

EYE International Conference 2017 “The Reel Thing” - Speaker bios

Ulrich Ruedel

Ulrich Ruedel holds a doctorate in Analytical Chemistry from the University of Muenster, Germany and worked on optical biochemical sensors and intellectual property rights before turning to the practice and science of film preservation. As a 2005 graduate of the L. Jeffrey Selznick School of Film Preservation, he has explored heritage color systems such as Technicolor at the George Eastman House. Subsequently, he worked as Research and Development Manager at Haghefilm Conservation and Project Manager for the non-profit Haghefilm Foundation, and as Conservation Technology Manager at the British Film Institute, before accepting his position as professor for conservation and restoration of modern media (moving image and sound, photography) at HTW - University of Applied Sciences, Berlin.

Anke Mebold

Anke Mebold works as film archivist, restorer and project manager at Deutsches Filminstitut – DIF in Frankfurt, Germany. Her main area of responsibility is film digitization and restoration. She holds a certificate in Film Preservation from the L. Jeffrey Selznick School of Film Preservation at George Eastman House in Rochester, NY and a bachelor's degree in Media Arts from the University of Arizona.

Anke Wilkening

Anke Wilkening is film restorer at the Friedrich-Wilhelm-Murnau-Stiftung in Wiesbaden. She studied Theatre and Film Studies in Bochum and Berlin. She supervised restorations of METROPOLIS (2010), DAS CABINET DES DR. CALIGARI (2013) and most recently of Agfacolor films from the 1940s. Her publication work concentrates on German cinema of the 1920s, film restoration and DVD editions. Publications to date include *Filmgeschichte und Filmüberlieferung. Die Versionen von Fritz Langs SPIONE 1928* (Berlin, 2010) and the feature-length television documentary DAS ERBE DER NIBELUNGEN (2011). She is currently working on a PhD project on postproduction practices in silent film from 1920 to 1929 at the University of Utrecht in the Netherlands.

Kristof Efferenn

Kristof Efferenn (*1986) is a staff member of the Archive unit at the Academy of Media Arts Cologne. He received his Master degree in Conservation of New Media and Digital Information at the Stuttgart State Academy of Fine Arts.

Arnaud Obermann

Arnaud Obermann (*1977) trained as a designer for print and digital media. After graduating from Stuttgart Media University with a degree in Library and Media Management, he gained an MA in Conservation of New Media and Digital Information at the Stuttgart State Academy of Fine Arts. From 2010 to 2013 Arnaud Obermann was conservation coordinator for the INTERREG project *digital art conservation* at ZKM | Karlsruhe, and has been associate lecturer for the MA course Conservation of New Media and Digital Information since 2011. He has been working as a conservator for media art at the Staatsgalerie Stuttgart since 2013.

Audrey Birrien

Audrey Birrien is a postproduction graduate who joined Éclair in 2001 as a project manager. She helped create the film heritage department and since 2009 has overseen, with her team, more than 700 film restorations for archives and private clients.

Marjolein Steeman

Marjolein Steeman is a specialist on data management and has been associated to the Netherlands Institute of Sound and Vision on several projects as a data- and business-analyst. Recently she helped developing a framework for a Preservation Metadata Dictionary, based on the international PREMIS-standard. Her focus is on enlarging the sustainability of the archive, by creating simple and practical solutions for data-governance.

Josefien Schuurman

Since January 1, 2015 Josefien Schuurman has been working at the Netherlands Institute of Sound and Vision. Previously she worked as an independent advisor with heritage institutions. She holds an MA in History and in Museum Studies. At NISV she is currently working as Information Manager with a focus on preservation, data governance and process optimization.

