RobArte

QUICK GUIDE

STARTING PROTOCOL

SOLVE THE CASE FILE IN 5 STEPS

Read, observe, eliminate and verify: no knowledge of art required.

YOUR MISSION

01 WHO
Identify the thief.

02 WHERE
Determine the exact cell.

03 WITH WHAT
Deduce the object used.

04 WHICH WAY
Find the exit.

1 READ PAGES 1, 2 AND 3

Learn about the theft and the suspects; study the floor plan; then apply the clues, case rule and statements. Page 4 explores the artwork in greater depth but adds no clues.

2 COMPLETE THE GRID

Each suspect occupies one cell with their object. No two people may share a row or column. Use the initials to record your deductions.

3 INTERPRET EACH FACT

The clues are always true. The rule establishes the special condition of the case. Treat each statement as one unit: a suspect tells the whole truth or lies throughout.

4 CHECK THE THEFT AND ESCAPE

The thief must be horizontally or vertically adjacent to the artwork, never diagonally. The route to the exit cannot cross people, obstacles or cells monitored by cameras.

5 CLOSE THE CASE

Record the thief, cell, object and exit only when everything fits. If you get stuck, consult the additional clue before looking at the solution.

REMEMBER Exits are openings in the grid.
Each camera arrow shows its direction of surveillance.

The Missing Frames

DIFFICULTY AAA

Four minutes in darkness. A historic film can. A clue to another lost film.



Photo: SunOfErat / Wikimedia Commons. CC BY-SA 4.0. B&W conversion.

OBJECT RECORD

Metropolis Negatives

Can containing the 16 mm negatives found in Buenos Aires · recovered scenes from Fritz Lang's 1927 film

DID YOU KNOW...?

In 2008, 16 mm negatives containing scenes from Metropolis that had been lost for decades were found in Buenos Aires. The discovery allowed them to be restored to the film.

THE THEFT REPORT

The Metronome Film Archive was preparing a presentation on recovered films. During a test screening of Metropolis, the room remained dark for four minutes. When the lights returned, one of the historic film cans had vanished from its display case. The cameras worked correctly and no alarm was triggered.

SUSPECTS



Gregor Stahl
Film restorer
Questions decisions made during the reconstruction of the film.



Lola Varzi
Silent-film researcher
Traces the South American routes taken by old copies of the film.



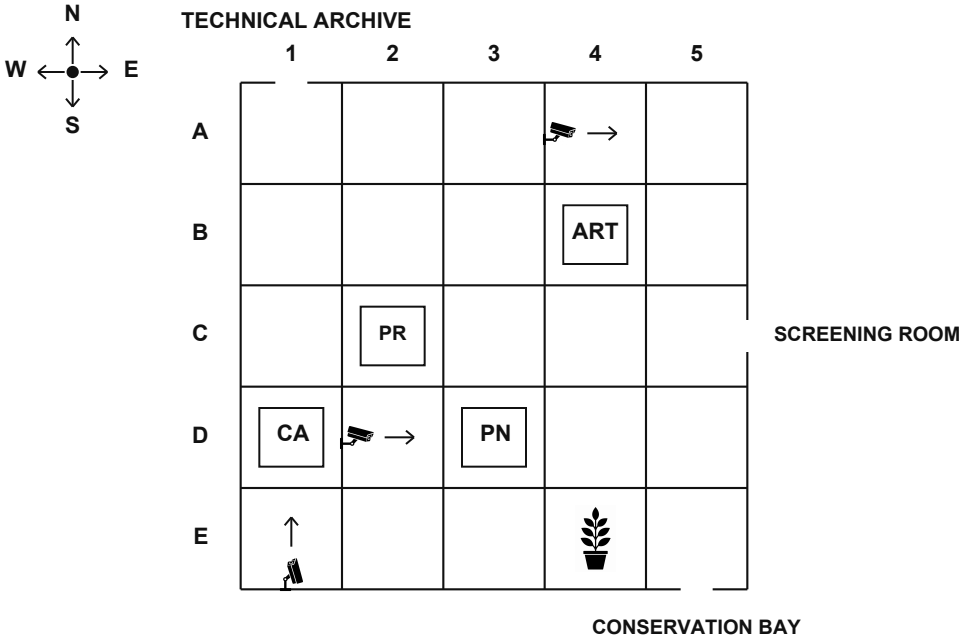
Fiódor Kreutz
Collector
Prefers original objects to even the finest reproductions.



