It is on November 18th which is Joris Ivens’ birthday that the conference opening ceremony followed by an academic seminar is held in Art and Media School of Beijing Normal University. Among those experts, Professor Si-Tu Zhaodun of Beijing film Academy who visited Ivens with his father firstly states that Ivens’ documentaries indicate an individual social sense and humanism. However, misleading toward him and his films still exist. Not only does Mr. Si-Tu Zhaodun disagree with the ideological analysis to Ivens, but also refutes that Ivens has a sort of particular ‘China Complex’. According to the materials Ivens chooses and methods he uses, Si-Tu Zhaodun concludes that Ivens’ documentaries in China belong to mainstream documentaries at that time. It is a way for Ivens to try to explain a period of Chinese history.

Thomas Waugh, a Canadian professor studies Ivens’ works, defines The Four Hundred Million (1938) as ‘solidarity film’. He points out that Ivens adopts a mode—the mise-en-scène approach when shooting spontaneously—which could be called a halfway style between Hollywood and Newsreel. Kees Bakker, a French expert from Institute Jean Vigo, compares The Four Hundred Million (1938) and Fighting Soldiers (1938) by Fumio Kamei from a perspective of hermeneutics. Documentaries of both directors are based on their deliberately choosing from things happening. Because of this, he says they are like horses with blinders on. Professor Zhang Tongdao of Beijing Normal University thinks one of the most important factors in Ivens’ life is China and his films about China. Obviously, there is a film legend between Ivens and China since during the 50 year friendship, he shows his ideological assistance, experiences severe conflict and frustration, and finally successfully communicates with China in term of culture. Another article titled ‘Documentary Re-enactments: A Paradoxical Temporality’ is delivered by Professor Bill Nichols of San Francisco State University. He takes one of the Ivens’ films - Borinage- as an example to illustrate reenactments contribute to a vivification of that for which they stand. They make what it feels like to return to a certain situation, to re-perform a certain action, to once again adopt a particular perspective more vivid. Ivens’ former assistant in France, Mr. Jean Pierre Sergent, looks back Ivens’ complicated emotions and final understanding toward China from 1938 to his last years. He believes that Ivens is a great artist with individual independence and dignity. ‘He acted as the world citizen he had always been, and as a man among the men. This was the Chinese Dream of Joris Ivens.’

René Seegers, a Dutch film maker introduces situations of Ivens’ films in western countries by a speech named ‘The Unfortunate History of the Screening of Yukong’. 
Moreover, Nie Xinru, a professor of East China Normal University tries to explain why Ivens shoots How Yukong moved the Mountains (1976) and in his opinion, reasons could be attributed to the foreign policy of China government at that time. Professor Zhang Xianming of Beijing Film Academy holds an opinion that there is a misleading: Ivens is a topic of minority in the world while in China there are a major of people talk about him. Professor Shan Wangli of China Film Art Research Center summarizes the present researches on Ivens’ works in China. Dr. Sun Hongyun analyses both Yukong by Ivens and China by Antonioni. According to comparing their different motives, approaches, distinct inclinations and their perspectives of screen writing, she points out that their works depict situations in China differently even though they shoot them more or less in a same period. Furthermore, there are other experts deliver their academic speeches about Ivens and his films.

The next day, former colleagues, collaborators and interpreter of Ivens in China attended the oral history section in China Film Museum. Lu Ming, a director of Yan’an Movies Corps recalls that the camera which was confidentially given by Joris Ivens in 1938 makes a great contribution to the film cause of CCPC in the initial stage. Then staff of Early Spring (1958), How Yukong moved the Mountains (1976), and A Tale of Wind (1988) reminisce their experience working with Joris Ivens. Wang Decheng, a photographer of Early Spring says Ivens requires photographer to take camera with him everywhere and to wait for appropriate opportunities to shoot at any time. Qian Liren, a group leader of Yukong reveals that they try their best to meet Ivens’ requirements to shoot in name of Culture Revolution and with a recommendation of Premier Zhou Enlai. However, referring to their demotions to countryside, they could by no means let Ivens know. Another former group leader, Ms. Ye Shichun believes that Ivens insists on reality and nature of film making and definitely denies re-enacting. However, during the Culture Revolution period, Ivens couldn’t have an idea that local people might do some preparations before he comes. In addition, Ms. Lu Songhe, the interpreter for Ivens in films Yukong and A Tale of Wind recalls that Ivens not only requires her to be a language assistant but also wishes she could be sensitive to interesting new things and provide some shooting suggestions. Yang Zhijiu, one of the photographers of Yukong recollects that Ivens requires their cameras to participate incidents instead of merely zooming in and out. Besides, Ivens also emphasizes actual sound in his films. A lighting engineer, Guo Weijun retrospects that Ivens pursues completely nature light when he shoots Yukong. Subsequently other staff and some figures in his films recall their memories with Joris Ivens.

