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Q1 How would you define the archive today? Where in this field do you position amateur footage?

A1 The archive is for us, as documentary makers and big experimenters (for us experimenting is a sort of virus or disease that got us; we are doing mainly documentaries, but we search for ways to narrate our stories in different ways, so that in the end our documentaries become multimedia exhibitions, radio transmissions, VR, AR or installations) a fundamental element. We work on archives and very often on private ones, which include photographs, letters, diaries and so on, sometimes undertaking also direct collection campaigns of these materials, like in the Memory Sharing project. I consider the archive, for those who narrate stories from the past like us, to have a huge potential, as it is material produced in the same time of the event it narrates. Family film and the private archive is in my opinion even more important. This is because people like us, who work with archives like Teke Rai, Istituto Luce, FIFA or BBC, become aware of the fact that through these archives you always get the same type of images. Private archives instead, are a sort of alternative gaze, which in our perspective and maybe also in that of other people, has performed a sort of 'leap', from single gazes belonging to individuals and family memories, to documents with a collective value, as if this material had generated a sort of story of tradition. Therefore inside family film, there are first of all unpublished/original images, which are not the ones to be found normally inside archives and used by the public, then there are images that contain a direct, 'clean' and intimate gaze upon the object of filming, that make up pieces of a puzzle that are able to make this 'leap' and give a collective value to private events, in order to narrate entire eras.

Q2 How do you see the evolution of the public for works that reuse archives?

A2 The audience for this type of works evolves for sure at the same pace with the development of the works themselves. For example the audience of mockumentaries is different now compared to 10 years ago or in 2006 when we did the Forgotten World Cup, or when Woody Allen was doing Zelig, or Peter Jackson was doing Forgotten Silver. Then there was for sure a major ingenuity, a lower preparation to read the archives. Even if through the Forgotten World Cup were somehow mesmerized, because there is an entire category of audiences from Peru to China, that tends to believe what they see and not ready to read a more subversive reuse of the archive. It is maybe not a question of ingenuity versus expertise, because of those who have at the times 'believed' in our version of the World Cup were at that time producers, journalists or critics. There is therefore a strange category and who wants to get carried away by the story can do so, irrespective of the fact that reasoning upon the specific resources used it was clear that it could not belong to reality.

Q3 which of the formats/genres (documentary/mockumentary/cross-media product) you used in your work was the most successful one and why?

A3 honestly I could not judge this, in the sense that there are more or less successful documentaries, and it is up to others to say where the reuse was more appropriate. Maybe through the cross-media products the archive is being used at its full potential, because the reuse does not consist in one project anymore, but the same image, sequence or sound can be reused and recycled not only in a

different way in order to find another narrative direction, but it can also reach different target audiences.

Q5 Which are for a film director the difficulties and which are the easy parts of working with archives?

A5 The creative process of reuse is at least for us a complex one. There are cases such as the *Forgotten World Cup* where the film script determines the research. We had for examples scenes of floods, of football matches, mines, and acrobatic football games so we travelled half of the globe to search for these categories. Obviously the answers of the archives were usually more surprising than our researches, so we had to adapt the story to the findings. An example is that of a beautiful man suspended with balloons, who flies holding a movie camera. We found it in the Luce Archive. We have put it among the experiments of our main character, the camera operator *Giullermo Sandrini*, and in this case it was the archive imposing a scene, a detail, a characteristic of the main character. As I was saying in the beginning, the easy aspects in working with home movies (we have worked a little on that), in our work where it is ourselves who were searching for answers, regards the fact that we found fantastic things to work with. For example in *'Storie di altromare'*, I had seen some archival sequences, such as a child playing with crabs on the cliffs, or the sea entering between two cliffs, and searching for such material in the archive from Livorno, I found exactly those sequences, which were perfect. So often archives are able to surprise me, and I think it is not a case, because one mainly finds the things he's looking for if we knows where to search for it. We also found some archives of Lucca city, of the *Piazza del Anfiteatro*, which is an elegant place now, where our main character of *'Storie di altromare'* was living. He used to tell me that in the 60s and 70s this square was always badly kept, then it was abandoned for almost 10 years. Only when I found some private footage of that square in that time I was able to understand what he was saying. I found material that was very important for the documentary.

Q6 Some times the archive acquires ahistorical and social value (documentary), other times a more creative and spontaneous one (experimental). How do you see the co-existence of these two ways of valorising the archive?

