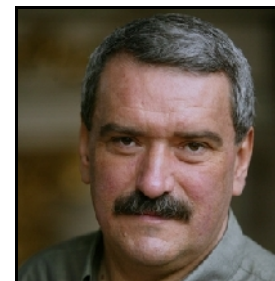




pour l'audiovisuel et les nouvelles technologies de l'image et du son

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INTENTION AND PLAN FOR FUTURE WORK FOR AVICOM

Motion picture audiovisual documentation was considered an important achievement of early museological research and exhibition work in the first decades of the 20th century, particularly since the technology of the time and the level of technical development did not yet allow the general spread of up-to-date visual documentation. The most important task of audiovisual archives is to keep a record of the audiovisual documents, preserve and restore them and provide access to them. By the end of the 20th century it was obvious that the great quantity of motion picture material accumulated could only be made available for research and to the general public through digitisation and the development of a special search system meeting visual requirements (enabling searches to be made in the films on the basis of visual motifs, themes and keywords).

All the material of FAIMP festivals need to be digitalised and give access to wide museum public through the Internet.

In harmony with the definition contained in the amendment aimed at harmonization with EU law to Act I of 1996 media, which means that the motion picture collection officially qualifies as an audio-visual archive. The most important task of these archives is to keep a record of the moving images, preserve and restore them and provide access to them helping to manage Sustainable Heritage.

This is my intent and contribution for AVICOM for the future period.

INTENTION ET PLAN POUR LES TRAVAUX FUTURS D'AVICOM

La documentation audiovisuelle de cinéma a été considéré tôt comme un accomplissement important de travail museologique de recherches et d'exposition pendant les premières décennies du 20ème siècle, d'autant que la technologie de cette période et le niveau du développement technique n'a pas encore permis la diffusion générale de la documentation visuelle à jour. La tâche la plus importante des archives audiovisuelles est de garder une gravure des documents audiovisuels, de les préserver et les reconstituer et permettre d'y accéder. Vers la fin du 20ème siècle il était évident que la grande quantité de matériel de cinéma accumulée pourrait seulement être rendue disponible pour la recherche et au grand public par la numérisation et le développement d'un système de recherche spécial répondant à des exigences visuelles (permettre des recherches indexées dans les films sur la base des motifs, des thèmes et des mots-clés visuels).

Tout le matériel des festivals de FAIMP doit être numérisé et permettre des accès au très large public de musée allant sur l'Internet.

En harmonie avec la définition contenue dans l'amendement concernant l'harmonisation avec la loi UE de 1996 sur les médias, cela signifie que la collection de cinéma sont qualifiées officiellement comme archives audiovisuelles. La tâche la plus importante de ces archives est de garder une mémoire numérique des images animées, de les préserver, les restaurer et permettre d'accéder à elles, aidant une gestion durable du Patrimoine.

C'est mon intention et contribution pour AVICOM pour la future période.

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Mr Janos Tari, born in Makó, 16th September, 1957. Head of department of the Hungarian Ethnographical Museum Filmstudio and Archiv. Directing and shooting documentary films as a cameraman in different subjects, organizing exhibition on the history of ethnographic cinema and editing a multi media and INTERNET ethnographic film catalogue of the Ethnographic Museum, as well as co-working in the restoration project of archival ethnographic film records.

Education

1964-1972: Bartók Béla Primary School, Makó

1972-1976: József Attila Secondary School, Makó

1976-1982: Eötvös Loránd University, degree in Hungarian Language and Literature and Ethnography

1979-1983: Eötvös Loránd University, MA degree in Sociology

1987-1990: Academy of Drama and Film, director-cinematographer

1990-1991: National Film and Television School, Beaconsfield

1996- 2001:Eötvös Loránd University Folklore Department PhD program

2004 British Council –University of Cambridge ESOL Certificate in Advanced English/C

Work

1981- Curator, Ethnographic Museum Budapest, Photo and Film Department

1990- Head of Film Studio, Ethnographic Museum Budapest

1991- occasional work for Hungarian Television in cultural programs and documentaries

1987-1990: Secretary of Hungarian Ethnographic Society, Film Department

1992- Lectured in Visual Anthropology at Eötvös Loránd University Budapest, 1997 University of Szeged

1993- President of Film & Photo Department of Hungarian Ethnographic Society

International activities:

Anthropological conferences and filmfestivals papers and filmprojections countiniously

1987 and 1990: organising a conference on Visual Anthropology in collaboration with French Scientific Film Institute (CNRS) Looking at European Societies

Member of the international selection committee of the Göttingen Film Festival.

Vice President of AVICOM Audio-Visual Organization of Museums from 1998-2004.

Participating several International Conferences & Filmfestivals and European Seminars & TV Networks

Publications:

(1984) History of Hungarian Ethnographic Photography from the beginnings, based on the Photo and Manuscript Archive of the Ethnographic Museum, In. *Történeti múzeumi közlemények; Visual Antropology*

(1995) Ethnographic Film Catalogue

(1997) Ethno-Phono-Photo-Kinematographia The Development of Ethnographic Sound-recording and Film-making from the Beginings to the Integrated Technology, Some Examples from an Audiovisual Exhibition.

