

Independent Film Historian, Researcher and Archivist · Teaching at
Université Paris 8 and Université de Lausanne

Academic Studies

PhD: *The Film Element, an Historical Source: the Early Films (1895-1907) 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

Cinémathèque suisse (Switzerland) 2023 -
Research and analysis in the frame of the
restoration of *The Search* (F. Zinnemann, 1948)

Cinémathèque suisse (Switzerland) 2020 - 2025
Historical research, film analysis and supervision of
the restoration of *Rapt* (D. Kirsanoff, 1934)

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)

Filmmuseum München (Germany) 2019
Historical Research on French Distribution
companies of G. W. Pabst's films

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)

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 / Lavoisier Grant of the French Ministry of Foreign Affairs 2000-2001
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). Responsible of Restoration Projects

Others

Fédération internationale des archives du film (Belgium) 2022 - 2025
FIAF *Code of Ethics* Revision Project Coordinator

Musée d'Orsay. Ministère de la Culture (France) 2018-2021
Member of the scientific committee for the exhibition *Enfin le cinéma!* (28.09.2021-16.01.2022)

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

Ministerio de Cultura de Colombia. Programa de Estímulos (Colombia) 2012
Judge for the attribution of grants in the programme "Imágenes en movimiento"

Programmes | Presentations

Il Cinema ritrovato (Italy) 2002 / 2005 - 2006 / 2008 / 2010 - 2011 / 2016 - 2020 / 2022

Festival Nitratnog Filma (Serbia) 2019

Kalbjärnga 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

Coffret Capellani Cinémathèque Française / Fondation Pathé / Pathé Production - 2010

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

Keepers of the Frame Lecture. 7 Nitrate Picture Show. George Eastman Museum (Rochester, June 2023)

Conservar el patrimonio fílmico: un diálogo en femenino. With Bruzzo Llaberia, Guadalupe Ferrer Andrade, Caroline Fournier, Avril Guigue-Ortiz, Tzutsumatzin Soto Cortés. Simposio Mujeres, cine y archivo fílmico. 2023 FIAF Congress. Filmoteca de la UNAM (Mexico D.F., April 2023)

Quand la recherche réinvente la mémoire du cinéma. Round table moderated by Antoine Guillot with Pablo La Parra, Floris Paalman, Markus Ruff, Léa Morin and Grégoire Quenault. RDV européens du documentaire de patrimoine. La table ronde. Cinéma du réel - 46e festival international du film documentaire (Paris, March 2023)

Harold Brown: Methodology of Identification / Sharing of Knowledge. Film and Media Archive Studies Conference Archival Cultural Techniques: Preserving Practice, Agency and Knowledge (Panel: Film Stock). Material Archive Studies Network (Lausanne, Udine and Stockholm Universities). Stockholm University (Stockholm, May 2022)

Minimum Viable Archive. A Project from FIAF TC with Caroline Fournier. 7th Eye International Conference: Global Audiovisual Archiving. Exchange of Knowledge and Practices (Eye Filmmuseum, Amsterdam, May 2022)

Panel “We’ve learned to see”. Tracing Visual Evidence of the Holocaust: Challenges of the Digital Curation of Liberation Footage across Archives and Disciplines (Moderator) Symposium: The Visible Archive: Archiving, preserving, digitizing, and sharing ‘non-feature’ film collections. 2022 FIAF Congress. National Film Institute Hungary (Budapest, April 2022)

Des “arbres agités par le vent” et des nuages qui passent: la photographie en mouvement avec Priska Morrissey. Workshop “Quels regards sur le cinéma des premiers temps?”. Fondation Jérôme Seydoux-Pathé, Musée d’Orsay (Paris, December 2021)

Chomón / Trucos. Laboratori Chomón. Filmoteca de Catalunya (Barcelona, October 2021)

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)

État 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 mille 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 et audiovisuels” (Paris, France) 2012 - Associate Professor and Co-Responsible of the Specialisation “Valorisation”

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

Université Paris-Est Marne-la-Vallée · Master Cinéma, Audiovisuel et archives - Parcours Préservation et Restauration (Paris, France) 2010 - 2013 Lecturer on 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

FIAF · Film Identification Workshop (Online) 2022 Online Workshop on Film Identification (in English, French and Spanish) based on the new, enriched edition of Harold Brown's *Physical Characteristics of Early Films as Aids to Identification*

Crnogorska Kinoteka · EU Project Recon (Podgorica, Montenegro) 2022 Workshop on Film Identification, Handling, Cataloguing and Repair

Sociedad por el Patrimonio Audiovisual · Programa Intensivo en Preservación Audiovisual (Buenos Aires, Argentina) 2020 Modulo 6. Elementos fílmicos: 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

Publications

Author | Co-author

“L'énigme du « repère de contrôle » chez Pathé, une pratique d'atelier méconnue” with Anne Gourdet-Marès in *Crafts, Trades, and Techniques of Early Cinema*, ed. by Ian Christie, Priska Morrissey, Louis Pelletier, Valentine Robert, Jean-Pierre Sirois-Trahan, Tami Williams (Ann Arbor, MI: Michigan Publishing, 2024), 284-301

“Mouvement: Photographie du mouvement / mouvement de la photographie” in *Enfin le cinéma!: arts, images et spectacles en France (1833-1907)*, ed. by Dominique Païni, Paul Perrin, Marie Robert (Paris: Réunion des Musées nationaux - Grand Palais, 2021), 166-173

“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: Filmoteca 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 Filmoteca 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 Filmoteca 14 (2011)

“El amigo del alma y Escobar, Madrid 1905 (Película rescatada por la Filmoteca 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 Cinematografia 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

“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 Sagarminaga” 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. 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

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

Active Cinédóc - Paris Film Coop (France) · Cinémathèque16 (France) · Domitor (North America / Europe) · Folkets Bio (Sweden) · ICOM (Sweden) · Lichtspiel (Switzerland) · Navire Argo (France) · Société française de photographie (France)

Past member FIAF Technical Commission (Belgium, 2011-2025)

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 – C1 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)