A Season of Classic Films

2020-2021
Foreword

It seems like a century ago at the Cannes Film Festival in 2019, when a group of directors* of European cinematheques met with Lucia Recalde, Head of Unit for Creative Europe MEDIA at the European Commission. We discussed the state of affairs of our common film heritage. We talked about the need for support for the restoration and digitisation of film heritage, education and training, and the need for greater visibility. Things have changed drastically since then. For the good and the bad. Not for the ugly.

First, the bad. As I am writing this foreword, COVID-19 is still affecting us all, including the international community of film archives and cinematheques. Many of us have restricted or no access to our public premises. Some film theatres are closed and many are in financial trouble. Film productions have stopped or been hindered, film professionals are losing their jobs or facing bankruptcy. We need to be unified in order to safeguard European film culture — past, present and future. We cannot wait.

Then, the good. In the recent past, the European Commission has supported several initiatives for the preservation and the exhibition of film heritage. In the summer of 2019, the first edition of A Season of Classic Films took place: European film classics were screened in some of Europe’s most iconic cultural heritage venues. Classic films from across the EU were screened free of charge in a wide variety of venues in 13 EU countries — from small towns to capital cities — highlighting Europe’s rich and diverse cultural heritage. At the launch of the first screening event, Tibor Navracsics, Commissioner for Education, Culture, Youth and Sport at that time, said: "European cultural heritage, including our great film classics, should be accessible to everyone. I am pleased to see that the Season of Classic Films makes it possible for everyone interested to be part of an experience shared across Europe, even when attending a local event.*

Among the classic films screened during the season were some of the best-known titles in world cinema, including Fritz Lang’s Metropolis (1927), Francois Truffaut’s The 400 blows (1959), and Cinema Paradiso (1988) by Giuseppe Tornatore. The iconic venues hosting the screenings included Aristotelous Square in Thessaloniki, Greece, Kilkenny Castle in Ireland, and the Piazza Maggiore in Bologna, Italy.

Moreover, in 2019 the European Commission funded several restoration and digitisation projects, such as the digitisation of 50 films from the Mutoscope and Biograph Collection preserved in the archives of the British Film Institute and Eye Filmmuseum. Most of these unique films were made in Europe between 1897 and 1902 and feature rare images from Venice, Berlin, Amsterdam and London from 120 years ago.

Cross-border cooperation has always been and still is at the heart of film culture including the European community of film archives and cinematheques. We are therefore proud to present, again with support of the Creative Europe programme, the second edition of A Season of Classic Films: a series of free screenings planned across Europe between December 2020 until June 2021 to raise awareness of the work of European national and regional film archives, especially among young adults. With 22 participating institutions, this initiative particularly aims to support the reopening of European film archives, all affected by the COVID-19 crisis.

We cannot wait to reopen our cinematheques to celebrate film culture in all its rich and endless diversity, from all over Europe, from all times, for a wide audience, now and in the future.

Happy return to cinema!

Sandra den Hamer
President of ACE and director of Eye Filmmuseum

* Gian Luca Farinelli (Fondazione Cineteca di Bologna), Rainer Rother (Deutsche Kinemathek – Museum für Film und Fernsehen), Frédéric Maire (Cinémathèque suisse – FIAF President), György Ráduly (Hungarian National Film Archive) and Sandra den Hamer (Eye Filmmuseum – ACE President)
Introduction

This publication presents the film titles selected for the second edition of *A Season of Classic Films*. It provides a colourful palette of European cinema history which we hope will be a source of inspiration for cinemagoers and film programmers around the world. The films are presented by 22 members of the Association of European Cinematheques (Association des Cinémathèques Européennes - ACE). Their aim is to increase visibility to the richness of their collections and attract a larger, younger audience. Each institution has been asked to select at least one film or a compilation programme from their vaults that can relate and provide new meanings to young adults.

The 22 partner institutions selected a total of over 50 short and long-feature films, showcasing distinguished titles and less known treasures. Most of the films are new digital restorations and some screenings include exciting elements such as live performances and experimental electronic music.

The oldest films in the programme include a compilation of George Méliès’ films that cover the period from 1896 to 1912, which will be screened in a series of unique live sessions with the aim to recreate the spectator’s experience of more than hundred years ago. These live performances at La Cinémathèque française in Paris will also be recorded for online streaming worldwide, thanks to the support of *A Season of Classic Films*.

Contemporary to Méliès, Jan Krženecký filmed some of the earliest creative film works made in Prague, but he remains mostly unknown to a wide audience. A new restoration of several of his films by the Národní filmový archiv, Prague, offers a window into the early beginnings of Czech cinematography between 1898 and 1911. Newly-recorded music scores play an important role in increasing access to silent classics. With this in mind, *Der Kampf ums Matterhorn* (1928) will be accompanied by live electronic music during the screening in DFF – Deutsches Filminstitut & Filmmuseum in Frankfurt, and the Portuguese drama *Maria do Mar* (1930) will be screened with a live orchestra performance. The music of both films will be recorded and become available for the film distribution with the support of *A Season of Classic Films*.

While fiction films constitute the majority of the programme, it also includes an eclectic list of documentaries among which Pasolini’s *Comizi d’amore* (1965). For this documentary, Pasolini travelled through Italy to interview people about various sexual issues, which even if not taboo anymore keep dividing consciences. The new restoration of the film will be presented with a selection of never-before-seen outtakes.

