

Independent Film Historian, Researcher and Archivist.  
Member of FIAF Technical Commission & Domitor Executive Committee.  
Teaching at Université Paris 8 and Université de Lausanne.

## Academic Studies

PhD: *The Film Element as Historical Source: the Early Films (1895-1911) in the collections of the Swedish Film Institute.* University Paris 8 (2018 -)

Program MEDIA II of European Union: Initial Training Archimedia, European Network for the Promotion of Film Heritage (2000 - 2001)

University Paris 8 / University Complutense (Madrid): D.U.E.S.S.E. (Master Degree) "Valorisation des patrimoines cinématographiques et mémoires audiovisuelles" (1998 - 2000)

University Paris 1 / University Aristoteleio (Thessaloniki): Master in Byzantine History (1997 - 1998)

## Professional Experience

### Staff member

**Svenska Filminstitutet** (Sweden) 2016 - 2019  
Archivist and Project Manager for the European Project I-Media-Cities

**Cinémathèque Française** (France) 2007 - 2011  
Head of the Film Collections

### Film Restoration | Research

**George Eastman Museum** (United States) 2018 -  
Research on the Swedish distribution of *The Photo-Drama of Creation* (C. Russell, 1914) and identification of the surviving film elements

**Fédération Internationale des Archives du Film** (Belgium) 2015 - 2020  
Film Identification Project (research on the edge printings introduced by the manufacturers to date the film stock)

**Österreichisches Filmmuseum** (Austria) 2019  
Consulting, research services and editorial work on the *Ethics Guideline* for the project Visual History of the Holocaust

**Filmmuseum München** (Germany) 2019  
Historical Research on French production companies

**Fondation Jérôme Seydoux-Pathé** (France) 2018  
Historical Research in the archives of the Dansmuseet and analysis and comparison of the film elements held at the Svenska Filminstitutet of *Entr'acte* (R. Clair, 1924) in the frame of its restoration

**Filmarchiv Austria** (Austria) 2017 - 2018  
Historical Research on the French Distribution of *Die Stadt ohne Juden* (K.H. Breslauer, 1924)

**L'Immagine Ritrovata** (Italy) 2017  
Supervision of the restoration of 5 films by Segundo de Chomón for the Fondation Jérôme Seydoux-Pathé

**Tainiothiki Tis Ellados** (Greece) 2016-2017  
Study and Analysis of the film elements and Advisor for the restoration of *Social Decay / Κοινωνική Σαπίλα* (S. Tatasopoulos, 1932)

**Svenska Filminstitutet** (Sweden) 2014 - 2016  
Study and Identification of Early Foreign Films of the Archival Collections



**The James and Richard Blue Foundation (United States) 2015**

Historical Research and Study of the elements of *Les Oliviers de la Justice* (J. Blue, 1962)

**International Olympic Committee (Switzerland) 2014 - 2015**

Historical Research and Study of the elements of the films made during the Olympic Games of Stockholm (1912)

**Bibliothèque Nationale de France (France) 2013 - 2014**

Research Project on Photographers Eugène Pirou (1840-1909) and Otto Wegener (1849-1924) and Identification of the Collections held at BnF (in the frame of the grant Louis Roederer pour la photographie)

**Filmoteca Española. Ministerio de Cultura (Spain) 2012**

Study of the elements and Supervision of making of new prints of *Les Deux mémoires* (J. Semprún, 1972)

**Cineteca del Friuli (Italy) 2012**

Study and Supervision of Duplication and Digitisation of *Gli Ultimi* (V. Pandolfi, 1963)

**Ministerio de Cultura de Colombia. Programa de Estímulos (Colombia) 2012**

Judge for the attribution of grants in the programme "Imágenes en movimiento"

**Filmoteca Española. Ministerio de Cultura (Spain) / Cinemateca Portuguesa. Ministerio de Cultura (Portugal) 2006 / 2013 - 2014**

Historical Investigation and Identification of the Joly-Normandin Films Collections of Antonino Sagarmínaga and João Anacleto Rodrigues (1896-1898)

