

## Archiving the Creative Phantom

### Ester Krumbachová's Personal Estate

In contemporary vocabulary, Ester Krumbachová was a true hyphenate. Starting within Czechoslovak cinematic structures in the early 1960s as a costume designer, she spent the decade working as a production designer, screenwriter and/or dramaturg on celebrated titles such as *Diamonds of the Night* (1964), *Daisies* (1966) and *The Party and the Guests* (1966); finally in the 1970 she directed one film (*Killing the Devil*) herself. When working on individual projects, she moved freely between these creative positions, resulting in one of the most elusive career in the 1960s. Her personal estate, acquired six years ago, consists of various materials – drawings, sketches, clothing items, notes and drafts, personal and professional letters and assorted ephemera. In the first part of our presentation we are going to introduce the digitized online archive, which was created upon the estate. Since this collection contrasts with the notion of archive as performative practice and labor (Marwick & Boyd, 2011) and with the institutionalized process as well, the archive remains uncoded and follows the logic of contingency. This multilayered palimpsest thus allows for additional theoretical, artistic and historical entries. The second part of the presentation will demonstrate the possibilities of the archive for analyzing Ester Krumbachová as a costume designer. Being not only a visual artist but a gifted writer as well we can trace the evolution of her ideas in various forms: in her co-authored screenplays, sketches, aesthetic principles and preferences as well as her own recollections of her work written in the 1990s. This presentation thus aims for introducing a rather different take on the Czechoslovak film miracle, through the lens of a diverse personal estate and through a perspective of an under-researched and rather invisible profession.

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Kateřina Svatoňová is a film and media theorist. Since 2009 she has been working at the Department of Film Studies, the Faculty of Arts, Charles University, where she has headed the department since 2015. She has long been interested in the theory, history and philosophy of media, media-archaeological research into (Czech) modernity, transformations in (our perception of) space and time in visual culture, parallel histories of cinematography, and the relationship of film to other media.