

## 2002 FIAF SUMMER SCHOOL AT GEORGE EASTMAN HOUSE

### *Students*

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LUANA BREWIS was born in Johannesburg, South Africa and studied Drama at the University of Pretoria, where she became interested in photography. Working with a small film company kindled her interest in motion pictures and archival work. Since 1979, she has worked at the National Film, Video and Sound Archives. Some of her duties as Chief Industrial Technician include organizing screenings of classic/archival films for local university classes, working with production companies, and programming films for the Film Society, to name a few. Films that have had a major impact on her life are *The Ballad of a Soldier*, *David and Lisa* and *Ship of Fools*.

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JARED CASE is a native of Western New York. He attended SUNY Cortland and SUNY Brockport with majors in Cinema Study and Theatre. He is a graduate of The L. Jeffrey Selznick School of Film Preservation at the George Eastman House and is eager to begin his career. Further interests include baseball, DVD's and golf. His childhood acting career was abruptly cut short due to an accident.

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KELLY CHISOLM graduated last May from the University of Delaware, located in her hometown. She earned a degree in chemistry but was happy to make the most radical change from it that she could, so she came to study at the George Eastman House this year. In the future, she's hoping to get a job. Any help will be paid in kind with volumes of chocolate.

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REBECCA PAYNE COLLINS graduated in May 2001, from the University of California at Berkeley, with a Bachelor of Arts degree in Film Studies. While a student, she completed two internships with the Pacific Film Archive, one as a co-curator of a student program and the other working in the film library. Also at the PFA, she co-curated the 2000 Women of Color Film Festival. Presently, she is working at the National Film Preservation Foundation as an Office Manager. Her duties include bookkeeping, acting as an insurance liaison, and general office upkeep.

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STÉPHANIE CÔTÉ has been working at the Cinémathèque Québécoise since September 1999, first as a Conservation Technician in the vaults, and presently as a Cataloguing Technician. Prior to that she worked as a research assistant at the University of Montreal. She was part of a research group of very early cinema. Two main areas she has worked in are the editing marks on the Edison Paper Prints and Italian film lecturers. She studied in Bologna, Italy, for one year from 1997 to 1998.

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Since 1992 PATRICE DELAVIE has worked at Les Archives du Film du CNC in the department of "Catalogage-Analyse". His duties are centered on inventory and identification of nitrate films including technical analysis and restoration of all films. His education includes 2 years at the Conservatoire Libre du Cinema Francais in Paris and 1 year at the ECPA (Etablissement Cinematographique et Photographique des Armes). Concerns for the future at the CNC are cataloguing, new technologies, and acetate and its preservation. He is also interested in learning about other archives.

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CRISTINA D'OSUALDO graduated with a Bachelor of History in cinema from the University of Trieste. She took Film Cataloguing and Film Conservation courses organized by Archimedia, where she gained basic knowledge in those areas. She worked for 5 years at the Cineteca del Friuli Udine, starting as a film cataloguer, eventually becoming involved in film handling, identification and inspection. In January 2000, she was hired by the Cineteca Nazionale in Rome, where she was put in charge of inventory, but her particular duties included working with the conservators to implement

conservation methods. Since January 2002, she has worked with La Cineteca del Friuli as a researcher. She is currently researching Italian "non-fiction" cinema (1895-1914)

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SONIA GENAITAY comes from Rennes, in the region of Brittany, France. She has a postgraduate degree in the history and theory of Film Studies from the University of Rennes. She also attended the Archimedia European program two years ago.

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KELLI HICKS graduated from DePaul University in Chicago, Illinois, with a Bachelor's degree in Media Studies. As a student at the L. Jeffrey Selznick School of Film Preservation, her focus has been the study of archival film projection.

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SUN-HEE LEE has worked at the Korean Film Archive since 1994 where she has been in charge of cataloguing and documentation. At present she is responsible for film acquisitions.

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ANGEL MARTINEZ is head of the Cataloguing Department at the Filmoteca de la UNAM in Mexico City. He has studied Art History, and Photography at the University of Mexico. Professionally, in addition to his cataloguing duties, he is involved with film and TV production. He is knowledgeable about computer databases, programs, and presently, is the webmaster of the Filmoteca's home page. Hobbies include music, historical novels, and, of course, movies...

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ABOUBACAR NAPON was born in 1963 in Ougadougou, Burkina Faso. After primary and secondary school and obtaining his "O" level degree, he began working as a documentalist in 1986 to 1989. From 1989 to 1992, he worked for a European Union Project in Burkina Faso, before joining the Pan African Film and TV Festival of Ougadougou (FESPACO), in charge of prints. In 1995, when the Cinematheque Africaine de Ougadougou (African Film Library) opened its doors, he began working in film preservation and conservation for a year. He is now in charge of the film collection there.

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HOA THI THUY NGUYEN has been head of the film distribution department at the Vietnam Film Institute since 2002. Responsibilities include maintenance and distribution of foreign and domestic films in the archives. Nguyen Thi Thuy Hoa's training included certification on the preservation and restoration of video and audiotape at the Vietnam Film Institute in cooperation with Unesco.

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NGUYEN VAN DUC graduated from Technical University and works for the Vietnam Film Institute. As chief of the film File Department, Nguyen Van Duc manages staff cataloguing. He is looking forward to the FIAF School and learning from his colleagues.

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KASANDRA O'CONNELL has been Head of the Irish Film Archive for 2 years. She has a background in Museum and Archiving, including 5 years working in the Conservation Department of the National Museum of Ireland. Originally obtaining a BA in Fashion and Textile Design, she subsequently completed an MA in Museum Studies at Leicester University and the Higher Diploma in Archival and Records Management

studies at University College Dublin. She has responsibility for the overall management and daily running of the Irish Film Archive.