(1997) Zur Geschichte der ungarischen ethnographischen Fotografie und zur Entwicklung der Fotographisen samlungen des Ethnographisen Museum in Budapest 72-74 o. in Aufnahme! Fotografie und Erforschung ungarishen rumanishen Volkslebens, Rheinland-Verlag GmbH, Köln

TARI, János

1997 Ethno-Phono-Photo-Kinematographia The Development of Ethnographic Sound-recording and Film-making from the Beginings to the Integrated technology. Some Examples from an Audiovisual Exhibition EDIMPRESS Camro-SRL In MARTOR The Museum of the Romanian Peasant Anthropology Review 75-80.

TARI, János

1998 The development of ethnographic sound-recording and filmmaking from the beginnings to the integrated technology – Some European and Hungarian examples In Ethnography of European Traditional Cultures 310-318. Centre of vocational training Institute of cultural studies of Europe and the Mediterranean Athens, Greece

TARI, János

1999 Le développement de l'enregistrement du son et de la réalisation de films dans le domaine ethnographique: présentations audiovisuelles dans une exposition Musées & collections No.224/1999/3 Musées et nouvelles technologies 2. 15-19. o.

TARI, János

2000 Film- és videógyűjtemény A Néprajzi Múzeum gyűjteményei 793-811. o. Szerk. Fejős Zoltán Néprajzi Múzeum

TARI, János

2000 Filmidő a néprajzi filmekben In Szerk. Fejős Zoltán: A megfoghatatlan idő Néprajzi Múzeum Budapest Tabula Könyvek 2. 443-449.

TARI, János

2000 The Audiovisual and Multimédia Aspect of Ethnographical and Social History Museums.Looking to the New Millennium: A Special Role for Museums to produce and reserve films and Audiovisual material in:Ethnographie Proceedings of the 3rdgeneral conference NET 10-12.02.1999 Namur, Slovenski Ethnographic Museum Ljubjana. 323-324.

TARI, János

2000 Fizekesség I-III. The Potter's Craft Video Series In. Hungarian Heritage Volume 1 86-87. o. European Folklore Institute

TARI János:History of the Ethnographic filmmaking in Hungary 2002

Films:

(1979) "Hooray, 1st of May!" (12 mins., S8 amateur film)

(1980) Melon growers (24 mins., S8 as part of diploma work)

(1981) Fugues (5 mins., 16 mm, 1982: West Berlin 3rd prize)

(1982) Performances start on time (21 mins., 16 mm, 1983: Dombóvár National Amateur Film Festival 1st prize, MTV special prize)

(1983) Seeking bees (12 mins., 16 mm, 1986: Murica, Spain, 2nd prize)

(1984) Horse-drawn mill (8 mins., 16 mm, Prevalie, Yugoslavia, special prize)

(1986) Folkdeanc language (video series, 1987: Palermo PITRE prize)

(1989) Condemned to death (25 mins., 16 mm, cinematographer diploma film, prizes: 1990: München, 1991: Los Angeles, 1991: Nimes)

1991-1995 As far as Makó from Jerusalem (documentary series, 1992: Margaret Mead Film Festival special prize)

1991 Skylark - film pieces in a theatre play /Washington, London/ 5x4 mins., 16 mm, 1992: London, 1993: Budapest

1992 Hungarian Christmas abroad (for MTV with the students of ELTE Antropology Department)

1993 A small village wants to live (60 mins., BETA SP, documentary)

1993 Church organs in Transylvania (documentary series, 10x30 mins., BETA SP)

1993 "Regélő" (Television folk music program, 9x45 mins.)For DANUBE satelite tv

1993 Tradition (Television ethnographic program, 17x40 mins.)for MTV Hungarian Tv

1993 Buffalo on the Roof (56 mins., documentary, MTV OPÁL)

1993 In the name of Klezmer (30 mins., documentary, MTV OPÁL)

1993 The Japanees tour of 'Kodály' choir and 'Hajdú' folk dance ensamble (30 mins.)

1994 The Totonacs - the people of three hearts (30 mins., documentary, MTV OPÁL)

1994 The Mestics of Mexico (15 mins., documentary MTV OPÁL)

1995 Let's dance (History of the Hungarian Folk dance house movement) (53 minutes Tradition Studio)

1995 Reburial ceremonies in Hungary Part I-II.(56 +49 min documentary Antroproduction)

1995-1996 "Ethno-Phono-Photo-Kinematographia, the development of sound & image recording" video

1996 CD-ROM demo Hungarian Ethnographic Filmcatalogue, INTERNET website

1996 Traditional culture of Finno-ugrich peoples (23 mins exhibition demo videoprogram)

1997 Palmful Hungarian Islands (South America, 30 min, MTV)

1997 Mediterraneum 2000 (Ecology and Tradition, 55 min, MTV)

1997 "Our hearts are green and white..." (25 min, BBS-Ethnographic Filmstudio)

1998 125 Years of the Museum of Ethnography (90 min.MTV)

1998 The Anthropological Film (60 min. MTV)

1998 The Living Skanzen - 30 years in the open-air museum in Szentendre

1998 Fradi forever...!?! (Hungarian Television: MTV Rt. Documentary section)

1999 Guests from the world at Advent (60 min Masterpro)

1999 Starry eyed dancers (30 min Masterpro – MTV Rt.

1999 Finnougric people and the Kalevala (60 min Tévémagiszter MTV Rt.)

1999 Pottery in Hungary 1-3 parts 3x20 min Museum of Ethnography

1999 Folkdancelanguage – Dance teaching metods of Sandor Timar 105 min (Püsky publishing)

1999 Sacrificial rituals of Udmurts co-editor 40 min Museum of Ethnography

1999 "It was very good to be a peasant" 49 min Museum of Ethnography