Ivens' films screened continuously in museums

The ongoing trend of the last few years continues: on an increasing scale, films by Joris Ivens are permanently screened in museums, as part of exhibitions on modern art and culture. In the Hygiene Museum in Dresden, Germany, the films by Ivens on nature played a prominent part in the exhibition titled 2°, Weather, Climate and Man. This large-scale interactive exhibition studied the delicate relationship that exists between mankind, nature and atmosphere through multimedia installations, hands-on elements, natural objects and other exponents. The Academy of the Arts in Berlin, Germany, showcased the great variety of different forms of ‘notation’ in modern art during the 20th and 21st century. The exhibition, titled Notation, travelled on in 2009 to the Centre for Contemporary Art and Media in Karlsruhe, Germany. Accompanying the exhibition, an authoritative catalogue was published (see page 42).

In the Museum for Contemporary Art in Barcelona, Spain, (MACBA), four Ivens’ films were part of the successful exhibition Universal Archive – The Condition of the Document and the Modern Photographic Utopia. This exhibition focussed on the reliability and validity of the photographic image in this post-modern age of digital photography, which is by its nature prone to manipulation. The exhibition also addressed the question whether photography is able to produce a truly universal visual archive. In 2009 the exhibition travelled to the Museum Berardo de Lisboa in Lisbon, Portugal. ‘A fascinating exhibition’, Le Monde commented, ‘with an excellent catalogue’ (see page 42).

The Office

Since Spring 2008, new staff members have joined the Ivens Foundation. Per 1 January 2008 Rens van Meegen (graduated filmmaker – Film Academy Brussels) has succeeded Bram Relouw as the coordinator of the EFIJ. Four new members who are currently working at the Foundation have studied at the Radboud University in Nijmegen: Rob Comans (graduated film scholar), Eric Brouwer (graduated historian), Britt den Bebber (graduated English Literature) and Merel Geelen (graduated art historian). Rens and Rob spent many busy months on the subtitling of all the films included in the DVD box-set. Eric Brouwer organised the symposium at Ivens 110th anniversary in Nijmegen, Merel listed the Jan de Vaal Archive collection, and Britt functions as the Foundation’s librarian. Anne Jaspers, Tim Sparla, Britt den Bebber, Robijn Namenwirth and Suzanne Geldhoff worked as volunteers on various projects. Anne is listing all the clippings of the Ivens Archive collection with reference words. Tim Sparla, Suzanne Geldhoff and Rens van Meegen worked on the Wilhelm Ivens educational project on 19th century and the Modern Photographic Utopia.

Royal Honour for André Stufkens

The Mayor of the city of Nijmegen and former Minister of the Interior, Mr. Thom de Graaf, presented on Monday 28 April 2008 the decorations belonging to the Knighthood of the Order of Orange-Nassau to André Stufkens. De Graaf praised the many activities that Stufkens has taken upon himself in recent years in order to gain wider recognition, both nationally and internationally, for Nijmegen’s most famous sons: director Joris Ivens and the renowned Gothic manuscript illuminators known as the Limbourgh Brothers. Stufkens, who is both director of the European Foundation Joris Ivens, and as such has been managing the Joris Ivens Archive in Nijmegen for the past 12 years, and also acts as chairman of the Limbourgh Brothers Foundation, established in 2002, has been one of the initiators of all these activities. Apart from that he also acts as Secretary of the co-

town of Nairn, in north-east Scotland. For the first edition she selected the early Ivens’ film Rain (1929). To a certain degree the event is meant as an antithesis to the pomposity of most current film festivals. Swinton and Cousins aim to revive the pure, romantic fascination with film. To this end Swinton rented an old ballroom in her hometown, the Ballerina, and so the festival was dubbed The Ballerina Ballroom Cinema of Dreams.

The costs for the event have so far been met by Swinton. Glamour, as well as big budget premieres will be absent during the event. Visitors pay only €3 admission fee, or else a tray of self baked treats, to be shared with the audience, will do just as well to earn a place on the beanbags from which the films can be enjoyed.