**Friedrich Wilhelm Murnau-Stiftung (Germany) 2002 - 2004**

Assistant to Luciano Berriatúa on the Restoration of Films by F. W. Murnau: *Der letzte Mann* (1924) / *Der Schloß Vogelöd* (1921) / *Phantom* (1921)

**Filmoteca Española. Ministerio de Cultura (Spain) 2001 - 2007**

Associated Researcher and Film Restorer. Study and Identification of Early Films of the Collections (notably the Sagarmínaga Collection with Encarni Rus). Responsable of Restoration Projects

## **Programmes | Presentations**

**Il Cinema ritrovato (Italy) 2002 / 2005 - 2006 / 2008 / 2010 - 2011 / 2016 - 2020**

**Festival Nitratnog Filma (Serbia) 2019**

**Kalbjärge Filmfestival (Sweden) 2018**

**Fondation Jérôme Seydoux-Pathé (France) 2018**

**Svenska Filminstitutet (Sweden) 2016 - 2017**

**Le Giornate del Cinema Muto (Italy) 2009 / 2013 / 2015**

**Franska Filmfestivalen (Sweden) 2013**

**Fédération internationale des archives du film (France & Spain) 2008 / 2013**

**Cinémathèque française (France) 2007 / 2009 - 2010 / 2012**

**Filmoteca Española (Spain) 2005 - 2007 / 2010 - 2011**

**Internationale Stummfilmtage. Bonner Sommerkino (Germany) 2009**

**Berlinale. Internationale Filmfestspiele Berlin (Germany) 2008**

**Festival internacional de Cine de Valparaíso (Chile) 2007**

**Festival internacional de Sevilla (Spain) 2004**

## **DVD Edition | Bonus materials**

*Le Quai Des Brumes* (M. Carné, 1938) Studiocanal - 2012

*Sagarmínaga Collection* Filmoteca Española - 2011

*Box Capellani* Cinémathèque Française / Fondation Pathé / Pathé Production - 2010

*Der letzte Mann. Das Making of* (L. Berriatúa) Pesadillas Digitales / Transit - 2003

**What Do We Learn from Physical Characteristics of Early Films?** HTW Berlin. University of Applied Sciences. Audiovisual and Photographic Cultural Heritage - Modern Media (Online, December 2020)

**Etat des lieux des recherches sur le “repère de contrôle”, l'évolution d'une pratique d'atelier méconnue** with Anne Gourdet-Marès. Conference “Crafts, Trades, and Techniques of Early Cinema”. 16 International Domitor Conference (Online, November 2020)

**Harold Brown's Physical Characteristics of Early Films as Aids to Identification.** 5 Filmerbe-Festivals Film Restored. Deutsche Kinemathek (Online, October 2020)

**The Ernest Lindgren Lecture: A Centenary Tribute to Harold Brown.** British Film Institute (London, December 2019)

**Jonathan Dennis Memorial Lecture: Notes on Film Identification. A Tribute to Harold Brown.** 38 Giornate del Cinema muto (Pordenone, October 2019)

**Harold Brown's Physical Characteristics of Early Films as Aids to Identification.** “Archive Title: Unidentified” Curatorial Challenges in the Digital Era, Filmographic Data and Film Archives. DFG Research Network. Das Bundesarchiv / Philipps Universität Marburg / Deutsche Forschungsgemeinschaft / Deutsches Historisches Museum Zeughauskino (Berlin, November 2019)

**I-Media-Cities. A Curatorial Approach to Making Cinema Heritage available online** with Mariona Bruzzo Llaberia. ACE Workshop. Mambo. 33 II Cinema Ritrovato (Bologna, June 2019)

**How Harold Brown Early on identified the Physical Characteristics of Films as Aids.** 75 FIAF Congress. Cinémathèque suisse (Lausanne, April 2019)

**Origins: Early Films and Archival Collections.** Conference “Provenance and Early Cinema”. 15 International Domitor Conference. George Eastman Museum (Rochester, June 2018)

