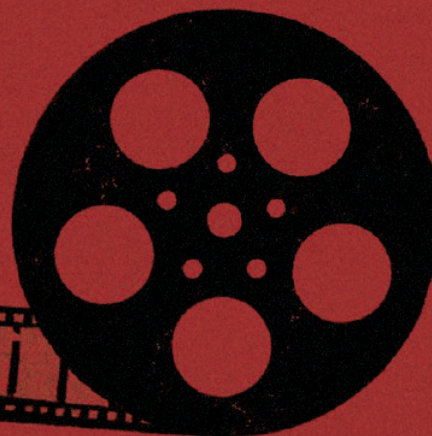




FILM

**THE LIVING
RECORD OF
OUR MEMORY**

A DOCUMENTARY ABOUT THE
IMPORTANCE OF MOVING IMAGES



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Film Overview

TITLE: Film, the Living Record of Our Memory

RUNNING TIME: 119 minutes

COUNTRIES OF PRODUCTION: Spain & Canada

LANGUAGES: English, French, Spanish, Japanese, Catalan, Arabic

SUBTITLES: English / Spanish / French

FORMAT: 2k 1.85



PRODUCTION COMPANIES: El Grifilm Productions
Filmoption International

PRODUCERS: Isaac Garcia, Paul Cadieux

DIRECTOR & WRITER: Inés Toharia

DIRECTOR OF PHOTOGRAPHY: Daniel Vilar

EDITING: Abraham Lifshitz, Inés Toharia

MUSIC: Robert Marcel Lepage

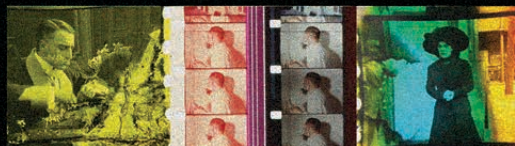
CLOSING SONG: Dub Inc

WEB: <https://filmthelivingrecordofourmemory.com>

PRESS INQUIRIES: press@filmthelivingrecordofourmemory.com

FACEBOOK: [@filmthelivingrecordofourmemory](https://www.facebook.com/filmthelivingrecordofourmemory)

TRAILER: <https://vimeo.com/elgrifilm/ftlroomtrailer>



WORLDWIDE SALES & DISTRIBUTION:

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Synopsis

Why are we still able to watch moving images captured over 125 years ago?

As we move ever further into the digital age, our audiovisual heritage seems to be taken increasingly for granted. However, much of our filmed history and cinema has already been lost forever.

Film archivists, curators, technicians and filmmakers from around the world explain what film preservation is and why it is needed. Our protagonists are custodians of film whose work behind the scenes safeguards the survival of motion pictures. It is a task they undertake based on their closely held belief in the artistic and cultural value of the moving image, in tune with a shared passion that a film might one day transform someones life. This documentary is an homage to them all and sheds some light on their critical undertaking.

The Film

Film, the Living Record of Our Memory offers a unique insight to the often troubled life story of moving images.

Film professionals and film archivists, significant voices that are rarely heard despite their vast knowledge and dedication to film, reveal their points of view.

Their narrative guides us through the major setbacks, surprises and changes motion pictures have experienced: the evolution of film technology; film's vulnerability to loss, damage and decay; the creation of film archives and cinematheques; the fragility of digital data; restoration projects; and the growing field of film and digital preservation, which protects and celebrates moving images as cultural heritage.

"Those who confuse the action of cinematheques with nostalgia are mistaken"

(Paulo Emilio Sales Gomes - Brazil, 1982)


The Film's Protagonists

Film preservationists from around the world are represented, as well as key filmmakers who have worked close to film preservation or to the subject of memory, such as Costa-Gavras, Jonas Mekas, Patricio Guzmán, Ken Loach, Bill Morrison, Fernando Trueba, Wim Wenders, and appearances by Martin Scorsese, Barbara Rubin, Idrissa Ouédraogo, Ridley Scott, Ousmane Sembène...