Tilda Swinton’s film festival

Actress Tilda Swinton (1960), star of such acclaimed and eclectic productions as Edward II (1991), Orlando (1992), The War Zone (1998) and more recently Adaptation (2002), The Chronicles of Narnia (2005/07), and whose performance in Michael Clayton earned her an Oscar, is the founder of a new film festival. This festival, directed by both Swinton and film expert Mark Cousins, took place in Swinton’s home-

2009-2012

The European Foundation Joris Ivens (EFJI) will receive from the Province of Gelderland an annual subsidy for the 2009-2012 period. This is the outcome of the negotiations between the Ministry of Education, Culture and Sciences, the Province and the Municipality of Nijmegen. These authorities strongly urged for the continuation of the Foundation, since they are of the opinion that the archival task of the Foundation is important, and the authorities involved are furthermore very satisfied with the high quality standards that the Foundation maintains regarding its work. Before this, the Culture Council has judged the work of the Foundation as exemplary, and achieving good results. The Board of Governors of the EFIJ has applied itself from its foundation for cooperation with national and international partners, from a strictly independent position.
operative platform of the cultural-historic foundations of the oldest city in the Netherlands, Nijmegen. As chairman of the parents association ‘t Span he initiated a commune for mentally handicapped youngsters that resides in a renovated monumental building.

Seminar on Ivens and China in Beijing
In the year that the China Film Archive celebrated its 50th anniversary, an International Academic Symposium was organised on ‘Joris Ivens and 50 Years of China’s Film’ (see p. 12-13). The relationship between Joris Ivens and China started in 1938, when he filmed The 400 Million in China. He secretly handed his Bell & Howell camera and some film stock to cinematographer Wu Yinxian (Street Angel, 1937), who smuggled this precious tool to the Red Base in Yan’an province. With this equipment the Ya’an Film Group shot their first documentaries. A key moment in China’s film history, according to film scholar Chris Fujiwara: ‘Ivens’ gift, evidence of a great filmmakers idealism and perseverance, is also a symbol of cinematic solidarity’.

In 1958 the Ya’an Film Group merged with other film groups to form the Central Newsreel and Documentary Film Studio in Beijing, where Joris Ivens was active as both teacher and adviser. For decades Ivens trained young Chinese filmmakers in the appliance of Western camera techniques, and in the practice of filmmaking.

Mr. Fu Hongxing, director of the China Film Archive, explained in his speech the importance and influence of Ivens on China’s film culture: ‘He is a world famous film master, and he is also a loyal and honest friend to the Chinese people. He helped the Chinese when they suffered hardship. He is a great man with a strong sense of justice.’ The seminar was hosted by professor Huang Huilin and attended by filmmakers and film scholars from China, as well as those from France, the Netherlands, the USA and Canada. The seminar was sponsored by the China Film Archive, the College of Arts and Media of Beijing Normal University, China Newsreel and Documentary Film Studio, China Filmmakers Association, Huaxia Film Distribution, China Scientific Education Film Studio, China Film Museum, China Projection Association and China Film Producers Association. The scholarly journal ‘Studies in Documentary Film’ will publish in July 2009 five lectures held at the conference by Thomas Waugh, Kees Bakker, Jean-Pierre Sergent, Zhang Tongdao and Sun Hongyun.

Meetings with the China Film Archive in Nijmegen and Paris
In Paris Mr. Fu Hongxing, head of the China Film Archive, visited Marceline Loridan-Ivens to discuss various subjects concerning Ivens and China. Being a filmmaker himself (Zhouenlaiwaijiaofengyun, 2007) he demonstrated vividly the new film techniques he had learned from Ivens when he was still a film student.

To commemorate Ivens’110th anniversary, Mr. Hongxing proposed to organise several events. One of the issues discussed was the protection of copyright in China. To improve the situation a China Copyright Association exists, and a first China Copyright Meeting was organised in December 2008. In Nijmegen a delegation of the China Film Archive visited the European Foundation Joris Ivens. In the depot of the Ivens Archive objects and documents from China were looked into, such as a letter from Prime Minister Zhou Enlai. The delegation, under the supervision of adjunct-director Zhang Jianyong, proposed a plan for further cooperation in the future with our archive. Young Chinese students and filmmakers frequently consult the Ivens Archive. There are several projects in development, one of them concerns a PhD study that compares Antonio’s film Chung Kuo-Cina (1972) and Ivens/Loridan’s collaborative film How Yukong Moved The Mountains (1976).