**Hypothèses sur l'utilisation d'une perforation unique dans les ateliers Pathé (1906-1909)** with Anne Gourdet-Marès. Colloquium “Les milles et un visages de Segundo de Chomón. Truqueur, coloriste, cinématographe... et pionnier du cinématographe”. Fondation Jérôme Seydoux-Pathé (Paris, November 2017)

**Early Film Identification. How archivists “read” the physical film material, and what research tools are used** with Bryony Dixon. Collegium. 36 Giornate del Cinema muto (Pordenone, October 2017)

**The “Cinématographe perfectionné” of Henri Joly and Ernest Normandin in 1897.** Cento anni fa. 31 II Cinema ritrovato (Bologna, June 2017)

**Vie(s) de Jésus.** Round table “Technès”. 31 II Cinema ritrovato (Bologna, June 2017)

**“Film Identification Project”: a Project of FIAF Technical Commission for a better knowledge of film stocks.** Film Preservation and Restoration School Latin America. Cinain (Buenos Aires, March 2017)

**Film History. New Access to the Ressources. *The Study of the Sagarmínaga Collection.*** International Conference “The Future Behind Cinema. Images in the Age of Immaterial”. Cineteca Italiana (Milan, March 2017)

**Identification of R. W. Paul's films.** Collegium. 35 II Giornate del Cinema muto (Pordenone, October 2016)

**Film Identification Project. Technical Commission Workshop.** 72 FIAF Congress. Cineteca di Bologna (Bologna, June 2016)

**Recherches pour la datation d'éléments filmiques dans les archives.** International Symposium on Film Restoration. 4 Toute la mémoire du monde (Paris, February 2016)

**La problématique de la datation des éléments filmiques.** Colloquium “Les cahiers de recherche Pathé (1904-1930)”. Fondation Jérôme Seydoux - Pathé (Paris, December 2015)

**Ricerca sui Film Stock.** 29 II Cinema ritrovato (Bologna, June 2015)

**Die Anfänge des Kinos: Des system Joly-Normandin.** Internationale Stummfilmtage. 30 Bonner Sommerkino – LVR LandesMuseum Bonn (Bonn, August 2014)

**Les codes couleurs de la firme Pathé: l'importance de la recherche d'informations et de documents d'origine pour la restauration et une meilleure connaissance des techniques.** Journée d'étude internationale “Valorisation des patrimoines cinématographiques - recherche et formation”. Université Paris 8 Vincennes - Saint-Denis / Institut national d'histoire de l'art (Paris, May 2014)

**Le Quai des brumes Somewhat in the Dark of Censorship.** Colloquium “From Censorship to Control? 100 years of Statens biografbyrå and the Future of Censorship”. Stockholms Universitet / Moderna Museet (Stockholm, September 2011)

**Les Films Triangle à la Cinémathèque française.** Colloquium « Le cinéma et ses archives : perspectives et problématiques ». ANR Cinémarchives / La Cinémathèque française (Paris, June 2011)

**Les enjeux du numérique : numérisation, conservation et restauration des films** with Martine Vignot and Arzura Flornoy-Gilot (Cinémathèque française). Université Paris 1 / Institut National de l’Histoire de l’Art (Paris, October 2010)

**El restauro de las películas Pathé de los primeros años.** Colloquium “Perspectivas para el desarrollo de los sistemas de formación para la conservación y la difusión del patrimonio audiovisual”. Filmoteca Española (Madrid, June 2010)

**Les versions des films Albatros et leur restauration.** Université Paris 3 / Institut National de l’Histoire de l’Art (Paris, April 2010)

**A problemática da preservação e restauração de filmes pela ótica da história das técnicas cinematográficas.** 4 Mostra de Cinema de Ouro Preto (Ouro Preto, June 2009)

**Les cent trucs de Segundo de Chomón.** Colloquium “Trucs, trucages et effets spéciaux, de Méliès à Spielberg”. Cinémathèque française (Paris, June 2008)

**Le Catalogue Albatros. Les collections film et non-film de la firme Albatros de la Cinémathèque française** avec Catherine Hulin. 64 FIAF Congress. Cinémathèque française (Paris, April 2008)