A6 In reality we are totally engaged with this co-existence of these two ways of valorising the archive, which in my opinion are both interesting and rightful according to the type of work one needs to develop. We too have moments when, even if we work more towards a creative direction, the material's power as as document prevails, and in this case we need to be careful with the material, to use it in a rightful way, following the needs of the commissioner but also the context of the work. Other moments there are more reckless situations, and I think that for us up to now, the most reckless use of archives was that of the *'Forgotten World cup'* (*Mundial olvidado*). Through this work we consider that we have takes a sort of return game on the archive and his immediate meaning, in the sense that we did targeted research based on different topics (floods, mines, strange things), then during the editing of this material where we put together for example floods occurred in Italy during the beginning of the 1900, with floods from Argentina and we we able to narrate our end of this world cup, won by mother nature through an act of power. This gave us the possibility to subvert the first meaning of the archive, in the way that also Herzog did through his work (obviously in a much more important manner), and look for other meanings; thus triggering narrative

mechanisms that do not use the documentary power of the archive but other potentials such as the value of the image, the curiosity they trigger, the right editing of scenes (where the attention is being captured not only by one scene but by a sequence of scenes). One of the most fascinating things about the archive is its varied use, based on the context everyone needs to take his own responsibility for the reuse that he makes of this material.

Q7 In what do you think lies the fascination with the home movie? What role do you attribute to the aesthetics and the format of the film?

A7 the first of all was mentioned in the beginning: the intimate gaze, which is not abused by TV or documentary makers. Very often they represent habits/traditions and original aspects that depict families, lives and intimate gazes. The it is also true that there are some home movies with more impact than others which tend to be more repetitive such as weddings, ceremonies and so on. The big value I think that lies in this intimacy between who looks and who is looked at, the fact of being private/original and the traditional value they bring forth which are able to make this leap and uncover/tell 'another story'.

Q9 The World Cup was defined as a 'dream of a different football'. What role do you attribute to amateur images for creating this dream? Do you believe this role to be more aesthetic or a more profound one?

A9 it is difficult to talk about it because it is a complex issue to talk about the type of football. For me it is not only about the nostalgia of football from the past where everything went fine, but then when you go and see the history the referee was corrupt, he has the gun, the matches are played with violence, intimidations. It is not a golden age of football. It is another era. The archives were very useful to recreate the context of the audience, of the environment (for example the dam where this match was supposed to have taken place), for inserting small scenes, which we shot ourselves and give a value to these images. An important thing about football and the archive is that we always used as false scenes for the reconstruction of fictional football. Because football has in our view always been connected to the historical evolution of archives. Therefore the alternation: interview, archive enables the penetration of history, while the setting up of the modern football scene felt as false. Therefore we always tried not to move too much the camera for our own images of 'false archives', and not to go and reconstruct in colour those scenes. This is because the feeling/flavour of that football took its own shape of historicity and truth from those fixed and grainy black and white images.

Q9 How did the cross-media, bottom-up works develop (Arno66 and Memorysharing)? Why did you decide to render these processes participatory and what was the level of involvement of the public?

A9 These works are born 'like that', with the advent of the participatory drive of the internet (we are big fans of Wikipedia, we are doing some laboratories on this because we believe it is only the critical thought that can help us make sense of the real essence of the internet). Doing participatory projects during 2010 meant to use platforms such as History Pin or social network to connect people and see them in person, to collect material (photos and diaries) that would have gotten lost or forgotten. So the desire was to go for a specific topic and dig into documents and stories, which did not emerge yet and risked to be forgotten and to do it by involving the public.

Q10 Which do you think is the future of the archive?

A10 I think that the archive will continue to develop in parallel to the development of multimedia and cross-media products. It will probably be used in more ways and contexts such as augmented reality and virtual reality, like we did in Arno 66.

Q11 What do you think about the edited video?

A1 I have seen it quickly and I can say that as always there are images that have a stronger impact and others less. The entire 'flavour' of the archive is something that always fascinates me. In a negative sense the images with the rabbits are very strong, not so much for what happens to the rabbits but for the light-heartedness with which animals were treated in a violent way. Then also the child who is fishing and the old man sitting near the Circus board have struck me more. I do not know exactly why. Very often also the direct 'gaze' into the camera create moments of intensity.