

# FILM PRESERVATION & RESTORATION SCHOOL LATIN AMERICA

ARGENTINA 2017

27/03  
AL 01/04  
CINAIN

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Fernando Madedo  
**Organizing delegate**

**FILM  
PRESERVATION &  
RESTORATION SCHOOL  
LATIN AMERICA**

**March 27 - April 1**

From March 27 to April 1, 2017, INCAA (Instituto Nacional de Cine y Artes Audiovisuales) and CINAIN (Cinemateca y Archivo de la Imagen Nacional), in collaboration with FIAF, Cineteca di Bologna and L'Immagine Ritrovata, will host a six-days Film Preservation & Restoration School to provide film preservation and restoration training to help safeguard Latin American cinematic heritage.

Since 2007, Cineteca di Bologna and L'Immagine Ritrovata laboratory – in collaboration with FIAF, ACE and UE MEDIA Plus Programme – have hosted the FIAF Film Restoration Summer School in Bologna, Italy, to foster and promote understanding and shared knowledge in the field of film restoration and preservation. Building upon the tremendous success of the summer school, Cineteca di Bologna, L'Immagine Ritrovata, World Cinema Foundation and National Museum of Singapore have joined together to bring for the first time this new programme to Singapore, Asia, in 2013. In 2015, the second Asian edition was organized in Mumbai, India, by the Film Heritage Foundation, FIAF, Cineteca di Bologna and L'Immagine Ritrovata. This year, the project moved to Buenos Aires.

The six-days programme will include screenings, lectures and practical hands-on lessons, conducted by experts from around the world and the staff of L'Immagine Ritrovata. The programme's goal is to address the current issues surrounding film preservation and restoration while providing participants with practical training of current restoration and archival best-practices.

**CINAIN, BUENOS AIRES, ARGENTINA**

**SAN LORENZO 3845  
OLIVOS.  
BUENOS AIRES, ARGENTINA.**

# SCHEDULE

## MONDAY 27TH MARCH

9:00	10:00	REGISTRATION
9:15	10:00	COFFEE BREAK
10:00	10:30	WELCOME Bernardo Bergeret (INCAA), Fernando Madedo (CINAIN), Gian Luca Farinelli (Cineteca di Bologna), Margaret Bodde (The Film Foundation)
10:30	12:30	THEORY CLASS: INTRODUCTION TO FILM RESTORATION HISTORY Gian Luca Farinelli (Cineteca di Bologna)
12:30	13:30	LUNCH BREAK
13:30	15:30	THEORY CLASS: HISTORY OF FILM TECHNOLOGY Camille Blot-Wellens (FIAF)
15:45	17:45	THEORY CLASS: THE WORLD CINEMA PROJECT: A RESTORATION ATLAS. Cecilia Cenciarelli & Margaret Bodde (The Film Foundation)
18:00	19:00	CINAIN OPENING CEREMONY Pablo Avelluto (National Ministry of Culture), Marcelo Panozzo (Secretary of Cultural Heritage) Alejandro Cacetta (INCAA), Fernando Madedo (CINAIN)
19:00	20:00	RECEPTION
20:00	22:00	SCREENING: IL CASO MATTEI (1972) Directed by Francesco Rosi + SHORTFILM

9:00 / 22:00 ACTIVITIES

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**TUESDAY 28TH MARCH**

9:00	11:00	THEORY CLASS: A MULTIDISCIPLINARY APPROACH TO SOUND ON FILM Gilles Barberis (L'Immagine Ritrovata)
11:00	11:30	COFFEE BREAK
11:30	13:30	THEORY CLASS: FILM RESTORATION WORKFLOW Davide Pozzi & Emanuele Vissani (L'Immagine Ritrovata)
13:30	14:30	LUNCH BREAK
14:30	16:30	PRACTICAL CLASSES
16:45	18:45	PRACTICAL CLASSES
6:45	20:30	HAPPY HOUR
20:30	22:30	SCREENING: AMARCORD (1973) Directed by Federico Fellini + SHORTFILM

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**WEDNESDAY 29TH MARCH**

9:00	11:00	PRACTICAL CLASSES
11:00	11:30	COFFEE BREAK
11:30	13:30	PRACTICAL CLASSES
13:30	14:30	LUNCH BREAK

14:30	16:30	PRACTICAL CLASSES
16:45	18:45	PRACTICAL CLASSES
6:45	20:30	HAPPY HOUR
20:30	22:30	SCREENING: INDAGINE SU UN CITTADINO AL DI SOPRA DI OGNI SOSPETTO (1970) Directed by Elio Petri + SHORTFILM