Martha Lindblade
Experimental filmmaker
Is preparing a contemporary reinterpretation of the film.



Óscar Rodríguez
Exhibition manager
Knows the display cases and the archive's internal routes.



OBJECTS

NG- Nitrile gloves
CK- Conservation key
SC- Seal cutter
NF- Negative folder
RL- Raking-light torch

EXITS

TA - Technical Archive
SR - Screening room
CB - Conservation bay

ELEMENTS

• Artwork
PR - Projector
CA - Cabinet
PN - Panel
• Tall plant

OCCUPIED ELEMENT

The projector, cabinet and panel occupy their cells.

INVESTIGATION NOTEBOOK ADDITIONAL CLUE AVAILABLE

PERSON	CELL	OBJECT	EXIT

Clues and statements

Determine who stole the film can, from which cell, with which object and through which exit.

CLUES

01 Óscar was immediately north of the display case.

02 Martha remained opposite the screening-room exit.

03 Fiódor occupied the south-west corner of the plan.

04 Gregor was immediately south of the projector.

05 The person carrying the conservation key escaped through the conservation bay.

CASE RULE

The person responsible for the theft is lying. Everyone else is telling the truth. Each statement is evaluated as a single unit.

STATEMENTS

GREGOR STAHL

"Martha was opposite the screening-room exit and carried the raking-light torch."

LOLA VARZI

"Óscar had the conservation key."

FIÓDOR KREUTZ

"I was carrying the seal cutter."

MARTHA LINDBLADE

"Gregor was immediately south of the projector and carried the negative folder."

ÓSCAR RODRÍGUEZ

"Lola had the conservation key."

The artwork file

A Film Reconstructed Like a Puzzle

A film can survive without remaining complete. For decades, Metropolis existed in copies from different sources, of different lengths and qualities. Each fragment contributed a piece of the lost edit. The can found in Buenos Aires symbolises this international work of searching and reconstruction.

A FILM CUT ALMOST FROM ITS PREMIERE

The version premiered in Berlin was altered and shortened soon after its release. The removed scenes were not kept together: some disappeared, while others survived in copies distributed across different countries. Restorations had to combine material from several archives. The 2001 version was then the most complete, yet still relied on photographs and text to represent missing sequences.

THREE DETAILS TO NOTICE

1. A Copy of a Copy

The Argentine material was not the original camera negative. It was a 16 mm duplicate made in the 1970s from a heavily worn Argentine 35 mm print.

2. The Damage Remains Visible

The negative bore scratches, stains and damage accumulated over decades. Digital restoration recovered the images, but could not make them match the better-preserved fragments completely.

3. Twenty-Five Decisive Minutes

The find contained about twenty-five minutes of material believed lost. Once restored, characters and actions recovered part of their function within the story.

MUSIC AND DOCUMENTS

Watching the film was not enough to position every scene. Restorers used Gottfried Huppertz's original score, a 1927 censorship card recording the intertitles, and contemporary reviews. These sources helped reconstruct the sequence of the edit and estimate the length of certain passages.

HERITAGE BEFORE THE DISCOVERY

In 2001, the available reconstruction of Metropolis was added to UNESCO's Memory of the World Register. That recognition came seven years before the Argentine copy emerged. The expanded version premiered in 2010. The process shows that even a world-famous work is never necessarily closed: a forgotten film can can change what we think we know about it.

Documentation: Friedrich-Wilhelm-Murnau-Stiftung · Deutsche Kinemathek · UNESCO Memory of the World · Adapted text · murnau-stiftung.de · deutsche-kinemathek.de · unesco.org