Marcello Seregni

Marcello Seregni is founder of Associazione Culturale Hommelette in Trieste and archivist of *Archivio Storico del Film* at the *Fondazione Cineteca Italiana* in Milan. He is PhD in Sciences of the literary, artistic and environmental heritage at the University of Milan and his research focuses on the analysis and the cataloguing of *La vita cinematografica*, a film magazine about the silent cinema. Researcher of audiovisual material with a specialization in small sizes, he worked at the *Cineteca del Museo Nazionale del Cinema* in Turin and did internships and collaborations with different institutions: *Archivio Nazionale del Film di Famiglia* in Bologna, laboratory *La Camera Ottica* in Gorizia. He participated as a speaker in international conferences and meetings (*Spring School / Gorizia, Early Cinema / Girona, Short Form / Torino*) and participated in publications and essays on the history of cinema, mainly from early cinema to the first post-war period (*Journal of Film Preservation, Cinergie Fata Morgana, Immagine*). He edited volumes *L'immagine colore. Le fer à cheval, un film Pathé (Artdigiland, Dublin, 2016)* and *Marcello Mastroianni, un uomo al cinema (Clichy, Firenze, 2016)*.

Alice Rispoli

Alice Rispoli graduated in D.A.M.S. at The Udine University with a thesis on the first Sicilian production company. After an internship at the Anim restoration lab, at the Portuguese National Film Library, in Lisbon, she has worked at "L'immagine ritrovata" in Bologna. In 2013 she collaborated with Lab80 association on a home movies project, in Bergamo. Since 2015 she has been involved in the organization of the International Film Festival "I Mille Occhi" in Trieste. She is currently an archivist at the Cineteca del Friuli. In 2012 she founded the cultural association "Hommelette" with her colleagues and friends, Ruben Vuaran, Giulia Barini, Marcello Seregni. Hommelette is a project aimed at cinematographic research.

Daniel Borenstein

Daniel Borenstein graduated from Paris Louis Lumiere Cinema School in 1976. He began his career as a sound technician in television and film as well as for music and concert recordings before moving into computer graphics and special effects as a programmer and technical director in the advertisement and movie industry. In the late 90's he worked for various film laboratories specializing in the interaction between chemical and digital processing. Since 2012 he has been the manager of CNC's Film Archive Laboratory, whose mission is to preserve, restore and digitize CNC's vast collection of films.

Chris Hall

Chris Hall has worked at Filmlight for 14 years. He has taken several roles over the years, from service work during the evolving DI era, development for the Northlight scanners and Baselight software, and optical design of the novel Blackboard 2 keys. Currently he is using his background as a physicist to further develop film scanner technology.

Tone Føreland

Tone Føreland has been a film archivist at the National Library of Norway since 2005. Main areas: Analog preservation, nitrate film, non-theatrical film with a focus on agricultural film. Tone received a MA degree in film studies 2005, NTNU, Trondheim, Norway, and also is a 2005 graduate of the L. Jeffrey Selznick School of Film Preservation, George Eastman Museum, Rochester, USA.

Gerard de Haan

Gerard de Haan is currently the Research & Development Manager at Haghefilm Digitaal, a title he has held since 2008. Gerard has over 35 years of laboratory experience in a variety of disciplines. At Haghefilm Digitaal, he has concentrated on media archiving, restoration and preservation in the new digital landscape.

Simon Lund

Simon Lund, Director of Technical Operations at Cineric for 15 years, is a graduate of the Chicago Art Institute. In addition to five years of experience at the Filmoteca Española and Cinemateca Portuguesa, he has directed a feature film, edited a feature documentary, directed over a dozen short narrative and documentary films, started a video art preservation company, and remained active as a photographer. He is presently focused on digital technology development at Cineric.

Gilles Barberis

Gilles Barberis is the head of the sound department of l'Immagine Ritrovata film restoration lab in Bologna since 2007. He is a lecturer for film restoration at the FIAF schools in Bologna, Singapore and Mumbai, as well as a sound technology expert. He has been working on soundtrack scanning, sound restoration and optical recording for many years.

Lorenzo Rattini

Lorenzo Rattini is an acoustic and thermotechnics engineer. Since 2010 he has been collaborating with DIENCA, the acoustic group of the faculty of engineering of the University of Bologna. In 2013 he founded DAS – DecoAcousticSolution, a team of professionals and handcrafters specialized in consulting, customized design and acoustic installation for critical listening environments.

Julia Wallmüller

Julia Wallmüller graduated in conservation and restoration of audiovisual heritage in Berlin. Since 2006 she has been working independently in practical, theoretical and educational digital restoration projects, constantly exploring ethical issues of film restoration. 2010 she joined Deutsche Kinemathek, working in the Film Archive and, since 2014, responsible for digitizations and restorations within the Project "Digitization of national film heritage".