**Políticas de adquisición de la Cinémathèque française.** Centro Técnico Audiovisual de la Universidad Católica (Montevideo, August 2007)

**Identificação, reprodução e restauração de materiais cinematográficos mudos & Políticas de aquisição da Cinemateca francesa.** Arquivo Nacional do Brasil (Rio de Janeiro, August 2007)

**Travailler avec des formats particuliers: Les collections Joly-Normandin de la Filmoteca Española et de la Cinemateca Portuguesa et les négatifs Pathé à perforation unique de la Cinémathèque française.** 63 FIAF Congress. National Film Archive Japan (Tokyo, April 2007)

**La reintroducción de los tintes originales en Phantom de Murnau** with Luciano Berriatúa. X Seminario/Taller de Archivos “Recuperar, identificar, catalogar, restaurar y difundir el cine anterior a 1920”. Filmoteca Española & Centro Galego de Artes da Imaxe (A Coruña, November 2006)

**Sagarmínaga y las películas de formato Joly-Normandin.** X Seminario/Taller de Archivos “Recuperar, identificar, catalogar, restaurar y difundir el cine anterior a 1920”. Filmoteca Española & Centro Galego de Artes da Imaxe (A Coruña, November 2006)

**El amigo del alma y Escobar, Madrid 1905 (película rescatada por la Filmoteca Española).** I Congreso sobre los inicios del cine español 1896-1920 “A propósito de Cuesta”. Filmoteca de Valencia (Valencia, October 2005)

**Estudio e identificación de películas de los primeros años del cinematógrafo (II): Laboratorios Escobar, Madrid (1905).** II Encuentros de los historiadores del cine local (Santander, April 2004)

**La colección Antonino Sagarmínaga** with Encarni Rus Aguilar. VII Seminario/Taller de Archivos. Filmoteca Española (Madrid, November 2001)

**Datos recogidos de la inspección de un lote de películas mudas.** VI Seminario/Taller de Archivos. Filmoteca Española (Madrid, November 2000)

## Teaching | Training

### Academic Teaching

**Université Paris 8 Vincennes - St.-Denis** · Master Cinéma. Parcours “Valorisation des patrimoines cinématographiques” (Paris, France) 2012 - Senior Lecturer Film Archives and Early Cinema

**Université de Lausanne** · Réseau Cinéma - Master Cinéma - Module Archives (Lausanne, Switzerland) 2017 - Lecturer Film Conservation and Restoration

**Université Paris-Est Marne-la-Vallée** · Master Cinéma, Audiovisuel et archives - Parcours Préservation et Restauration (Paris, France) 2010 - 2013 Lecturer Film Archiving, Curatorship and Film Restoration

## Professional Training

L'Immagine Ritrovata / FIAF · FIAF Summer School (Bologna, Italy) 2008 - Lectures, Online Course and Workshop on Film Identification

Sociedad por el Patrimonio Audiovisual · Programa Intensivo en Preservación Audiovisual (Buenos Aires, Argentina) 2020 Modulo 6. Elementos filmicos: testimonios de la tecnología cinematográfica

L'Immagine Ritrovata / L'Image Retrouvée (Bologna, Italy & Paris, France) 2016 / 2019 - 2020 Workshop on Film Identification

UNAM / Cineteca di Bologna / L'Immagine Ritrovata / FIAF · Film Preservation and Restoration School (Mexico D.F., Mexico) 2019 Workshop on Film Identification

Film Heritage Foundation / Kolkata International Film Festival / FIAF · Film Preservation and Restoration School India (Kolkata, India) 2018 Workshop on Film Identification

Filmoteka narodowa (Warsaw, Poland) 2017 Workshop on Film Identification and Film Analysis

Film Heritage Foundation / Prasad Film Lab / FIAF · Film Preservation and Restoration School India (Chennai, India) 2017 Online Course and Workshop on Film Identification

Institut national de l'audiovisuel · Formation Restaurateur(trice) numérique image (Paris, France) 2017 Workshop on Film Identification and Film Analysis