The most recent film in the programme is the political drama *Vdekja e kalit* (1992), which is regarded as the first feature film produced after the end of Albania’s communist regime and one which questions the country’s former politics. This film is also planned for digital restoration by the Albanian National Film Archive.

The films will be screened between December 2020 and June 2021 in free special events organised by the European cinematheques in 19 countries. Considering that the COVID-19 pandemic means the events will be subject to certain limitations, we are pleased that several institutions also plan streaming events to enable greater access.

*A Season of Classic Films* aims to foster the exchange of European popular and under-seen films across international cinematheques and festivals, in order to promote our Archives’ stellar collections. The initiative is supported financially by the European Commission. To find out more about *A Season of Classic Films* and the event dates across Europe, please visit the ACE website (ace-film.eu/projects/season-of-classics).

Paulina Reizi
Project coordinator of *A Season of Classic Films*
Films and compilation programmes
Jimmy, a racing driver, meets Annette, a photo model from Paris at the Zandvoort race circuit.

Jimmy and Annette use their work as a means of self-escape, and during their brief affair, neither have the courage to be themselves. The subsequent series of misunderstandings between them causes Annette to decide to return to Paris when her work in Amsterdam is finished. In this process of growth, of reaching maturity, Jimmy loses not only the girl he loves but also his self-assurance, and he has no choice but to abandon his racing career.

Director Nikolai van der Heyde (1936-2020) was a student of the NFTVA (Dutch film academy) and a contemporary of Pim de la Parra and Wim Verstappen. This film, his debut, is clearly influenced by French cinema. The film, also selected for the International Film Festival Berlin in 1966, was very well-received, heralding Van der Heyde as someone who would help shape the future of Dutch cinema. However, some of his later, more commercial films were not at all appreciated by the critics. He stopped making films in 1987.
**Psarades kai Psaremata [Fishermen and Fishing]**


**Description:** A pioneer documentary in the tradition of observational cinema. Following the tradition of observational cinema, the documentary involves pioneer post-war figures of the Greek art field: director Stavros Tomes in narration, director Roviros Manthoulis in editing, playwright Dimitris Kehaidis and film historian/critic Yiannis Bakogiannopoulos in text narration. The documentary depicts traditional fishing practices in the fishing village of Molyvos on the Greek island of Lesvos. In parallel, everyday life is depicted through an anthropological but also poetic gaze. Thanks to the film's direct style in portraying artisanal modes and practices, this authentic image of rural Greece invokes current debates about large-scale, industrial production methods.

A new digital restoration from the original negative material preserved by the Greek Film Archive will become available with the support of A Season of Classic Films.

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**Koinoniki sapila [Social Decay]**

**Social Decay**
Fiction
Greece
1932

**Director:** Stelios Tatapopoulos. **Producer:** Fyzi Film. **Cast:** Stelios Tatapopoulos, Danai Grizou, Tzoli Garmpi, Kimon Spathopoulos, Kostas Logariastakis.

**Crew:** Screenplay: Stelios Tatapopoulos, Cinematography: Michalis Gaziadis. **Physical characteristics of first release:** 35mm, 50', B&W, silent, Greek intertitles. Film copy screened during A Season of Classic Films: DCP, 50', B&W, new recorded music score by K.Bhta, Greek intertitles. Available subtitles: English, French. Copyright: Greek Film Archive.

The first film of social realism in Athens of the 1930s. Drugs, gangs, prisons and also strikes and clashes with the police.

A student abandons his studies and works as actor in a troupe, where he falls in love with the leading actress. When she yields to a businessman, feeling disappointed, he leaves the theatre. Poverty forces him to join the proletariat and become a tobacco worker. He comes face to face with the exploitation that workers endure and decides to participate in the establishment of a union leading the fight for social justice. It can be described as the first social realism film made in Greece. The exhibition history of the film was marred by censorship and police raids.

The film was considered lost until the mid1980s, when surviving film elements were located and a reconstruction of the film was released in 1989. With the recent digital restoration project in 2017, the outcome has been improved: the internegative was scanned in 2K allowing the recovery of part of the original frame. In addition, several shots which had been reversed have now been corrected, copied recent splices have been removed, grading was also performed, and the original frame rate has been simulated in the DCP. The restoration project was realised in cooperation with Documenta 14: Learning from Athens, with Cinémathèque royale de Belgique / Koninklijk Belgisch Filmmuseum as partner, Cosmote TV as co-producer, and the support of the Greek Film Centre. The digitally restored film is accompanied by new recorded music score written and performed by K.Bhta, key figure of electronic music in Greece. Thanks to the support of A Season of Classic Films, French subtitles will also be available.
La piel quemada
Burnt skin
Fiction
Spain
1966

Director: Josep Maria Forn. Producer: Josep Maria Forn, Teide P.C. Cast: Antonio Iranzo, Marta May, Silvia Solar, Ángel Lombarte, Luis Valero, Carlos Otero.
DoP: Ricardo Albíñana, Scriptwriter: Josep Maria Forn, Music composer: Federico Martínez Tudó.

The 60s. On the Costa Brava, Catalunya, Spain, the tourists mix with the immigrant workers that build hotels. Both suffer from sunburn.