Tiago Ganhão

Tiago Ganhão is a Film Restorer in the laboratory of Cinemateca Portuguesa -Museu do Cinema in Lisbon. He chose a job that combines his formation in Applied Chemistry and Photography with the love for Cinema. For the past 12 years working in a photochemical laboratory he managed to gain experience with the different workflows used to successfully preserve and restore our Film History. Well aware of the challenges and opportunities that digital brought to Film laboratories and Film Archives he is concentrated in studying this event to better decide when a photochemical approach takes advantage of a purely digital one. Within the FIAF Technical Commission he is focussed on media transfer trying to better understand the nature of digitized and re-recorded film.

Paolo Bernardini

Paolo Bernardini is a multifunctional technician of photochemical film restoration lab, with some excursions in digital works. He started to work in this field at the world's famous Italian lab "Immagine Ritrovata" (he's one of the founding members) where he covered all the different roles of the lab technical activity and where he took part in some important restoration jobs. Since 2006 he has been collaborating with Cinemateca Portuguesa, in the archive photochemical lab, using his experience to help preserve Portuguese cinema heritage.

Ben Thompson

Ben Thompson works at the BFI National Archive's Conservation Centre in Berkhamsted situated just outside London, England. Having trained as a photographer and lithographic printer Ben joined the laboratory team during the film preservation (on film) era just as polyester printing stocks were being introduced. In learning and continually developing the techniques of film grading and archival printing he went on to supervise the preservation of thousands of fiction and non-fiction titles. Other project work encompassed production of the archive's most prestigious show prints including photochemical tinting and toning reconstructions. Now well established in the digital era Ben supervises a team operating scanning, grading and restoration equipment at the archive and works closely with external facilities to remaster and restore further titles...from elements many of which he can recall making during the first part of his career.

Kieron Webb

Kieron Webb is Film Conservation Manager at the BFI National Archive, leading teams within the film conservation laboratory and overseeing the Archive's restoration projects. He has worked on the restoration of the first films of Charlie Chaplin, Alfred Hitchcock and David Lean as well Joseph Losey's *Accident* (1967) and *The Great White Silence* (1924), Herbert Ponting's cinematic record of Scott's Antarctic expedition.

Having studied film at University of Kent, Kieron joined the BFI in 2000. He has a special interest in the history of film colours and their representation today, motivated by his involvement with restoration of tinting and toning, Dufaycolor, Technicolor and Eastmancolor. Kieron's essay on „Colour and the restoration of Motion Picture film“ was published as part of the CREATE project (http://www.uwe.ac.uk/sca/research/cfpr/research/colour/Research_Projects/create_project.html) and he was interviewed for the BFI book *British Colour Cinema: practices and theories*

Jeroen De Mol

Jeroen De Mol started working at the EYE Filmmuseum in 2013 as an archivist of digital born material. Having a background in editing and camera work, combined with a healthy obsession for computers, movies and digital film, he transitioned into an access role, providing post-production services to the EYE employees and customers. In 2016 he became the product owner of EYE-D, a digital platform automating the archival and delivery process of digital and digitized film.

Annegien Schrier

Annegien Schrier is an information specialist managing software and metadata structures for collection databases in museums. In EYE Filmmuseum she works with collection specialists and software specialists to co-create a data model for the digital film assets in the EYE film collection.

Esther Urlus

Esther Urlus is a Rotterdam-based artist working with motion picture film formats Super8, 16mm and 35mm. Resulting in films, performances and installations, her works always arise from DIY methods. Kneading the material, by trial, error and (re) inventing, she creates new work. Urlus' work has been exhibited and screened at film festivals worldwide, among other 25FPS festival Zagreb, Ann Arbor Film Festival, Oberhausen Short Film Festival, Sonic Acts, and the International Film Festival Rotterdam. Urlus is the founder of WORM Filmwerkplaats, Rotterdam, an artist-run workspace dedicated to motion picture film as an artistic, expressive medium. More and more it's the artist-run film lab that represents the leading standard in contemporary analogue filmmaking. These labs have acquired professional, but commercially discarded equipment from all over the world. Now that artists have access to these tools, combined with the open culture-based knowledge sharing, they can move forward and innovate independently from the industry.