Joris Ivens and Marceline Loridan-Ivens awarded in Trieste
The first edition of the International Documentary Festival in Trieste dedicated ‘a tribute to Joris Ivens’ containing six of his films. The director of the festival gave an award to the Foundation honouring Ivens and Loridan-Ivens film oeuvre.
The cover of the last issue of this magazine (No. 13, 2007) shows Joris Ivens using a Kinamo camera to film the lift bridge in Rotterdam in 1928. He had worked in the Kinamo assembly line in Dresden and advised by its designer Emanuel Goldberg. The significant role of the Kinamo and the influence of Goldberg are acknowledged in Ivens’ memoirs and are routinely mentioned in biographical accounts of Ivens’ early years. A biography of Goldberg allows a fuller explanation.1

Emanuel Goldberg before the Kinamo

Emanuel Goldberg was Russian, born in Moscow in 1881. He graduated in Chemistry at Moscow University, but left Russia to avoid antisemitism and settled in Germany. He studied photochemical reactions at the University of Leipzig and became an assistant to Adolf Miethe in the Photochemistry Laboratory at the Technical University in Berlin-Charlottenburg. From 1907 to 1917, he was head of the department of photography at the Königliche Akademie für graphische Künste und Buchgewerbe (Royal Academy of Graphic Arts and Bookcraft) in Leipzig and published papers on photographic and printing techniques. His early inventions related to gelatin wedges (the ‘Goldberg Wedge’) and the Densograph for measuring the characteristic curves of photographic emulsions.

In 1917 Goldberg became a director of Ica, the Internationale Camera Aktiengesellschaft, in Dresden, then the centre of the German photographic products industry. The Carl Zeiss Stiftung had consolidated its camera manufacturing operations in Ica making it the largest camera company in Germany. Goldberg’s assignment was two-fold: to help modernize the firm, and to develop new military products, but military products were soon outlawed by the Treaty of Versailles. Ica was then reorganised into two divisions: one for still cameras and related equipment, and the other, under Goldberg, for movie equipment. In 1926 Ica merged with Ernemann, Contessa, and Goerz to form a new company under Goldberg’s leadership, Zeiss Ikon. The Carl Zeiss Stiftung owned most of the shares and exercised close control.

Ica was already making movie equipment in 1917 and Goldberg foresaw a large market among amateurs making home movies, especially if cranking were eliminated. He opted for a spring-driven motor, a challenge because the diminishing tension of the spring has to be converted into a even movement driving the take-up spool and its slipping clutch as well as the shutter and film gate.2

The Kinamo

The Kinamo was the smallest of competing, compact 35mm movie cameras brought to the market in the early 1920s.1
The Debrie Sept, a spring-driven 35mm camera marketed in 1921, held five metres of film, enough for only 17 seconds. The Bell & Howell Eyemo appeared in 1923. Studio cameras acquired electric motors and hand-cranked cine cameras were soon obsolete.

The initial model was the basic, hand-cranked Kinamo N25 for cassettes of 25 metres of 35mm film. (A variant model took 15 metre cassettes.) The spring motor attachment was in experimental use in 1923 and marketed, with an optional delayed action shutter release, in 1924.

The Kinamo was very compact. The N25 model took 35mm film but was only 15 cm high, 13 cm deep, and 10 cm wide (6 x 5¼ x 4 inches). Film cassettes were easily changed even in sunlight. Pressing a button would mark the film at the end of a scene. Film speed could be reduced for trick photography and slow movement. A model with four film speeds and an attachment that enabled it to copy films, the Universal Kinamo, was also marketed from 1925.

During the 1920s cinematography progressively differentiated into three markets: professional studio work; semi-professional (technical, scientific, business, sport, documentary, and experimental films); and home movies. Ica promoted the Kinamo for everything other than studio production of feature films.7 The Kinamo was used with Ica’s ‘Goldberg Mikrophot Microscope Attachment’ for filming through a microscope.8 The 1920s saw a rapid increase in the use of microfilm in scholarship, libraries, record keeping, and the mechanization of office procedures. The Kinamo was used in a data processing system for preparing telephone subscribers’ monthly bills.6

The Kinamo also took stills and was probably intended to be an all-purpose ‘universal’ camera. However, the cost and flammability of 35mm film led amateurs to smaller, less-expensive 9.5 and 16mm formats. Ica introduced the Kinamo Sio for 10 metre cassettes of 16mm safety film, then the improved KSio. With the unexpected success of the Leica, still cameras moved towards larger, double-frame 35mm format and Goldberg and his staff at Zeiss Ikon developed the Contax to compete with the Leica. Kinamo production was phased out by 1938, replaced by the Movikon 16mm and 8mm movie cameras.