This is a classic black and white Catalan film that has been restored by Filmoteca de Catalunya in 4K.

La piel quemada portrays the relationship between workers and tourists in Spain in the 1960s. While working-class people from Andalusia are forced to travel to Catalunya to find a job, there are tourists from Europe that travel to that same place looking for sunny weather to spend their holidays. There is an obvious contrast.

At the same time, the film hints at differences between Spanish and Catalan people: culture, language, traditions.

50 years later we can still discuss the socioeconomic and cultural issues presented in the film: sexism, immigration and tourism and in what way they have changed; the past and the current "Catalan-Spanish" social conflict…
A country girl, Ljubica, is persuaded by the village teacher to go to Belgrade to study, where she will be exposed to temptations and start forgetting her previous life. Grešnica bez greha is one of the earliest surviving feature films from the former Yugoslavia. As the first domestic social melodrama, the film was a great success with viewers, and it still inspires international audiences in contemporary screenings. The film stars the then young and later famous character actor Viktor Starcic and the leading Serbian actress of that time, Zanka Stokic, for whom this was the only role in a film.

The melodramatic story of Grešnica bez greha shows Ljubica’s adventures when she decides to leave her village to study in the big city. The film evokes the contrast between a still unspoiled and archaic Serbian village and a metropolis like Belgrade, where danger and crime lurk at every turn, but good and love eventually win.

A new digital restoration, with the reconstructed film colours based on original film elements preserved by the Jugoslav Film Archive, will become available with the support of A Season of Classic Films.
Travel through Switzerland

Non-fiction, short films compilation
Switzerland
1920-1961


A historic journey around Switzerland

These unique short films offer an eclectic view of the past in different regions of Switzerland, from aviation pioneers in the 1920s to progressive women in the 1960s.


The short films will be digitised, based on original film elements preserved by Lichtspiel/Kinemathek Bern, with the support of A Season of Classic Films.
Travelling through a “very old, very innocent, very hot Italy of the 1960s”, Pier Paolo Pasolini interviews Italians about various sexual issues such as homosexuality, divorce, prostitution and sexual equality.

For *Comizi d'amore*, Pasolini travelled throughout Italy, from factories to beaches, and interviewed passers-by about their attitudes toward sex. A charismatic interlocutor, he questions them, mic in hand, on a wide range of topics: the importance of sex in everyday life, prostitution, homosexuality, the legalisation of divorce. While discussing the customs of the country and its changing mores, his subjects invariably begin to broach other topics, like the way ideas about sex are informed by nationalism, religion or gender relations. “Every man is made differently,” poet Giuseppe Ungaretti remarks, referring both to their physical constitution and their spiritual disposition. “Therefore, all men are, in their own way, abnormal. All men are, in a way, in contrast with nature.”

Pasolini chooses to travel across his country and meet his fellow citizens, to enquire about their thoughts, ideas, fears, secrets. Italy in the 1960s is a very divided country: each region, each city apply a different “moral compass” and Pasolini makes the questions no one usually asks. Complicated, very personal questions, are surprisingly met with very honest, upfront answers.

In 2020, the situation is very different but somehow very similar: some topics are not taboo anymore, but they keep dividing consciences. In a world where we use all available media to constantly communicate our thoughts, feelings and whereabouts, we have somehow lost our ability to really communicate with each other, to discuss things in depth and to accept other people’s point of views. The young generations are the most affected by the power of technology and social media. Asking them questions, making them feel heard, would help them realise they do have a role in our society and they can be as active as they want, to achieve any kind of change they feel necessary.

The idea behind a new presentation of this documentary is to involve young people, asking them to give their own answers to the questions Pasolini asked in 1965.

A new restoration of the film with a selection of never-before-seen outtakes, will become available with the support of A Season of Classic Films.
André Delvaux’s debut film and a classic Flemish magic realism film.

The leading character, lawyer Govert Miereveld, teaches at a girls’ school in a provincial town. He is secretly in love, in a platonic way, with his pupil Fran. This results in him plunging into a downwards spiral of mental desperation.

The screenplay is an adaptation of the novel by renowned Flemish author Johan Daisne. The film is remarkable for its great expressive power which is reinforced by a careful and sophisticated use of music and an intense and, at the same time, extremely balanced acting performance.

“Photographed superbly in impeccably modulated black-and-white by Bresson’s usual cameraman Ghislain Cloquet, The Man Who Had His Hair Cut Short is a film of dazzling austere beauty with a romantic score for contrast. A stocky, ordinary-looking man, Rouffaer is remarkable for his ability to express infinite despair and frustration with an often-amusing wistfulness and perplexity. The Man Who Had His Hair Cut Short is clearly one of the major neglected European films of the 60s.” Kevin Thomas (Los Angeles Times 07.02.1973).

De man die zijn haar kort liet knippen is relevant to contemporary audiences because it is about universal feelings: love and death. It is timeless and topical as it pushes the viewer to question the meaning of existence and life. This film is listed in 1001 Movies you must see before you die, edited by film critic and scholar Steven Jay Schneider.

A new digital restoration in 2K from the original negative material preserved by Cinémathèque royale de Belgique / Koninklijk Belgisch Filmmuseum will become available with the support of A Season of Classic Films.
In this stylistically bold experimental animated documentary musical, which portrays the disillusionment of the young generation of the 1970s in Hungary, painting and documentary are intertwined.