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**THURSDAY 30TH MARCH**

9:00	11:00	PRACTICAL CLASSES
11:00	11:30	COFFEE BREAK
11:30	13:30	PRACTICAL CLASSES
13:30	14:30	LUNCH BREAK
14:30	16:30	PRACTICAL CLASSES
16:45	18:45	PRACTICAL CLASSES
6:45	20:30	HAPPY HOUR
20:30	22:30	SCREENING: IL SORPASSO (1962) Directed by Dino Risi + SHORTFILM

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9:00 / 22:30 ACTIVITIES

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**FRIDAY 31ST MARCH**

9:00	11:00	<b>THEORY CLASS:</b> "FILM IDENTIFICATION PROJECT": A PROJECT FROM FIAF TECHNICAL COMMISSION FOR A BETTER KNOWLEDGE OF FILM STOCKS Camille Blot-Wellens (FIAF)
11:00	11:30	<b>COFFEE BREAK</b>
11:30	13:30	<b>THEORY CLASS:</b> ALMOST LOST! EXTREME CASE STUDIES IN FILM RESTORATION Marianna de Sanctis & Céline Pozzi (L'Immagine Ritrovata)
13:30	14:30	<b>LUNCH BREAK</b>
14:30	15:30	<b>THEORY CLASS:</b> FILM STORAGE STRATEGIES David Walsh (FIAF)
15:30	16:30	<b>CASE STUDY ON:</b> "EL PUÑO DE HIERRO" Albino Álvarez Gómez (UNAM/FIAF TC)
16:45	17:45	<b>THEORY CLASS:</b> FILE FORMATS AND ENCODING USING OPEN TOOLS #1 Dave Rice (City University of New York)
17:45	18:45	<b>THEORY CLASS:</b> FILE FORMATS AND ENCODING USING OPEN TOOLS #2 Dave Rice (City University of New York)
18:45	20:30	<b>HAPPY HOUR</b>
20:30	22:30	<b>SCREENING:</b> IO LA CONOSCEVO BENE (1965) Directed by Antonio Pietrangeli + <b>SHORTFILM</b>

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**SATURDAY 1ST APRIL**

9:00	10:00	<b>THEORY CLASS:</b> DIGITAL PRESERVATION David Walsh (FIAF)
10:00	11:00	<b>CASE STUDY ON:</b> "AMALIA" Paula Félix-Didier (Museo del Cine Pablo D. Hickén, Buenos Aires)
11:00	11:30	<b>COFFEE BREAK</b>
11:30	13:30	<b>THEORY CLASS:</b> FILM SCANNING David Walsh (FIAF) & Thilo Gottschling (ARRI)
13:30	14:30	<b>LUNCH BREAK</b>
14:30	15:30	<b>CASE STUDY ON:</b> THE KEATON PROJECT Elena Tammaccaro (L'Immagine Ritrovata)
15:30	16:30	<b>CASE STUDY ON:</b> CINAIN Fernando Madedo (CINAIN)
16:45	18:00	<b>CLOSING CEREMONY</b>
18:00	20:00	<b>FAREWELL COCKTAIL</b>

**LAST DAY**  
**9:00 / 20:00**  
**ACTIVITIES**

# SCREENINGS

MONDAY 27TH MARCH 20—22:00

**IL CASO MATTEI**  
**THE MATTEI AFFAIR**  
**EL CASO MATTEI**



-  
ITALIA, 1972  
116 MINUTES  
COLOR  
-

**DIRECTED BY FRANCESCO ROSI**

Just as Italy was beginning its industrial boom in the 1950s, businessman Enrico Mattei was developing the methane gas reserves found in the Po Valley—not simply to enrich himself, but to make Italy energy-efficient and free of the control of the multinational energy companies, the “seven sisters.” Working through public companies, Mattei struck deals with Middle East oil producers, with Russia, and had even begun initial talks with China, when, in October

1962, his private plane crashed just outside Milan Airport. Unfortunate accident—or assassination? Thanks to a beautiful restoration by Martin Scorsese’s Film Foundation, this masterpiece by the great Francesco Rosi can be seen once again. Co-winner of the Palme d’Or in Cannes, *The Mattei Affair* is both a revealing investigation into Mattei’s death as well as a provocative assessment of his place in the postwar Italian economy. As Mattei, Gian Maria Volonté gives one of his greatest performances.



