

# Acquisition

## Simon Schoen

The daughter of Simon Schoen donated several letters and photos to the Foundation which shed an interesting light on the procedure through which Ivens received the World Peace Prize in 1955. Simon ('Siem') Schoen was a wood-sawyer and carpenter on a ship yard in Zaandam. He became a journalist of the Communist newspaper 'De Waarheid' ('The Truth'), an active member of the Communist party and union. Besides he was a board member of the Dutch Peace Council (a national branch of the Conseil Mondial de la Paix). In 1952 Joris Ivens already send a letter to the Dutch branch with a request to candidate him for the World Peace Prize, but Ivens withdrew his candidacy in favour of two German script writers Kurt and Jeanne Stern. It was the policy of the Conseil Mondial de la Paix that any nomination should be proposed and supported by national committees. In 1955 Ivens himself was a jury member, but this didn't prevent him from turning to the Dutch branch again. By the time he noticed that the Conseil Mondial wanted to honour him for his film SONG OF THE RIVERS (1954) he wrote a letter to Simon Schoen, dated February 15th 1955, in which Ivens gave specific instructions for his candidacy 'So it is a proposal, not to give the prize for one film (SONG OF THE RIVERS), but for my complete work and activity for peace'. After Ivens received the prize in Helsinki he gave 7.500 Dutch guilders to the Dutch Peace Council for their activities in Holland. Probably Ivens invested the other part of the money in his film projects, At that time Ivens proposed to make an international film about Charlie Chaplin (who was banned from the USA because of his Un-American activities) and THE ADVENTURES OF TILL EULENSPIEGEL.



Simon Schoen, representative of the Dutch Council for Peace greeting Joris Ivens, 1956. In the middle film maker Joop Huisken. This photo was given to the Foundation by the daughter of Mr. Schoen.

## Muntadas

Antonio Muntadas (New York) was one of the six artists to contribute to the exhibition 'Beyond the bridge. Joris Ivens, source for media artists' initiated in 1995 by the Foundation in collaboration with MonteVideo and the Filmmuseum. After several visits to Marceline Loridan-Ivens to get a glimpse of Ivens' habitat Muntadas created an video installation called LA SIESTA/THE NAP. Every human being -also a documentary filmmaker- has to relax and sleep a little bit to sharpen his imagination. A similar old fashioned arm-chair in which Ivens used to take his nap, was transformed by Muntadas into a projection screen on which a compilation of Ivens films was screened. Muntadas gave his material about this installation to the Foundation. LA SIESTA/THE NAP is still touring around the world.



Muntadas, media artist.



Video installation THE NAP/ LA SIESTA. Films of Ivens screened on his chair in the middle © Muntadas.

## Marceline Loridan-Ivens

In addition to previous deposits Marceline Loridan-Ivens again gave several trunks to the Foundation, containing many documents about the YUKONG series, A TALE OF THE WIND and books. Among the material a newly found script, ordered by Joris Ivens in 1953 and written by Theun de Vries (see article Curiosities from the archives).

## Pierre Stillebroeck



During the shooting of ZUIDERZEEWERKEN, 1930. These photos were given by mr. Pierre Stillebroeck.

Parisian Pierre Stillebroeck donated a series of original photos about the shooting of ZUIDERZEEWERKEN in 1929 (see front page). He received this series a long time ago from an old lady, who told him that she once was a secretary of Joris Ivens. When she noticed mr. Stillebroeck was a Dutchman he gave these to him. The series include still photography of the shooting the film on the reclamation project of the sea near Amsterdam and the closing of the dike to create new polders.

## ADFP

In 1939 Joris Ivens was elected first president of the Association of Documentary Film Producers (ADFP), presumably the first international institution to organise documentary film makers and promote this pioneering category of film making which didn't have the recognition at that time. Letters from the Rockefeller Foundation, which was supposed to support the project financially, clarify the aims and structure of this organisation, with its 100 members an amazing bunch of filmmakers like Paul Strand, Willard Van Dyke, Joseph Losey, Lionel Berman, Robert Flaherty and Luis Buñuel

## Miroslav Sebestik

Last year during his work in China film maker Miroslav Sebestik interviewed members of the Seitu family and gave the tapes to the Foundation. Ivens befriended this family, since in 1958 he met Wei Min Seitu, at first head of the documentary studios, later on minister of culture (after the cultural revolution). The son, a sculptor, made a portrait in wood of Ivens. Sebestik already knew Ivens, when he was asked to become the co-director of Rotterdam-Europoort. Dutch born Sebestik, son of the Czech director of the BATA-shoe factory in Holland, studied at the Film academy in Amsterdam, before he left for Paris with a letter of recommendation of Bert Haanstra to introduce him to Ivens. In 1965 he met Joris Ivens again by coincidence in a Parisian street, when Ivens asked him to collaborate on the Rotterdam film and leave for Holland the next day. An instructive experience at the starting point of his career.

## Tineke de Vaal

In addition to previous gifts hundreds of photos and documents were given by Tineke de Vaal, the wife of Jan de vaal, director of the Filmmuseum (1947-1987) and co-founder of the Joris Ivens Archives in 1964. Documents about the release and distribution of films, acquisition of versions and restoration, film programmes and retrospectives provide us of important information about the whereabouts of films.

## Eva Orbanz

Being co-director of the Stiftung Deutsche Kinemathek Eva Orbanz has been in contact with Joris Ivens for many years. She sent the correspondence (copies) about programmes and distribution to the Foundation. At the moment Eva Orbanz presides the FIAF.