Painter György Kovásznai was an outstanding figure of Hungarian animation at its prime in the 1970s. This modernist feature film is a forerunner of today's animated documentaries, which have become a popular genre recently. The main storyline of the film is put on hold several times with the insertion of animated documentary interviews with live audio recordings. The painted musical animation is also emblematic for Kovásznai’s graphically expressive animation style, which radically contradicts the conventional principles of character animation. This film is centred around a love-triangle, while painting a picture of the streets of Pest. A man about to get married realises that he actually belongs to his fiancée’s colleague. The film’s enthralling musical scores were composed by János Másik from the legendary band Kex. A new digital restoration in 4K will become available with the support of A Season of Classic Films.
An adaptation of Una Troy's novel, We Are Seven, based on the real life story of Moll McCarthy sees Bridget Monaghan a mother of six illegitimate children, try to support her family while the fathers of her six children try to run her out of their small Irish town.

This film, based on Una Troy's novel We Are Seven features a strong Irish cast including many Abbey Theatre players. The project was intended to be filmed in Ireland before permission was refused and production moved to Cornwall, England. On its release, the film was banned in Ireland because of its then controversial storyline.

The whimsical and comedic treatment given to this serious subject matter and the moral reaction of the Irish authorities to the film make it an excellent mechanism through which to discuss changing attitudes to family structures and the way unmarried mothers and their children have been treated over time. This is a topic that still has relevance for many people in today's society.

The book the film was based on was a fictional account of the real case of Moll McCarthy, a Tipperary woman who was murdered in 1941 and had seven children by six local men, one of whom was hanged for her murder and posthumously pardoned in 2015.

A new digitisation and remastering from the original A&B rolls preserved by the Irish Film Institute will become available with the support of A Season of Classic Films.
A silent classic of the mountain film genre featuring the race for first conquest of the Matterhorn, with British sportsman-mountaineer Edward Whymper pitched against Italian resident mountain guide Anton Carrel.

Der Kampf ums Matterhorn recounts the race for the conquest of Matterhorn, the last peak in the Alps still left unconquered in 1865. Jean-Antoine Carrel, mountain guide in the Franco-Italian hamlet of Breuil, succumbs to Italian nationalist interests and betrays his friend, British sportsman-mountaineer Edward Whymper, to whom he had pledged joint ascent (the film’s quadrangular love-plot, balanced between romance and brutal crime noir, has no roots in real life). In a close race against the all-Italian team setting out from Breuil, the Briton takes the peak via the Swiss route from Zermatt with a hastily assembled crew of French, Swiss, and British mountaineers – but at a cost.

The film features extensive sequences of great realism and naturalism, with striking compositions shot on location at the Matterhorn. Cinematographer Sepp Allgeier and his producer-director-star Luis Trenker expertly staged an epic tale of Man challenging nature, fate, and the heavens.

Both gurus of the mountain film genre, Arnold Fanck and Luis Trenker, were involved in the production of this icon of German mountain film history. A little-known company, Hom-Film from Berlin, was willing to produce the feature, after Trenker — according to his own accounts — had knocked on quite a few doors in vain, including Ufa’s. According to Trenker, the Italians were in control of the interior shots in Berlin, while Trenker directed the shooting of the exterior sequences on location at the Matterhorn. His cinematographer for this challenging task was Sepp Allgeier, by this time an expert on the camera in frosty heights.

With this programme, DFF aims to build a bridge to the mountain epic Der Kampf ums Matterhorn, for young audiences, by virtue of the musical accompaniment. This classic film will be accompanied by elaborate electronic music composed and performed by the Gebrüder Teichmann, joined in an ensemble with Leopold Hurt. The brothers Andi & Hannes Teichmann, aka Gebrüder Teichmann, are electronic musicians, DJs and cultural activists, rooted in Berlin’s techno underground and DIY-culture since the late nineties. The duo have performed at Berlin’s premiere clubs including Berghain/Panorama Bar, WMF, Watergate, Bar25 and have hosted regular nights at Suicide Circus Berlin since 2009. The music will be recorded and become available for the film distribution with the support of A Season of Classic Films.
Newly restored version of Derborence, one of the most significant films from Francis Reusser.

Set in the Alps, Derborence tells the story of the newly-wed Antoine who climbs the mountain with the elderly Séraphin to search for fresh pasture for their cows. A few weeks later a terrible landslide takes people and animals to their death. There are almost no survivors. The few who have escaped the disaster inform the village. Thérèse, Antoine’s young wife, is pregnant. It’s difficult for her to see her pregnancy through and adjust to her role as a young widow. Two months later, Antoine manages to free himself from the rubble. The villagers think he is a ghost. Finally, they come to accept the fact he is alive. But he cannot accept the fact that he is the only survivor. He returns to the mountain, convinced that Séraphin is still alive. At dawn, Thérèse discovers his disappearance. She wants to look for him among the debris, in order to “snatch from the dead something still alive”.

The selection of this freshly restored film serves as a tribute to the notable Swiss director Francis Reusser, who passed away a few months ago. One of his major successes, Derborence is based on a novel by Swiss writer and poet Charles Ferdinand Ramuz. Ramuz was a contender for the Nobel Prize in Literature and he is recognised for his lyrical writing. The film is therefore deeply rooted in the Swiss culture, especially the French speaking part of Switzerland. The story was inspired by real events of a natural disaster in the Alps.
The story of a vendetta. A fisherman’s accidental death causes a feud between two families.