TUESDAY 28TH MARCH 20:30—22:30

## AMARCORD



—  
ITALIA, 1973  
125 MINUTES  
COLOR  
—

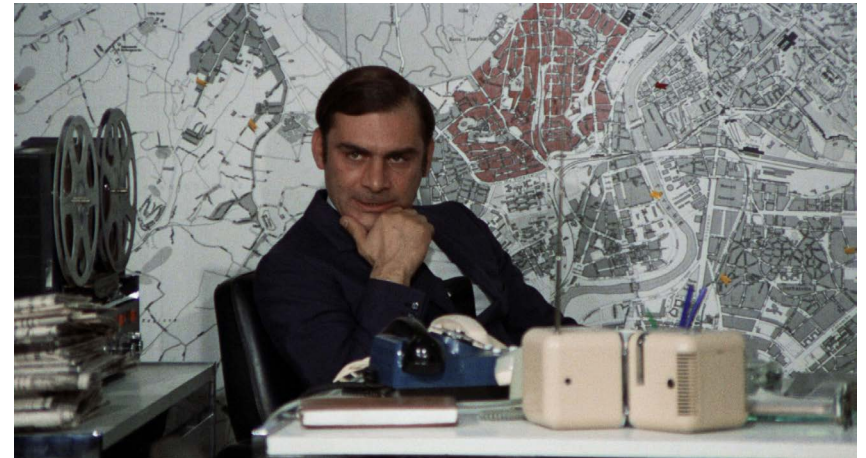
### DIRECTED BY FEDERICO FELLINI

This carnivalesque portrait of provincial Italy during the fascist period, the most personal film by Federico Fellini, satirizes the director's youth and turns daily life into a circus of social

rituals, adolescent desires, male fantasies, and political subterfuge, all set to Nino Rota's classic, nostalgia-tinged score. The Academy Award-winning Amarcord remains one of cinema's enduring treasures.

WEDNESDAY 29TH MARCH 20:30—22:30

## INDAGINE SU UN CITTADINO AL DI SOPRA DI OGNI SOSPETTO



INVESTIGATION OF A CITIZEN ABOVE SUSPICION / INVESTIGACIÓN  
SOBRE UN CIUDADANO LIBRE DE TODA SOSPECHA

—  
ITALIA, 1970  
112 MINUTES  
COLOR  
—

### DIRECTED BY ELIO PETRI

The provocative Italian filmmaker Elio Petri's most internationally acclaimed work is this remarkable, visceral, Oscar-winning thriller. Petri maintains a tricky balance between absurdity and realism in telling the Kafkaesque tale of a Roman police inspector (a commanding Gian

Maria Volonté) investigating a heinous crime—which he himself committed. Both a compelling character study and a disturbing commentary on the draconian government crackdowns in Italy in the late 1960s and early '70s, Petri's kinetic portrait of surreal bureaucracy is a perversely pleasurable rendering of controlled chaos.

THURSDAY 30TH MARCH 20:30—22:30

**IL SORPASSO**  
**THE EASY LIFE**  
**LA ESCAPADA**



-  
**ITALIA, 1962**  
**108 MINUTES**  
**BLACK & WHITE**  
-

**DIRECTED BY DINO RISI**

The ultimate Italian road comedy, *Il sorpasso* stars the unlikely pair of Vittorio Gassman and Jean-Louis Trintignant as, respectively, a waggish, freewheeling bachelor and the straitlaced law student he takes on a madcap trip from Rome to Tuscany. An unpredictable

journey that careers from slapstick to tragedy, this film, directed by Dino Risi, is a wildly entertaining commentary on the pleasures and consequences of the good life. A holy grail of commedia all'italiana, *Il sorpasso* is so fresh and exciting that one can easily see why it has long been adored in Italy.

FRIDAY 31ST MARCH 20:30—22:30

**IO LA CONOSCEVO BENE**  
**I KNEW HER WELL**  
**YO LA CONOCÍA BIEN**



-  
**ITALIA, 1965**  
**114 MINUTES**  
**BLACK & WHITE**  
-

**DIRECTED BY ANTONIO PIETRANGELI**

Following the gorgeous, seemingly liberated Adriana (Divorce Italian Style's Stefania Sandrelli) as she chases her dreams in the Rome of *La dolce vita*, *I Knew Her Well* is at once a delightful immersion in the popular music and style of Italy in the sixties and a biting critique of its sexual politics and the culture of celebrity. Over a series of intimate episodes, just about

every one featuring a different man, a new hairstyle, and an outfit to match, the unsung Italian master Antonio Pietrangeli, working from a script he cowrote with Ettore Scola, composes a deft, seriocomic character study that never strays from its complicated central figure. *I Knew Her Well* is a thrilling rediscovery, by turns funny, tragic, and altogether jaw-dropping.