Joris Ivens uses the Kinamo
In his memoirs Ivens describes how he went to Germany to study photography, initially in Berlin, then in Dresden, where he worked in the Ernemann and Ica companies. At Ica, Ivens worked on the Kinamo assembly line and later wrote:

In the mechanical workshop, one man made a great impression on me: Professor Goldberg. He was an inventor who had just perfected a marvelous little camera, the famous Kinamo, a professional 35mm spring-driven camera of a robustness and precision that was astonishing for its time. From this man I learned the basic principles of this kind of machine and I meddled with the secrets of manufacture.9

Goldberg was also an adjunct professor (Honorary professor) at the Dresden University of Technology Institute for Scientific Photography (Wissenschaftlich-Photographisches Institut) directed by his friend and dissertation advisor Robert Luther. Goldberg and his firm contributed substantially to the development of the Institute.10 His inaugural lecture in 1921 was on ‘Cinematography as a Technical Problem’. He taught courses and published technical articles on cinematography, including one on filming cloud movement.9

Goldberg’s Kinamo movies
Goldberg himself had been learning the characteristics of the Kinamo by producing short dramas with himself, his wife (Sophie), his son (Herbert) and daughter (Renate, now Chava Gichon), and friends as actors. To increase Kinamo sales Ica (and later Zeiss Ikon) added intertitles to these films to create four short films promoting the Kinamo: Fei- rentage am Matterhorn (Holidays at the Matterhorn, 1924), Im Sonneck: Bilder aus dem Kinderleben (In the Sunny Con- ner: Scenes from the Children’s Life, 1924), Zeltleben in den Dolomiten (Camping in the Dolomites, 1925), and Die ver- zuarterten Schuhe: Eine heitere Kinamo-Tragödie (The Magic Shoes: An Amusing Kinamo Tragedy, 1927). In 1927 Goldberg made a skiing drama with a group of students: Ein Sprung ... Ein Traum: Eine Kinamogeschichte aus dem Studentenleben (A Jump ... A Dream: A Kinamo Story of Student Life, 1927). These films reveal skillful composition, crisp editing, and sophisticated use of backlighting, shadows and entrances.

Joris Ivens uses the Kinamo
In 1927 Ivens used a Kinamo to experiment with free-form, hand-held filming inside a Zeedijk bar and liked the tonal quality of the resulting film: ‘But, even better, with my camera held in my hand, the marvellous Kinamo of Professor Goldberg. I was, naturally, freed from the rigidity of a tripod, and I had given movement to what, normally, would have had to be a succession of fixed shots. Without knowing it, filming flexibly and without stopping, I had achieved a continuity. That day I realised that the camera was an eye and I said to myself, ‘If it is a gaze, it ought to be a living one’.11

Ivens used the Kinamo for The Bridge (1928):
In 1927 Ivens used a Kinamo to experiment with free-form, hand-held filming inside a Zeedijk bar and liked the tonal quality of the resulting film: ‘But, even better, with my camera held in my hand, the marvellous Kinamo of Professor Goldberg. I was, naturally, freed from the rigidity of a tripod, and I had given movement to what, normally, would have had to be a succession of fixed shots. Without knowing it, filming flexibly and without stopping, I had achieved a continuity. That day I realised that the camera was an eye and I said to myself, ‘If it is a gaze, it ought to be a living one’.11