National Film Archive India / Film Heritage Foundation / FIAF / Cineteca di Bologna / George Eastman Museum · Film Preservation and Restoration Workshop India (Pune, India) 2016 History of Film Technology and Workshop on Film Identification

Svenska Filminstitutet / Stockholms Universitet · The Politics of Film Archival Practice (Stockholm, Sweden) 2016 Workshop on Early Film Identification

Film Heritage Foundation / FIAF / Cineteca di Bologna · Film Preservation and Restoration School India (Mumbai, India) 2015 Training for Film Archives and Workshop on Film Identification

Institut national du patrimoine (Paris, France) 2007 - 2008 Workshops on Film Restoration

FIAF-IBERMEDIA · Intensive Workshop on Moving Images (Valparaíso, Chile & La Habana, Cuba) 2007 - 2008 Lectures and Workshops on Film Archiving, Film Identification and Film Restoration

## Publications

### Author | Co-author

"Origins: Early Films and Archival Collections" in *Provenance and Early Cinema*, ed. by Joanne Bernardini, Paolo Cherchi Usai, Tami Williams, Joshua Yumibe (Bloomington: Indiana University Press, 2020), 34-46

"Hypothèses sur l'utilisation d'une perforation unique dans les ateliers Pathé (1906-1909)" with Anne Gourdet-Marès in *Les Mille et un visages de Segundo de Chomón. Truqueur, coloriste, cinématographe... et pionnier du cinématographe*, ed. by Réjane Hamus-Vallée, Jacques Malthête, Stéphanie Salmon (Paris / Villeneuve d'Ascq: Fondation Jérôme Seydoux-Pathé / Presses universitaires du Septentrion, 2019), 133-151

"A Curatorial approach to Making Cinematic Heritage Available Online" with Mariona Bruzzo Llaberia in *I-Media-Cities. Innovative e-Environment for Research on Cities and the Media*, ed. by Teresa-M. Sala, Mariona Bruzzo (Barcelona: Edicions de la Universitat de Barcelona, 2019), 89-100

"Otto Wegener. Essai biographique", *Otto. Portraits - Catalogue de vente Hôtel Drouot 8 novembre 2018* (2018), 5-9

"Vie(s) de Jésus: Essai d'identification et de compréhension", *Journal of Film Preservation* 97 (10/2017), 17-24

"Quelques aspects de la datation des éléments filmiques" in *Recherches et innovations dans l'industrie du cinéma. Les cahiers des ingénieurs Pathé (1906-1927)*, ed. by Jacques Malthête,

Stéphanie Salmon (Paris: Fondation Jérôme Seydoux-Pathé, 2017), 179-193

“Eugène Pirou, portraitiste de la Belle Epoque”, *Revue de la Bibliothèque nationale de France* 50 (2015), 87-95

“The Film Preservation and Restoration School India. Mumbai, 22-28 February 2015” with Kieron Webb, *Journal of Film Preservation* 93 (10/2015), 27-30

*El cinematógrafo Joly-Normandin (1896-1897). Dos colecciones: João Anacleto Rodrigues y Antonino Sagarmínaga*, (Madrid: Fílmoteca Española – Ministerio de Cultura, 2014) [Digital Edition]

“Considering the restoration of early films: the case of the Pathé negatives of the first years”, *Journal of Film Preservation* 88 (04/2013), 85-88

“Travailler avec des formats particuliers. Les collections Joly-Normandin de la Fílmoteca Española et de la Cinemateca Portuguesa et les négatifs Pathé à perforation unique de la Cinémathèque française” in *Searching the traces : Archival Study of Short-Lived Formats. Records of the International Film Symposium. The 63rd Congress of the International Federation of Film Archives in Tokyo 2007* (Tokyo: National Film Center / The National Museum of Modern Art, 2012), 28-36

*La colección Sagarmínaga (1897-1906). Érase una vez el cinematógrafo en Bilbao*, Cuadernos de la Fílmoteca 14 (2011)