**SHORTFILMS**

**“A TRAVERS LES RUINES  
DE LA ROME ANTIQUE”**

(1911, 4’)

/

**“BOLOGNA MONUMENTALE”**

(1912, 5’)

/

**“LA CITTÀ DI RIMINI”**

(1912, 4’)

/

**“EXPLOITATION  
DU SEL EN SICILE”**

(1912, 5’)

/

**“AMALFI”**

(1910, 4’)

/

**“SORRENTO”**

(1912, 4’)

/

**“L’INDUSTRIA DEI  
CAPPELLI DI PAGLIA”**

(1911, 6’)

/

**“INAUGURAZIONE  
DEL CAMPANILE DI  
SAN MARCO”**

(1912, 12’)

# PRACTICAL CLASSES CONTENT

## PRACTICAL CLASSES CONTENT

**Conducted by Davide Pozzi and the team from L'Immagine Ritrovata: Valeria Bigongili, Camille Blot-Wellens, Marianna De Sanctis, Cristiano Valorosi, Silvia Spadotto, Céline Pozzi, Elisa Napelli, Chelu Deiana, Giandomenico Zeppa, Gilles Barberis, Emanuele Vissani.**

### FILM IDENTIFICATION

**Teacher: Camille Blot-Wellens**

This very first step involves the identification, study and analysis of film materials, different elements (negative, positive, intermediate), trademarks, edge codes and marks, shape and size perforation, etc.

### FILM REPAIR

**Teacher: Marianna De Sanctis**

Participants will learn how to perform manual repairs on the film elements in preparation for its passage through the film scanning and sound transfer machines.

### FILM SCAN

**Teacher: Cristiano Valorosi**

Participants will familiarize themselves with the film scanning machine which digitalizes content from the films for use in the subsequent digital restoration workflow.

### FILM COMPARING

**Teacher: Silvia Spadotto**

This step involves the analysis and comparing of different elements and non-filmic sources which are crucial for determining the most appropriate restoration workflow in consideration of the materials and hand.

### DIGITAL RESTORATION – PART 1

**Teacher: Céline Pozzi**

Participants will be firstly introduced to the specific digital cleaning workflow. The module will

then focus on the first steps: Projection creation, image stabilization and flicker reduction.

### DIGITAL RESTORATION – PART 2

**Teacher: Elisa Napelli**

Participants will learn to use specialized software, with both automatic and manual tools, to work on the elimination of dirt, dust and scratches.

### DIGITAL RESTORATION – PART 3

**Teacher: Chelu Deiana**

This module will focus on the final retouches the images may need to solve specific issues in accordance to different deliveries and requests. The participants will learn how to use and calibrate Regrain, Degrain, Clarity, Sharpness and Aperture.

### COLOUR CORRECTION

**Teacher: Giandomenico Zeppa**

Participants will learn how to use colour correction software which enables interventions on the photography of the film with the purpose of retrieving, as closely as possible, the look and tone of the film as it was originally meant to be presented.

### SOUND RESTORATION

**Teacher: Gilles Barberis**

Participants will go through an in-depth analysis of the current and forthcoming technologies and techniques used for sound transfer and restoration.

### FILM MASTERING

**Teacher: Emanuele Vissani**

As the final stage of the film restoration workflow, participants will learn about the different steps required to finalize the digital material, such as video/audio synchronization, digital cinema encoding, different formats output and quality check.

# ABOUT ORGANIZERS

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### INCAA

Is a public institution that, through many different activities, promotes, strengthens and regulate the production of audiovisual projects in Argentina and abroad.

[www.incaa.gob.ar](http://www.incaa.gob.ar)

### CINAIN

Is a public institution under the Ministry of Culture of Argentina, created with the aim of preserving and promoting the film heritage.

[www.cinain.gob.ar](http://www.cinain.gob.ar)

### FIAF

Is the International Federation of Film Archives, dedicated to the preservation of and access to the world's film heritage since 1938.

[www.fiafnet.org](http://www.fiafnet.org)

### FONDAZIONE CINETECA DI BOLOGNA

With a mission that embraces the past and is open to the future, is a multifaceted place for archival conservation and restoration, film and audiovisual promotion and dissemination, training, research, and publishing.

[www.cinetecadibologna.it](http://www.cinetecadibologna.it)

### L'IMMAGINE RITROVATA

Is a highly specialized film restoration laboratory, born and developed thanks to Cineteca di Bologna. Thanks to its innovative methodologies, it is a leading laboratory in the field and it is designed for the restoration of film from every cinematic age.

[www.immagineritrovata.it](http://www.immagineritrovata.it)

## SPECIAL THANKS TO

### THE FILM FOUNDATION

Is a nonprofit organization established by Martin Scorsese in 1990 dedicated to protecting and preserving motion picture history. By working in partnership with archives and studios, the foundation has helped to restore over 750 films, which are made accessible to the public through programming at festivals, museums, and educational institutions around the world. The Film Foundation's World Cinema Project focuses on regions where resources and funding for preservation are scarce. Since 2007, 28 films from 20 different countries representing the rich diversity of world cinema have been restored and shared with a global audience. The WCP also provides training for students and archivists in underserved areas through its sponsorship of Restoration Film Schools. The foundation's free educational curriculum, The Story of Movies, teaches young people - over 10 million to date - about film language and history.

[www.film-foundation.org](http://www.film-foundation.org)

### ORGANIZERS



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cinain

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Presidencia de la Nación