Joris Ivens filming The Bridge with the Kinamo, 1928
© Folkwang Museum Essen, Krull Sammlung
Emanuel Goldberg, film stills: ‘Herbert Goldberg on a moving train’ (unidentified film), from Zeltleben in de Dolomiten (1925, Goldberg with son Herbert). Die verzauberten Schuhe (Goldberg, daughter Renate, unidentified youth, son Herbert, and with Sophie), Father and son open a package on a skiing trip (unidentified film), Intertitle in Zeltleben in de Dolomiten with Zeiss Ikon logo and promotional slogan: Kinamo-Selbstaufnahme. (“Film yourself with the Kinamo”). Im Sonneck (1924, with Goldberg’s children Herbert and Renate).
© Heinz Goldberg
The Kinamo is a small spring driven automatic handcamera. It holds a magazine of seventy-five feet of 35mm film. I had worked on this very model in the construction department in the Ica factory. I had learned all its advantages and also its weaknesses from Professor Goldberg, the inventor of this practical little instrument, so that when I took the Kinamo onto the bridge it was already an old friend. The Bridge is a fast-paced, rhythmic series of patterns and movements in and around the bridge: shadows, girders, wheels, steam, seagulls and boats. It is both a study of movement and also a portrait of the bridge, the steam trains that cross it, the boats that pass under it, and life around it. Ivens had consciously explored what his camera could do. The first image is of the bridge, but in the second and third shots are close-ups of the Kinamo.

While Ivens was filming the bridge in Rotterdam he was simultaneously filming microscopic objects at Leiden University. It is not known what equipment he used, but it is probable that, like others, he used a Kinamo (perhaps the very same camera as for The Bridge) to film through a microscope using the Goldberg Mikrophot Microscope Attachment.

Ivens used the Kinamo in several films. Borinage (1933) was filmed mainly with Kinamo cameras by Joris Ivens and by Henri Storch, who had been trained in Kinamo use by Boris Kaufman. Borinage was filmed surreptitiously, and, being so small, the Kinamo was easily concealed from the police, which, on at least one occasion, prevented Ivens from being arrested and deported. Indonesia Calling (1946) was filmed using a borrowed Kinamo camera.

Goldberg and Ivens in Dresden in 1931
Ivens returned to Dresden in August 1931 for the VIII International Congress of Photography, which was noteworthy for international agreement on a film speed standard proposed by Goldberg and Luther which became DIN 4512 and also because Goldberg demonstrated his ‘Statistical machine,’ a desktop search-engine for finding documents on rolls of 35mm film, probably the first use of electronics for information retrieval.

A special session for the general public on August 5 had talks by Goldberg, Eggert, and Ivens. Goldberg gave a lecture on ‘Fundamentals of Talking Films’ with an elaborate demonstration. Eggert summarized the development of colour movies. Ivens spoke on ‘The documentary film in the avant-garde.’ Ivens said that commercial considerations led to ‘art inflation’ in the film industry and that avant-garde filmmakers sought to achieve purer artistic expression. Cinematography is the art of moving images and an aesthetic sense of rhythm was fundamental. The principles of rhythm, important in music, painting, literature and dance were also decisive for cinematographic movement, and film needs its own rhythmic principles involving both spatial and temporal relationships. Documentary films can evoke patterns of time and space from the objects filmed instead of using externally-imposed sequences of ideas. Hence documentary films can inspire more authentic feature films.

Ivens then screened excerpts from several films: Zuiderzee (Ivens, 1930), Turkisb (Victor Turin, 1929), Sturm über Asien (Vsevolod Pudovkin, 1928), Philips Radio (Ivens, 1931), Studie Nr 9 (Oscar Fischinger, 1933), and unidentified animated films made at Fleischer Studios. Ivens’ Congress paper was printed in the proceedings, an almost identical version was published in 1963, and an English translation in 1999.

Cameraman Erwin Anders may well have been referring to Ivens’ screening at the 1931 Congress in his 1963 tribute to Ivens:

At the end of the 1920s I worked as an assistant to the world-famous scientist Professor Dr. Emanuel Goldberg in Dresden. He had prepared the way for participation in the film medium by a wider circle with his 35mm Kinamo movie camera, which, for its time, was unusually compact and affordable. Many of those who bought it were simply amateurs who wanted only to enrich their family records, but there were also scientists, especially doctors, and also some young artists who wanted to express their concerns to the public through the film. And it happened that one day I was able to see a documentary film by a young Dutchman about the draining of the Zuiderzee that had been filmed with this spring-driven camera. The creator of this film was Joris Ivens. Together with our Prof. Goldberg we were deeply impressed with what a work of art had been achieved by Ivens with a camera thought to be more for amateurs.