The protagonists also represent different film archives, institutions and foundations: The Film Foundation, African Film Heritage Project, Film Heritage Foundation (India), Kiarostami Foundation, Visual History Archive-USC Shoah Foundation, La Cinémathèque française, Cinemateca de Cuba, Library of Congress, Academy Film Archive, George Eastman Museum, Eye Filmmuseum, Cineteca di Bologna, Sudan National Film Archive, UCLA Film & TV Archive, MoMA, BFI National Archive, Pixar, Kodak, Sony Pictures, National Film Archive of Japan, Filmoteca UNAM (Mexico), Pordenone Silent Film Festival, Il Cinema Ritrovato, Anthology Film Archives, Yale Film Archive, Taiwan Film & Audiovisual Institute, L'Abominable, Filmoteca Española, Filmoteca de Catalunya, Cinémathèque Suisse, Lobster Films, L'Immagine Ritrovata Asia, Light Cone, Philippine Film Archive, USC Hugh M. Hefner Moving Image Archive, Milestone Films, Criterion Collection, Thai Film Archive, Library & Archives Canada, Buenos Aires Film Museum, National Library of Norway, National Film & Sound Archive of Australia...



A stack of film canisters is shown, with labels for the film 'PATHER PANCHALI'. The labels include the title, 'bu mos original picture negative', a barcode, the number '693663', and the number '5541-19-3'. A blue sticker on each label reads 'A2-79' and '4-4'.

Director's statement

If moving images survive, live on, and remain accessible in our days it is due to the efforts of dedicated individuals who have worked against time, trying to rescue films regardless of their commercial value. We needed to have their voices heard, represented, and remembered.

It is, therefore, professionals who have safeguarded and/or created film who transmit to us what it has meant to shoot, rescue, archive, preserve, restore and disseminate films throughout the years.

Their contributions, in turn, enhance the rich diversity of motion pictures – be it documentaries, newsreels, home movies, student films, commercials, animation, experimental, diaristic, educational, industrial or fiction films.

This collaborative story is an invitation to ponder on what has arrived to us as 'film history', to value it, to question it, to consider what has survived or why it survived, to wonder what might be missing, and to reflect on what is taking place in our present time.

My hope is this rich mosaic brings together different efforts from committed professionals around the world. However diverse, they all advance ceaselessly as a single force that strives towards a common goal. Their work is inspiring and offers the possibility for a better tomorrow, where learning from the past and from our shared memory might build a better future.

Team

Inés Toharia - Director

After completing her studies in literature and film, Inés received a grant to pursue her training in filmmaking in the UK and specialized in film preservation in the USA with a Fulbright scholarship. She has directed documentaries and short films that have been broadcast nationally and internationally, receiving different awards. She has worked at film archives and on cultural preservation projects (USA, Mexico, United Nations, Spain) and collaborated in the setting up of the first edition of FiSahara (Western Sahara International Film Festival) at the Sahrawi refugee camps. She has curated exhibitions and screenings, worked as a photographer, covered major international film festivals and teaches and writes about film history.

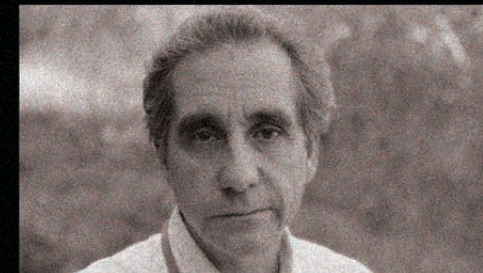


Isaac Garcia - Producer

Isaac comes from the world of computer science and music. After working in New York for over five years as a computer engineer and film producer, he returned to Europe and founded a bookshop specialising in film, El Grifilm, in Urueña (the Spanish booktown) and in 2011 created the film production company that bears the same name. He has produced a variety of music and audiovisual projects, and is actively involved in the literary, film, sports, and music fields. At El Grifilm Productions he has produced videos and short audiovisual pieces as well as award winning documentaries.

