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As a scholar in the field of Romance language textual studies, I study the intricate relationship between Latin American and Italian documentary film, a style of film that experiences a surge in the decades following the end of WWII. Most of my time in Chile was spent at the Cineteca Nacional de Chile, a national archive that boasts a comprehensive range of Chilean films and in particular lesser known films of the 1960s and 1970s that are now difficult to encounter. In addition to archiving and storing these films, the Cineteca Nacional handles an influx of newly discovered and acquired films that are brought to the restoration facilities, scanned into the computer and preserved. The center utilizes moviolas and other manual and digital machinery for the restoration of the physical film.

Taking a tour through the restoration facilities of the Cineteca Nacional, I first encountered an isolated room containing all of the original copies of films in canisters. This room is kept at a regulated temperature to ensure the maintenance of the filmic material. They still keep the original nitrate versions of a selection of films which must be treated with particular attention as nitrate is a highly flammable, volatile material. Next I was shown a facility dedicated to the restoration and cleaning of original film copies. They employ specialized machinery for the delicate process of handling the original film copies. The room next door houses scanners that are used to create digital copies. Imported scanners accommodate 35mm, 16mm, and 8mm film. Many donated home videos and lower budget films from the early half of the twentieth century appear on 8mm film, as it is a less intensive and costly way to create films. 8mm cameras were also smaller, lighter, and easier to use than 35mm cameras. Aside from the restoration efforts, the center dedicates time to building and developing a digital archive, including booklets on the historical context surrounding the making of films and the cinema industry in Chile and Latin America at large. Learning about the innerworkings of the Cineteca Nacional shed light on my understanding and investigation of the archive as an institution as opposed to a theoretical apparatus that catalogues and historicizes documents by weaving them into a narrative of the past through the way in which they organize the materials.

Building an understanding of the archive is vital to assessing the complexity of using archival footage (also known as found footage) in documentary and other films. Many filmmakers make use of archival footage early on in their career as it is a low-cost way to make films and gain experience with building sequences and editing. At the Cineteca Nacional I was able to watch many experimental short films of well-known Chilean filmmakers from the 1960s and 70s such as Aldo Francia, Helvio Soto, Raul Ruiz, and Patricio Guzmán. In addition to these Chilean filmmakers, the archivist with whom I was working, Marcelo Morales, introduced me to the works of the Uruguayan filmmaker Mario Handler, the Bolivian filmmaker Jorge Sanjinés, and the Argentinian filmmakers Fernando Solanas and Octavio Getino. I was able to watch approximately 20 films throughout the time I spent in the archive, including many films that I had yet to come across in my research at Berkeley on this topic over the past year. Mr. Morales also provided me with many written sources on these films to deepen the context and my knowledge on the historical political climate in which these films were born, as well as the academic work that has already been carried out in this field of experimental, found footage, and documentary films of the 1960s. In total I was able to look through about 12 books on the topic and make scans of 5 of them that I felt were particularly pertinent to my research.

Finally, outside of the Cineteca Nacional, I was able to visit many museums and meet with Professor Luis Candia at the Instituto Profesional ARCOS in Santiago. My trips to the Museo de la Memoria and the Centro Cultural La Moneda proved to be vital for deepening my understanding of the years of the Pinochet dictatorship in Chile. Many of the films that I am studying can be read in response to or in relation to this period of violence and oppression, exploring questions such as how cinema can be made with very few resources and how to transform the relationship between cinema and the public into a pedagogical, mobilizing force. In addition to the contemporary art exhibits at La Moneda, I was also able

to see the public side of the Cineteca Nacional which manifests in the form of a cinema theater housed inside the building of La Moneda that plays historical films for the public. The cultural center of La Moneda exists underneath the large plaza out in front of the government building El Palacio de La Moneda, historically bombed in US-backed coup on September 11th 1973 in which Pinochet came to power. Repurposing this same site for use as the Cineteca Nacional's cinema, an archival institution dedicated to the preservation and restoration of the national cinema's history, suggests a stratification of Chile's political past with their cinematic past in which the cinema runs parallel, in great proximity to the traces of Chilean politics. The narrative motifs and unique capacity of the cinema to capture and represent moments of Chile's past will be the focus of my presentation.