Other Kinamo users
The Kinamo proved ideal for alpine skiing sequences in the mountain films of Arnold Fanck. Impressed, cameraman Robert Baberske used a Kinamo to film Berlin – Die Sinfonie der Grossstadt (Berlin – Symphony of a Great City, 1927) and later in Leuchtefeuer (1954). Ella Bergmann-Michel bought a Kinamo on Ivens’ advice and used it in Fliegende Händler (Travelling Hawkers, 1932). Others reported to have filmed with Kinamos include Sepp Allgeier, Wilfried Basse, Jacques Cousteau, Boris Kaufman, Martin Rikli, Henri Storch, Dziga Vertov, and Jean Vigo. The Kinamo was probably quite

Kinamo advertisement, ‘A new source of pleasure’, 1923

Film stills The Bridge (1928), Joris Ivens shooting with the Kinamo
widely used among avant-garde and semi-professional filmmakers but details are hard to find. As Goldberg intended, the Kinamo succeeded in making home movies popular among the wealthy, at least in Germany.\(^1\)

**Goldberg after the Kinamo**

Goldberg became an important and respected figure in photography and cinematography. He was best known for his work on sensitometry and a book, *Der Aufbau des fotografischen Bildes* (The Construction of the Photographic Image).\(^2\) A founder of the German Movie Technology Society (Deutsche Kinotechnische Gesellschaft), he received the society's Meister Medal for services to cinematography. Everything changed on 3 April 1933, when Goldberg was kidnapped from his Zeiss Ikon office by Nazi thugs. Released a few days later, he moved to France, then, in 1937, to Palestine, where he established a laboratory in Tel Aviv which became Goldberg Industries and, later, a major firm Electro-Optical Industries (‘El-OP’) in Rehovot. Engineers trained by Goldberg played a substantial role in the development of Israel’s high tech industry. He lived until 1970, honoured in Israel but largely forgotten elsewhere. The Nazis would not give credit to a Russian Jew; his publications receded from view as time and scholarship advanced; and ambitious others, Heinz Kuppenbender, Vannevar Bush and J. Edgar Hoover, took or concealed credit for his major achievements: the design of the Contax 35mm camera, his search engine, and microdot technology, respectively. Even his several years as the founding chief executive of Zeiss Ikon remains unmentioned in successive Zeiss corporate histories in 1937, in 1951, and even in 2000. It is a case study in how thoroughly the memory of a well-known figure can be erased.\(^3\)

**Commentary**

Innovation in camera technology can have two kinds of impact: a technical change can allow a different filming technique; but, as important, exploring the changed affordances of a new technology allows the cinematographer to discover new possibilities in film craft. Technique includes both technology and know-how. An example of an innovative camera having a strong influence occurred in the early work of Joris Ivens when he experimented with the Kinamo. It is often hard to know who used what technology to what effect in which film, but in the case of Joris Ivens, Emanuel Goldberg, and the Kinamo it has been possible to document something of what happened.

Postscript: A screening of Goldberg’s films, probably the first since 1933, was organised on March 9, 2009, at Kino Arsenal in Berlin.

**Acknowledgements**

This text is adapted from a longer paper ‘The Kinamo movie camera, Emanuel Goldberg and Joris Ivens’ Film History 20, no, 1 (2008): 49-58. Preprint at http://people.ischool.berkeley.edu/~buckland/kinamo08.pdf. I am very grateful for the assistance of Goldberg’s son, Herbert Goldberg, daughter, Chava (Renate) Gichon, and son-in-law, Prof. Mordechai Gichon, and Ralf Forster.

**References**

7 Joris Ivens and Robert Destanque, *Joris Ivens, ou la mémoire d’un regard* ([Paris]: Editions BFB, 1982), 43. Translation, M. K. Buckland
8 Klaus Mauersberger, *Von der Photographie zur Photophysik: 100 Jahre...*
The Bridge was shot with the Kinamo camera, often on the same day that Ivens made scientific films. The microscopic films made at the University of Leiden were lost, and it remained a mystery how Ivens managed to combine these two film projects. In his first autobiography he wrote: ‘In the morning I would be at the University; at noon I would rush to the Rotterdam bridge and put in about two hours of work; later in the afternoon I was bent over the University microscopes. I used a borrowed camera from my father’s store, a Kinamo with three lenses. By practising a certain economy at the University, I always managed to have enough negative film for my work at the bridge’. Using the same camera equipment and the same film stock for completely different films is impossible, unless a device is available to make microscopic shots with a steady objective as easily as free hand subjective shots. Such a device was made by Goldberg: the Mikrophot attachment. Joris Ivens must have used this. Zeiss Ikon Mikrophot attachment for his microscopic films. He only had to attach the same Kinamo with which he made The Bridge and could use the same film stock on the same day. [SF]
Ivens research in Chile