“El amigo del alma y Escobar, Madrid 1905 (Película rescatada por la Fílmoteca Española)” in *A Propósito de Cuesta; Escritos sobre los comienzos del cine español 1896-1920*, ed. by José Ignacio Lahoz Rodrigo (Valencia: Generalitat Valenciana – Institut Valencià de l'Audiovisual i de la Cinematografía Ricardo Muñoz Suay, 2010), 163-170

“Le catalogue Albatros à la Cinémathèque française” with Catherine Hulin, *Journal of Film Preservation* 81 (11/2009), 47-56

## Miscellaneous

### Recognition

Jean Mitry Award. Il Giornate del Cinema Muto (2018) · Outstanding Achievement for Film Preservation. Film Heritage Foundation (2018) · Benefactor member of Cinémathèque française (2011 - ) · Special Award. Il Giornate del Cinema Muto (2010)

### Associations

FIAF Technical Commission (Belgium) · Domitor Executive Committee (United States / Europe) · AMIA (United States) · Société française de Photographie (France) · ICOM (Sweden)

“Producción cinematográfica al servicio de la propaganda política” with Begoña Soto Vázquez, *PH* 56 (12/2005), 112-113

“Estudio e identificación de películas de los primeros años del cinematógrafo (I): La colección Sagarmínaga (1896-1906)” with Encarni Rus Aguilar in *Los primeros rodajes cinematográficos en España*, ed. by José Ramón Saiz Viadero (Santander: Gobierno de Cantabria – Liébana 2006, 2005), 165-180

“Estudio e identificación de películas de los primeros años del cinematógrafo (II): Laboratorios Escobar, Madrid (1905)” in *Los primeros rodajes cinematográficos en España*, ed. by José Ramón Saiz Viadero (Santander: Gobierno de Cantabria – Liébana 2006, 2005), 181-190

“I colori di ‘Phantom’. Un metodo per recuperare le colorazioni dei film muti a partire dallo studio dei sistemi di montaggio / The colors of ‘Phantom’. A method for recovering color in silent films starting with the study of editing systems” with Luciano Berriatúa, *Cinegrafie* 16 (2003), 193-203 / 391-400

“Zur Überlieferung der Filme” with Luciano Berriatúa in *Friedrich Wilhelm Murnau. Ein Melancholiker des Films*, ed. by Hanz Helmut Prinzler (Berlin: Bertz, 2003), 221-228

“Estudio e identificación de películas de los primeros años del cinematógrafo. La colección Sagarmínaga” with Encarni Rus Aguilar, *Journal of Film Preservation* 65 (12/2002), 42-52

### Editor

Harold Brown, *Physical Characteristics of Early Films as Aids to Identification: New Expanded Edition* ed. by Camille Blot-Wellens (Brussels: FIAF, 2020)

Co-editor with Jean-Paul Dorchain (Cinémathèque Royale de Belgique) of the special issue “Le non-film, la mémoire du cinéma” of *Archives et Bibliothèques de Belgique* LXXXV, 14 (2014)

*FIAF Bulletin Online* 2013 - 2014

## Grants | In Residence Programs

Bergmangårdarna (Sweden) 2016 · Louis Roederer sur la photographie / Bibliothèque nationale de France (France) 2013 - 2014 · Agency of Cultural Affairs, International Division (Japan) 2007 · Lavoisier du Ministère des Affaires Etrangères (France) 2001 - 2002 · Leonardo (European Union) 2000 · Erasmus (European Union) 1999 - 2000

### Languages

French : Native-tongue      Spanish : Proficiency – C2. DELE (Diploma Spanish Foreign Language)  
English : Upper Intermediate – B2      Modern Greek : Intermediate – B1      Swedish: Elementary – A2

### Others

Photography *Portuarias*. Photo exhibit at La Cobacha. Bar-Gallery (Madrid, Spring 2005) · *O X* (Paris): *Patagonie (Argentine)*. *Vues de train* (160), *Buenos Aires* (167), *Riposte* (173) & *Marché aux poissons*. Tokyo (221)