In the fishing village of Nazaré, the master of a boat makes a mistake that leads to the death of some of his fellow men. One of the victims is Aurélia’s husband, who is resentful and unforgiving towards the family of the man who made her a widow. Haunted by the hate of his fellow villagers, the master of the boat kills himself.

One day, his daughter Maria is rescued from drowning by Manuel, Aurélia’s son. They fall in love and get married despite the anger of their respective mothers. A child is born. The two families finally get together around the child’s bed, whose life is in danger after she has been bitten by a rabid dog.

Maria do Mar is a remarkable work, weaving the maritime landscape and the fishermen’s life in the village of Nazaré. It is a beautiful film, with astonishing images and striking editing work. The film is a testimony of the influence of Eisenstein’s filmmaking and the Soviet avant-garde in Portuguese cinema.

This film was the first to be restored at the Cinemateca’s photochemical laboratory, in 2000. With the added-value of the newly-recorded music score and the digital restoration, this film is recommended for inclusion in Portugal’s National Film Plan as a media literacy reference for the younger generations.
A rare overview of Slovene filmmakers within the Yugoslav federation.

The programme loosely overviews short film production of Slovene filmmakers within the socialist federation of Yugoslavia over decades of its existence. The programming puts emphasis on important filmmakers of the era, but mostly on their explosive creativity within film expression which without exception integrates formal and narrative experiment.

1. Mladina gradi (Youth Builds). Documentary depicting youth work actions in Slovenia within the first few years after liberation. Dir. France Štiglic, Yugoslavia (Slovenia), 1946, 18', B&W, sound.

2. Bizovičke perice (Laundresses from Bizovik). A reportage on the village of Bizovik near Ljubljana, where women do the laundry for city dwellers. Dir. Jože Bevc, Yugoslavia (Slovenia), 1959, 9', B&W, sound.


5. Slavica exception (Slavica Exceptional). A portrait of a professional stripper, who has chosen this path due to its quick financial benefits. Dir. Mako Sajko, Yugoslavia (Slovenia), 1971, 11', B&W, sound.

6. Cukrarna. Cukrarna, an old building where the poets Murn and Kette once lived, is an important place in Ljubljana. For a long time, this building has been the refuge for different people of all occupations and age, a small gallery of tragic human destinies. Dir. Jože Bevc, Yugoslavia (Slovenia), 1959, 9', B&W, sound.

7. Poljubi mehka me radirka (Kiss Me Gentle Rubber). A new combination of a drawing put in a classical artistic space and of surrealist contents arising from metaphors and associations. Classical cartoon heroes are swapped with their animated movements and silhouettes. Dir. Zvonko Čoh, Yugoslavia (Slovenia), 1984, 6', colour, sound.

Seven Slovenian Shorts

Director: Various. Producer: Various. Physical characteristics of first release: 35mm, B&W/colour, silent/sound. Film copy screened during A Season of Classic Films: New digitisation. DCP, 82', B&W/colour, silent/sound, Slovenian/Serbo-Croatian. Subtitles available: English. Copyright: Slovenian Cinematheque in collaboration with the Slovenian Film Archive and the Slovenian Film Centre. Images: (top) Gratinirani možgani Pupilije Ferkeverk (Slovenian Cinematheque), (bottom) Bizovičke perice (Slovenian Film Archive).
Teen rebellion drama with Liv Ullmann in her debut role, in a film directed by the number one female director in Norwegian post-war cinema.

_Ung flukt_ is the last feature made by director Edith Carlmar. It is based on a book by Nils Johan Rud and tells the story of 17-year-old Gerd, the illegitimate daughter of a single working mother. Gerd, played by Liv Ullmann in her first lead role, has fallen into delinquency. After she spends a brief stint in police custody, Gerd's boyfriend, a student, disobeys his parents and takes her away to the country to protect her from bad influences. The young couple survive on fresh air and love in a remote cabin in the woods until a drifter turns up who is quite to Gerd's liking.

Unlike American teen films about juvenile delinquents, Edith Carlmar’s tenth feature is sympathetic to the plight of an adolescent who is as vivacious as she is fragile. Adding to the usual ingredients of the “youthploitation” genre – cola, jeans, and jazz, is the pin-up look of a 20-year-old Liv Ullmann in her debut.

Edith Carlmar was not only Norway’s first female director, but she made what is considered to be the country’s first film noir (Death is a Caress). All of her films were box-office hits, making her one of the most successful directors in Norwegian history. Carlmar directed ten films in ten years, making the 1950s the most productive decade of her cinema career. She was also an actress; she worked in the theatre as a young woman and also took small roles in films and plays later in her life.

The film was restored digitally by the National Library in 2018. It was first presented in the Berlinale Classics section in 2019. _Ung flukt_ is a fresh and vibrant drama that deals with issues of adolescence, sexual identity and generational dynamics in a straightforward manner that makes it relevant to today’s young audiences.
A journey into George Méliès’ universe with the aim to recreate the spectator’s experience of the original screenings.