Paul Cadieux - Producer

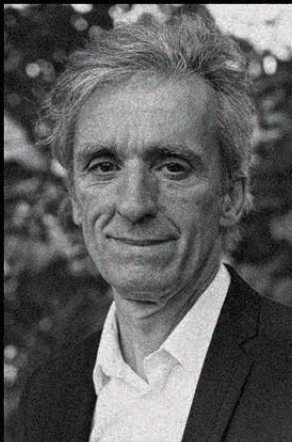
Paul Cadieux is one of Canada's leading and most active film and television producers. Among numerous other awards, he has won a Genie Award for Best Motion Picture for the Oscar®-nominated 'The Triplets of Belleville'. In his more than three decades as a producer, co-producer, executive producer and distributor. Paul often prefers to operate out of the limelight yet has been centrally involved in dozens of major Canadian and international projects. His more recent documentary accomplishments include: 'P.S. Jerusalem' (Toronto, Berlin, 2015), 'The Settlers' (Sundance, 2016), 'A Sister's Song' (DOC NYC, IDFA, 2018), 'Gaza' (Sundance, 2019) and 'Advocate' (Sundance, Oscar®-shortlisted, 2019).



Team

Daniel Vilar - Director of Photography

Daniel Vilar has worked as a cameraperson for over 20 years all around the world. He has been Director of Photography on different feature films such as 'The Artist and the Model' (Dir. Fernando Trueba, 2012), nominated for best cinematography at the Goya Awards (Spain's main film awards), 'Living is Easy with Eyes Closed' (Dir. David Trueba, 2013) and 'Strokes of Genius' (Dir. Andrew Douglas, 2018). He has worked in the camera department and as camera operator on different film productions that range from music videos, TV series, short and documentary films to feature films such as 'Syriana' (2005), 'World War Z' (2013), 'Terminator: Dark Fate' (2019), 'Dune' (2021), 'The Batman' (2022) and 'The Flash' (2022). He also works in advertising for companies such as Mercedes-Benz, Land Rover or Nike.



Robert Marcel Lepage - Composer

Robert Marcel Lepage is a musician, composer and cartoonist. In 1983 he created the record label Magnetic Environments, grouping independent producers. He plays the clarinet and the saxophone and performed with René Lussier and Pierre Hébert during the 1980s and 1990s. He makes regular appearances at the Montreal International Jazz Festival and has written the scores for over 150 feature films ('The Big Bad Fox and Other Tales', 'Fatima', '8:17 p.m. Darling Street', 'La Neuvaine', 'The Necessities of Life', 'Full Blast'), documentaries ('Les enfants de Refus global', 'Roger Toupin: épicier variété', 'Le jardin oublié: La vie et l'oeuvre d'Alice Guy-Blaché'), short films ('La voce', 'Leo', 'Bydlo'), TV series and advertisements. He participates in many music activities, such as World Clarinet Day.

Adrian Wood - Archival Consultant

Adrian Wood originates from the UK. It was from there that he began researching archival film materials for use in television documentaries in the mid-1970s. His work since then has seen him honoured with a BAFTA Special Craft Award for his contribution to British television, a George Foster Peabody Award and a Grierson Documentary Award amongst others. It was in the mid-1990s that he was approached by the International Olympic Committee to begin a search for the lost Olympic films – a mission that would last for almost a quarter of a century and culminated with him receiving the AMIA Alan Stark Award. Almost 20 years ago he became engaged with Asia through his participation in SEAPAVAA. For his contribution to the audio-visual heritage of those regions was conferred with a SEAPAVAA Fellowship. Now based in Fukuoka, Japan, his personal mantra remains: "It's not that films are lost, it's just that we have yet to find them".



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