University of Bristol) and Joshua Yumibe (Michigan State University/University of St Andrews).

Partners and Collaborators

Amsterdam Centre for Cultural Heritage and Identity (ACHI)

Amsterdam School for Cultural Analysis (ASCA)

Michigan State University

The Leverhulme Trust

University of Amsterdam

University of Bristol

University of St Andrews



Sponsors

Haghefilm Digital

Screen

Amsterdam University Press



THANKS!

EYE: Anna Abrahams, Anna Dąbrowska, Anna Hoetjes, Anne van Es, Brechje Meijers, Elif Rongen-Kaynakçi, Gerdien Smit, Hannah van der Poel, Ines Aisengart Menezes, Inge Scheijde, Jos Rutten, Judith Kadee, Loes Bouvrie, Marike Huizinga, Marleen Labijt, Martin Schrevelius, Rowan van Kasteren, Simona Monizza, Soeluh van der Berg, Tessa Janssen, Yvonne Rem, Yorrick de Nooijer.

Colour in the 1920s: Cinema and Its Intermedial Contexts Project: Vicky Jackson, Bregt Lameris, Sarah Street, Joshua Yumibe.


Eef Masson (University of Amsterdam), Guy Edmonds (Plymouth University),

This is Film! students (University of Amsterdam)

All images are from the collection of EYE Filmmuseum.

De Made in Parijs (VS, 1926)





As an association of professional media archivists, AMIA brings together a uniquely broad range of experts. Members represent universities, film studios, corporate and national archives, historical societies, labs, post production, footage libraries and more.

Because of this diverse membership, AMIA provides an opportunity to interact with every facet of the field and a single forum to address the best ways to preserve and provide access to our media heritage in digital and analog formats.

Membership includes subscription to AMIA's journal, *The Moving Image*, the annual AMIA Membership Directory and quarterly Newsletter, discounts to all AMIA meetings and events, workshops and symposia, and the benefits of interacting with colleagues from every area of the field.

DAS: New York	May 8, 2015 at MoMA
The Reel Thing: Los Angeles	August 20-22, 2015 in Los Angeles, CA
AMIA 2015	November 18-21 . Portland, Oregon

www.AMIAnet.org



EYE FILMMUSEUM AMSTERDAM
IJpromenade 1, 1031 KT Amsterdam



BankGiroLoterij