The Cinémathèque française preserves over 150 films by Georges Méliès. In anticipation of the museum dedicated to the filmmaker-illusionist, (which will open at the Cinémathèque française in January 2021), more than 20 films are currently being restored from the most significant prints of the Cinémathèque’s collections. This restoration highlights the photographic and pictorial quality of the original base and the originality of this inspired work.

The restored Méliès’ films, covering the period from 1896 to 1912, will be screened in a series of unique live sessions. These performances will include live music, spectacular sound effects created during the show by a sound designer manipulating various objects, and a storyteller who will use the original commentaries written by Méliès. The storyteller or illustrative speaker (‘bonimenteur’ in French) was a central part of the early cinema, as a mediator between the silent moving images and the audience. These screenings of Méliès’ films will offer a unique opportunity to experience a blend of cinema, theatre, storytelling and music, in the same way as presented more than a century ago.

These exceptional shows will take place at La Cinémathèque française in Paris. In order to make them more accessible to a wide audience, they will also be recorded for online streaming worldwide, thanks to the support of A Season of Classic Films.

The shows are organised along four themes: 1) Magic and Devils (Par Belzébuth!), 2) The World Within Hand’s Reach (Le Monde à portée de la main), 3) White Shadows (La nuit inventée, les ombres blanches) and 4) Méliès’ Ladies (Ah, les petites femmes de Méliès!). From each theme, one film has been selected for online streaming at the HENRI platform: www.cinematheque.fr/henri:

1. La Fée Carabosse ou le poignard fatal (The Witch). 1906, 12’, colour.
2. Le voyage à travers l’impossible (The Voyage Across the Impossible). 1904, 20’, B&W.
4. Escamotage d’une dame chez Robert Houdin (The Vanishing Lady). 1896, 1’15, B&W.

Cycle George Méliès 2020-2021
Fiction, shorts films compilation
France
1896 - 1912

**Milenky starého kriminálníka**

The Lovers of an Old Criminal

Fiction

Czechoslovakia

1927


*A slapstick comedy with two men who swap their identities to escape their respective marriages.*

A slapstick comedy about a factory owner Mr Pardon and his uncle Mr Monday who swap their identities and invent incredible stories to escape their respective marriages and to be with their loved ones. Starring one of Alfred Hitchcock’s muses Anny Ondra and Vlasta Burian, this silent movie excels for the melange of invented murders, chases, and doppelganger scenes.

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**Bílý ráj**

White Paradise

Fiction

Czechoslovakia

1924


*Set in a remote region “where people were born with solitude in their hearts”, Nina stumbles upon an escaped prisoner who wants to see his dying mother one last time.*

In the snowy landscape of a remote region, the orphan Nina (Anny Ondra) serves customers in a coaching inn, quarrelling with its owner, while Ivan (Karel Lamač), who has been jailed for embezzlement, escapes from prison to bring medicine to his dying mother. Hiding from the pursuing police in the inn’s cellar, Ivan meets Nina who falls for his good heart and piercing eyes and decides to help him.

An ingeniously written script and the involvement of Der starke Vierer (The Strong Four) – one of the most distinctive creative teams to come out of early Czechoslovak cinema: director and actor Karel Lamač, cameraman Otto Heller, actress Anny Ondra and screenwriter Václav Wasserman – contributed to the international success of the film and established Lamač and Ondra as major forces of Czechoslovak cinema.
Buď připraven!

Director: Svatopluk Innemann. Producer: Poja Film.

Buď připraven! portrays the early Czech boy scout movement taking the audience to astonishing locations, such as Ořík castle and St John’s Rapids, the latter of which no longer exists.

The neglected Buď připraven! is based on a screenplay by the theatre personality and scoutmaster František V. Kučera, who also appeared in one of the roles. The film shows boy scouts at a summer camp in the vicinity of Ořík castle engaged in various exercises in proficiency, including lifesaving skills. The casting included boys of the Prague scout troops and the staff of the Schwarzenberg estate. The film provides rare documentation not only of the period scout movement but also of 1923 Prague and the St John's Rapids, now flooded by the Štěchovice Reservoir.

Filmy Jana Kříženeckého

Director: Jan Kříženecký. Producer: Jan Kříženecký.

A rare window into the early beginnings of Czech cinematography between 1898 and 1911.

This compilation of shorts introduces some of the earliest films made in the Czech lands, shot by Jan Kříženecký from 1898 to 1911. The digitised original negatives and vintage prints allow us to see their diversity and material beauty. The specific colour of Lumière film material in their then shape was preserved in the vintage prints.
Cikáni
Gypsies
Fiction
Czechoslovakia
1921


A film adaptation of the eponymous novel by Karel Hynek Mácha – author of the celebrated epic poem May – about a Venetian gondolier whose beloved is enticed away by a wealthy foreigner.

The tale of the Venetian gondolier whose desire for revenge following a thwarted love affair leads him to Bohemia. The intricate plot also deals with destinies of other characters, who finally come together in a dramatic encounter at one time and in one place. In his role as screenwriter and director, Anton produced a highly accomplished version of Mácha’s work. He respected the original but was also able, along with the DoP Karel Kopřiva, to capitalise on the possibilities that the film medium offered. For the Venice prologue, the filmmakers exploited the photogenic qualities of the city – the narrow streets, the lagoons, gondolas and the sea – and they moved the set to the enigmatic Czech landscape around the castle of Kokořín.