When Chile’s film history began to be written, it suffered from a violent cut during the 70’s. After the coup d’état the cinematographic activity stopped, and every film, document, and everything that could be used as a means of expression was destroyed. In this context, the copies of _... à Valparaiso_ filmed in Chile by the Dutch master Joris Ivens, were burned or sold clandestinely. During many years, this film and two other produced in our country in co-production with Argos, France, and the University of Chile, _El cinco más pequeño del mundo (The World’s Smallest Circus, Le petit Chapiteau)_ and _El tren de la Victoria (The Victory Train / Le train de la victoire)_ , could not be seen.

During the long cultural silence in Chile of the military dictatorship, the Experimental Cinema Center of the University of Chile was closed down, bringing to an end the film production and the place where young filmmakers of the New Latin-American Cinema Movement used to meet for cinematic reflection and analysis.

Three years ago and after 35 years, the Film School was reopened under the Image and Communications Institute (ICEI) of the University of Chile. Different generations of filmmakers have met again with the formation of students as a common project. In the context of the reconstructive project, the research _Joris Ivens in Chile: three films and his legacy_ has got together academicians and filmmakers to know details of the Dutch expert’s visit, his activities, and the production of the three films he made during his stay, in order to establish his influence in the national cinematography. Chilean filmmakers Sergio Bravo and Pedro Chaskel, who worked with Ivens, agree that this visit was important, but still today there is no specific information of this event, its consequences in our cinematography, or the influence of his working methodology.

This research was rewarded by the Audiovisual Promoting Fund of Chile (Fondo de Fomento Audiovisual) and sponsored by the ICEI of the University of Chile, the National Film Library, the Netherlands Embassy, and the European Foundation Joris Ivens. The research team is formed by Tiziana Panizza, Pedro Chaskel, Judith Silva, Tatiana Díaz and Viviana Erpelo, who are working at the moment on the interviews to the people who worked with Joris Ivens, in order to establish the motivation and developing of his stay, the Chilean context of those years, his influence, and the search for the lost copies to know their state of conservation.

The results of this investigation will be published in a bilingual web page, where audiovisual and photographic material can be found. A catalog with unedited information on the production of the three films will also be published. Finally, after 45 years, the public screening in Chile of _... à Valparaiso_ will be organized, in addition to the release of the other two films.

As academicians and researchers, we are sure that the presence of Joris Ivens’ films in Chile will contribute to the recovery of a collective memory and identity inscribed on the international cinematography.

Power for the Parkinsons

_Power for the Parkinsons_ , a 57-minute historical documentary about Joris Ivens’ _Power and the Land_ (1940), is nominated for three regional Emmy Awards. It took eight years for Dr. Ephraim K. Smith, a professor emeritus of history at California State University, to realize this film. One of his favourite films is _Power and the Land_, and he wondered what had happened to the Parkinson farm and family, the protagonists of the film. In summer 2000, Smith made his first trip to the St. Clairsville, Ohio, and he initially was disappointed that the Parkinson farm was gone and all family members appearing in _Power and the Land_ were dead. However, he met Parkinson grandchildren, a nephew and some childhood friends of the family, who shared their memories of the family, photographs and stories they had been told about the film,’ Smith said. He found at their place two lost films of Ivens, spin-offs of _Power and the Land_.

The documentary is nominated in the Michigan Chapter of the National Academy of Television, Arts & Sciences 2009 awards program’s Historical Documentary, Editing for a Nonnews Program and Writing categories.

Smith, who made the film through his Heritage Productions Inc., has taught courses on American film history and on making historical documentaries during a tenure at Fresno. He also was curious about his own abilities. ‘I don’t think I ever revealed to any of my students or even to other faculty members that deep down inside I wanted to make a PBS-quality documentary,’ he said. ‘Quite simply, I wanted to know if I could do more than just talk about films. So I am thus deeply appreciative for the honour of these Emmy nominations.’

_Power for the Parkinsons_ premiered on Detroit Public Television in 2008 and has since been broadcast or scheduled by 11 other PBS affiliates. Previews of Smith’s documentaries are available on his website, www.powerforparkinsons.com, which also includes outtakes and scholarly articles on rural electrification and _Power and the Land_. The new documentaries are available for purchase at the site.