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SUNGJI OH is from Korea. She received her Bachelor of Arts degree in Political Science and a Master of Arts degree in Broadcasting, Telecommunications and Mass Media at Temple University in Philadelphia, Pennsylvania. Her primary interest is Asian Cinema.

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FERNANDO ORTIZ TREJO has worked at the Instituto Mexicano de Cinematografia since 1991 as Manager of the Heritage Film Department. His duties include inspection, quality, classification and cataloguing of material films, video and advertising. He studied sociology at the Universidad Autonoma de Mexico, and is qualified in Gestalt psychotherapy. He teaches a Training Film and Video Preservation course at IMCINE and the Instituto Nacional Indigenista. He is a member of the National Association of Regional Archives of Pictures in Movement.

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BEATE PEMPEIT has a background in critical film studies and communications theory. She has worked in different fields of media related organizations.

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MARIA ASSUNTA PIMPINELLI began her education in Perugia where she received a degree in humanities and classical archeology. Her studies continued in Rome where she attended the Specialization School in Archeology. She has worked as an archeologist on Greek, Roman and Etruscan sites. Although professionally trained as an archeologist, by chance, she began working at the Cineteca Nazionale in Rome, as collaborator of the Head of Conservation and Restoration Department. Between 1993 and 1999, she worked in management, dealing with acquisitions, FIAF matters, cataloguing, and laboratory and restoration projects. Her actual task, as Department Head, is the management of preservation and restoration activities. Since 2000, she has also coordinated film inventory at the Cineteca.

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CRISS PORTERFIELD is originally from Portland, Oregon. She attended Oberlin College and received her BA in History before heading off to Nottingham, England, to earn her MA in Cinema Studies. Now at the Selznick School, she has developed a passion for nitrite and hopes to continue working with the conservation and preservation of nitrate in her future career.



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ELIF RONGEN-KAYNAKCI has been interested in films since her childhood in Istanbul, Turkey. She emigrated to The Netherlands in 1992, where she graduated from the University of Amsterdam with a degree in Film Studies, while interning at the Nederlands Filmmuseum. During school, she also worked at Filmhuis Desmet, an art cinema where she was a co-programmer. In the Fall of 1999, she began working at the Filmmuseum as a viewer: responsible for identification, cataloguing and registration. She is also responsible for selection of nitrate films, and co-managing the film collection with the curator. Since Spring 2000, she has been working almost exclusively with American comedies from 1914 to 1950.

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MARIA DE LOS ANGELES SANCHEZ GUTIERREZ was born and raised in Mexico City. She is currently finishing her doctorate in Public Communication at the University of Navarra, in Spain. She has held various positions in the field of documentary filmmaking. Until 1999, she taught Cinema and New Technologies at the Universidad Iberoamericana. Since January 2000, she has held the position of Archive Director of Cineteca Nacional, Mexico's national film archive.

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LINDA SHAH is beginning her second career; her degree and background are in finance and insurance. Being a lifelong Laurel & Hardy fan piqued her interest in the world of silent cinema, which led to her interest in pursuing a film history-related career. After reading a 1999 announcement in The National Film Registry, she began investigating film preservation as a career and became an intern for 17 months in the Library of Congress' Motion Picture, Broadcasting and Recorded Sound Division. Her final project at the L. Jeffrey Selznick School of Film Preservation is working with the George Eastman House Historic Nitrate Film Collection (inspection, physical degradation protection and identification/research). Her desire is to pursue a career in archival film laboratory work.

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JON SHIBATA has been working at the Pacific Film Archive as Assistant Film Archivist since 1994. He is soon to make a short film with his brother, Neil. Neil is a competitive eater and has recently grown a beard.

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IGOR STARDELOV has worked at the Cinematheque of Macedonia for 15 years as Head of the Film Archive. For several years he researched the history of Macedonian film, from the beginning of the Twentieth Century up to World War II. One project in

particular, mounted at the Cinematheque under his aegis was, "Preservation of the Film Heritage of the Manaki Brothers", who were the first cinematographers of the Balkans. His education includes Interdisciplinary Studies of Journalism at the University of Skopje, and he completed his Master's Degree in 1999 at the School of Philosophy, also at the University of Skopje. The theme was "Aesthetic Aspects of the Manaki Brothers' Films".

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HEATHER STILIN grew up in a very small town in Wisconsin. She attended the University of Wisconsin-Madison for her Bachelors degree in Journalism. She then studied photography at the School of the Museum of Fine Arts in Boston, Massachusetts. She has lived in Boston for the last five years.

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TOMMI PARTANEN has worked as an archivist in the domestic film collection at the Finnish Film Archive since October 2001. His work consists mainly of receiving film deposits, cataloguing, and research and information services. Previously, he was responsible for stills, posters and script collections. He has a Master of Arts degree in History from the University of Helsinki.

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GEORGE WILLEMAN has been interested in film since the third grade, approximately 1970. He graduated from Wright State University with a B.A. in Motion Picture Production in 1988. Since 1983 he has worked in the Nitrate Film Vaults of the Library of Congress, first as a Vault Collection Attendant, then as Nitrate Film Specialist, and now as Nitrate Film Leader. His film interests are quite eclectic but his largest areas of interest are the Silent Cinema and the 8mm "home market".

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JOHN WOODARD is originally from San Diego, California. He studied anthropology at the University of California at Santa Cruz. Before attending the Jeffrey Selznick School of Film Preservation, John was a projectionist and film programmer at an independent art house cinema. Currently John is assisting Chad Hunter, the Preservation Officer of the Motion Picture Department at GEH, on a proposed grant project for the restoration of American 28mm films in the Motion Picture Collection.

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