Ukřižovaná
The crucified
Fiction
Czechoslovakia
1921


A naturalistic 1921 adaptation of a Jakub Arbes novel that deals with the socio-political climate of the mid19th century Czech lands, antisemitism, war and love.

Ukřižovaná belongs to the rather forgotten part of the Czech cinema history. A naturalistic adaptation of a Jakub Arbes romanetto, it does not shy away from depicting horrors of 19th century central European antisemitism in a vivid and graphic manner. Ukřižovaná might be one of the most suggestive films of its time with its haunting colours, intricate plot and an atmosphere that is not easy to come by.
Frosina, a single mother who suffered a lot in life and lost many children, faces the fear of losing her only surviving child in the fight for freedom...

Frosina is one of many women whose husbands are migrant workers abroad. She never had a normal family hearth – absent husband and childless marriage were her reality. In-between travels, her husband would spend a short period at home. Months later she would bring a child to this world, and a year or two later she would have to bury the infant who would not survive the poverty and diseases. She lives alone, gives birth alone and buries the children all by herself. But her last child, the young Klime, makes it through the years and becomes a fisherman, learning the trade from the older fishermen in the little town by the lake. Since her husband dies, Frosina’s only hope and reason to live. The war breaks out and Klime joins the resistance.

The making of the feature film Frosina (Frosina) in 1952 is considered as the beginning of the feature film production of North Macedonia. In the very first years after World War II and the formation of the first independent government of Socialist Republic of Macedonia within the Federation of Yugoslavia, subjects such as labour migration, national awareness, struggle for freedom and independence, martyrdom for national interests and so one, were the most prominent and supported by the political elites. The whole project put to the test the potential and creative knowhow of local filmmakers who by 1952 worked only in the documentary genre. The filmmaking had to meet the standards of the cinematic art, but also the requirements of the ideological and political beliefs. The Macedonian language was accepted as official on the territory of Socialist Republic of Macedonia in 1944 and making a long feature film in this language was an aspiration and a challenge all together. Besides having historical value as a milestone in the nation’s cinematography, the film can be an interesting starting point for discussing the treatment of female cinema characters in different cultural milieus. The archetypal story of the mother devoting her life to raising children and taking care for her spouse and family interrogates the role of woman as a hero or a martyr for denying herself and her needs.

Мирно лето (Mirno Leto/A Quiet Summer) is the first comedy produced in the Macedonian language and directed by a Macedonian film director. By the late 1950s, all the movies produced in the Socialist Republic of Macedonia, then one of the six Yugoslav constitu ents, were directed by filmmakers from Serbia, Slovenia, Croatia and even one from Germany (William Dieterle), since there were no local professionals educated in filmmaking. Vardar Film, the first film production company in Skopje, was founded by the government in 1947 and became a respected regional film centre, employing local artists and film crew. Мирно лето (Mirno Leto/A Quiet Summer) was a great success when it opened in theatres throughout Yugoslavia. The film is scheduled for digital restoration to celebrate its 60th anniversary in 2021.
Four archival treasures depict life in Bulgaria in the interwar period with a pinch of humour.

A compilation of early Bulgarian films (1926-1940) takes the viewers to an imaginary vacation in the Black Sea and the countryside.

1. **Курортен сън** (*A holiday dream*). 1926, 12’, B&W, silent, fiction. Dir: Panayot Kenkov, Prod: Kenkov Film, With: Petya Popova, Katya Rusevska, Peter Nikolov, Panayot Kenkov, Mara Andreeva, Hristo Avdjiev, Hristo Zagorov. This is the first film directed by Bulgarian photographer and cinema pioneer, Panayot Kenkov. Kenkov developed his own film-developing process, served as producer, director and distributor, and established Bulgaria's first official film club. In Курортен сън, Kenkov uses his hometown Varna as the backdrop for the misadventures of his protagonist. The young rentier Zhezhi leads a secluded life on his estate. His daily routine is interrupted by the arrival of a letter from Varna: his cousin invites him to spend the summer at the seaside. Zhezhi is lost in a reverie about his future adventures, falls asleep, and has his holiday dream...

2. **Нашето море** (*Our sea*). 1929, 16’, B&W, silent, documentary. Dir/Prod: Kiril Petrov. This film celebrates the congress of the Bulgarian sea association in 1929, with footage from the coasts of Sozopol, Nessebar and Pomorie.

3. **Избор на Царица на лъженския плаж** (*Queen of the Beach Contest at the Lujene Beach*). 1940, 7’, B&W, silent, documentary. Dir: Spas Totev, Prod: Photo Spas Totev. High-diving and a beach contest by the beach in Lujene.


The Bulgarian National Film Archive plans to digitally restore Курортен сън with the support of A Season of Classic Films.
During the deadly years of his country’s dictatorship, a proud army officer tries to save his beloved white horse.

When the authorities order the dismantling of an Albanian military regiment, the horses are also considered traitors and they have to be killed! Based on actual events, Vdekja e kalit recounts the story of Agron, an Albanian army officer and horse trainer, who refuses to follow the government directive and kill his beloved horse. For his action to save the regiment’s prized stud, Agron is denounced and eventually jailed as a political prisoner. The relations with his family and old comrades are at stake and his trial generates a series of tragic events.

Vdekja e kalit is regarded as the very first film made after the end of Albania’s communist regime and one that questions the country’s former politics. It was filmed just in the changing era between Ramiz Alia, the second and last leader of Albania’s communist party, and Sali Berisha, the first Albanian leader since the fall of communism, offering a fascinating historical angle in the story’s context.

Director Saimir Kumbaro brought to the fore a dark and absurd political past in Albanian history.

The Albanian National film Archive plans to digitally restore Vdekja e kalit with the support of A Season of Classic Films.
La moglie di Claudio

Claudio’s Wife

Fiction
Italy
1918

Director: Gero Zambuto.
Producer: Itala Film. Cast: Pina Menichelli (Cesarina Ruper), Vittorio Rossi-Pianelli (Claudio Ruper), Alberto Nepoti (Antonino), Arnaldo Arnaldi (Moncabré), Gabriel Moreau (Enea Cantagnac).

Italian silent dark melodrama

Claudio Ruper is an upright and intelligent man, capable of inventing a powerful cannon that can end all wars. His wife Cesarina is quite the opposite, corrupt and unscrupulous, with a troubled past, she tries to seduce the men around her to manipulate them. The two break up, Claudio starts dating Rebecca, a generous and honest Jewish girl; Cesarina first goes away, then joins a gang of criminals in order to steal the secret plans of the weapon from her husband.

In a whirlwind of intertwining and emotions, the renowned film actress Pina Menichelli shows off in her notorious exasperated gestures, the “menichellismo”. This film marks the last chapter of the collaboration between Pina Menichelli and Giovanni Pastrone, credited under the pseudonym of Piero Fosco. This last meeting gave birth to a particular and extremely modern work, full of strong and delicate themes: infidelity, children born of extramarital relationships, perhaps even abortions masked by the euphemistic term of “convalescence”.

As part of A Season of Classic Films, the film will be screened in Turin with live music accompaniment performed by the famous Italian composer Vinicio Capossela to attract a wide audience of young adults.

Museo Nazionale del Cinema

+39 0118138531
secreteria.direttore@museocinema.it
www.museocinema.it

Twitter: @museocinema
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Sanz and the secret of his art

Director: Maximiliano Thous and Francisco Sanz. Producer: Francisco Sanz. Cast: Francisco Sanz (as himself), Lorenzo Mataix (mechanic) and his automaton dolls: Panchito, Juanito, Melanio, Fulgencio, Don Liborio, Lucinda. Physical characteristics of first release: 35mm, original duration unknown, colour (tinted), silent, Spanish intertitles. Film copy screened during A Season of Classic Films: 35mm, 65', coloured print, silent, Spanish intertitles. Available subtitles: English, Valencian. To be screened with live music. Recorded music is also available. Copyright: Filmoteca Valenciana – Institut Valencià de Cultura.

The manufacture and handling of animated human-like dolls, known as automata, and the fictitious adventures of Don Liborio.

"Son hombres o muñecos?" (“Are they men or dolls?”). This is what was written on the posters announcing Sanz’s shows of animated dolls, known as automata. Francisco Sanz Baldovi (1872-1939), named also “Paco Sanz” or “ventriloquist Sanz”, was a very popular Valencian ventriloquist and puppeteer. His objective was to create the perfect automaton, a robot, which would realistically assimilate human movements. He became famous for his exquisite automata collection, making the media of his time claim that he had the best robot in the world. In 1918, he collaborated with director Maximiliano Thous to exhibit his technique in cinema audiences as a complement to his theatrical performances.

Sanz y el secreto de su arte displays the art of automaton, uniting fiction and documentary elements. The humorous adventures of Sanz’s dolls, Don Liborio, Panchito, Juanito, and Lucinda, are interspersed with his commentary. After each act, Sanz shows how they are all animated by complex mechanisms. The most famous automaton, Don Liborio, will escape to the city and mingle with real people.
Musical comedy set in 1930s Zagreb.

_Tko pjeva zlo ne misli_ presents in a seemingly vaudeville plot the life of the Šafranek family in Zagreb in 1935. The father of the family, Franjo, drinks spritzers, while Ana, the mother, is confined in the kitchen where she fantasises about the men in the novels she reads. Ana’s sister often comes uninvited mainly just to have a free lunch. Mr. Fulir, a playboy, starts courting Ana, eventually leading to a big scandal. In this routine and complicated world of adults, their son Perica satisfies his child curiosity in observing the elders and writing about everything they do and say in his diary.

_Tko pjeva zlo ne misli_ is a lively reconstruction of the myth of the so-called purger culture of pre-war Zagreb. The film is also deeply immersed in the Central European mentality and tradition of cinema, especially due to the occasional operetta approach to the storytelling. The film is strongly placed in this specific ambient and time, but it presents universal themes of romance and seduction, dreams, hopes and delusions in their collision with reality and that is why it manages to win over new young generations of cinemagoers. Today, the sentimental _Modern Sinner_ read by Ana has been swapped with novels like _Fifty Shades of Gray_ and the news about tensions in Abyssinia that intrigued Franjo are replaced by news from Middle East, but intimate dilemmas are always the same. Most of the characters will be disappointed in one way or another by the end of the film but their optimism is not at stake, life goes on, and that finetuning between the two is what makes this film so appealing. The film has been repeatedly voted as one of the best in Croatian cinema.

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