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## Contributors

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## **Contributors**

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**Rosemary Bergeron** has worked as an archivist with the Film and Broadcasting Section of Library and Archives Canada since 1984.

**Craig Breaden** is head of Media and Oral History at the Richard B. Russell Library for Political Research and Studies, University of Georgia. He holds an MSLS from the University of North Carolina at Chapel Hill and an MA in history from Utah State University. He is currently producing the *Reflections on Georgia Politics Oral History* series, comprising interviews with individuals prominent in Georgia politics in the last fifty years.

**Eric Breitbart** is a filmmaker, writer, and photographer. He received his BA from Columbia University in comparative literature and studied film at the IDHEC in Paris. Among his documentaries are portraits of Robert Indiana, Aby Warburg, Diego Rivera, Frederick Winslow Taylor, and the St. Louis World's Fair of 1904. He is author of *A World on Display* and his articles about film and popular culture have appeared in the *New England Review*, *Cinèaste*, *Cinemascope*, *Metropolis*, and *American Film*. His most recent film, *The Last Pin Movie*, is a feature-length documentary about work, creativity, and the division of labor.

**Paolo Cherchi Usai** is the author of the experimental feature film, *Passio* (2007), adapted from *The Death of Cinema* (2001). His latest book is *Film Curatorship: Archives, Museums, and the Digital Marketplace*, coauthored with David Francis, Alexander Horwath, and Michael Loebenstein (2008).

**Laura Chesak** is associate professor of romance languages at the University of North Carolina, Greensboro, in the field of modern Latin American literature.

**Paul Cullum** is a journalist living in Los Angeles.

**Mia Ferm** is a recent graduate from the master's program in cinema studies at New York University. Her diverse interests in film have led her to internships at *Film Comment* and Anthology Film Archives while continuing to produce personal video and photography work. Mia currently resides in Portland, Oregon, where she is working with the collectively run screening and lecture organization Cinema Project.

**Hideaki Fujiki** is associate professor of cinema studies and Japanese studies at Nagoya University, Japan. He is the author of the Japanese book *Multiplying*

*Personas: The Formation of Cinema Stardom and Japan's Modernity* (2007). Its revised English edition is forthcoming from the Harvard University Asia Center.

**Leigh Goldstein** is a graduate student in the Radio-Television-Film Department at the University of Texas at Austin. She has organized and coordinated film exhibitions at the Museum of Modern Art. Her research interests include feminist film historiography and film preservation.

**Jennifer Horne** is assistant professor of media studies at the Catholic University of America in Washington, D.C. She is currently writing a book about spectatorship and citizenship in silent film.

**Sam Kula** is the former director of the Moving Image and Recorded Sound program at the Library and Archives of Canada.

**Zack Lischer-Katz** works as assistant archivist in New York University's Cinema Studies Department Film Study Center. In addition, he coordinates trips and special events for the Moving Image Archiving and Preservation program, and edits its biannual newsletter. He received his MA from the Cinema Studies Department in 2006.

**Kylah Magee** received a Bachelor of Music degree from Texas State University in 2001 and an MA in film studies from Chapman University in 2007. She has worked as a film screener with the Los Angeles Film Festival and assisted in the film and music archives at the University of Texas Harry Ransom Center. Most recently Kylah has performed with the Los Angeles Philharmonic and the Hollywood Bowl Orchestra. She is a member of The Society for Cinema and Media Studies and The Film Music Society and currently resides in Austin, Texas.

**Charles Musser** is professor of American studies, film studies, and theater studies at Yale University, where he is director of the Summer Film Institute. He is author of several books, including *The Emergence of Cinema: The American Screen to 1907* (1990). His documentary *Before the Nickelodeon: The Early Cinema of Edwin S. Porter* was re-released on DVD by Kino International in 2008.

**Julia J. Noordegraaf** is assistant professor in the Department of Media Studies at the University of Amsterdam and program director of the international master's program Preservation and Presentation of the Moving Image. Her most recent book is *Strategies of Display: Museum Presentation in Nineteenth- and Twentieth-Century Visual Culture* (2004). Together with Marie Baronian and Eric Ketelaar, she is in charge of the research project, *The Audiovisual Memory of (In)Justice*, in the Amsterdam School for Cultural Analysis. Her current research focuses on the access and use of audiovisual collections.

**Devin Orgeron** is associate professor of film studies at North Carolina State University. He is the author of *Road Movies* and is currently coediting, with Dan Streible and Marsha Orgeron, an essay collection on educational films and writing a book about contemporary American directors' work in commercial advertising.

**Elvira Pouw** graduated from the master's program in Preservation and Presentation of the Moving Image at the University of Amsterdam in 2008. She is currently employed as marketing and communication assistant at the Cinekid Festival in Amsterdam.

**Mark Quigley** manages access services for UCLA Film & Television Archive, where his fondness for vintage television led to his assignment as lead writer/researcher for the commemorative reference publication, *Hallmark Hall of Fame: The First 50 Years*. He holds an MFA from UCLA's School of Theater, Film, and Television, and serves as an adjunct faculty member for UCLA's Moving Image Archive Studies program.

**Karan Sheldon** is cofounder of Northeast Historic Film. She is a 2007–2009 member of the Board of the Association of Moving Image Archivists, and served on the founding board in 1991 as treasurer. She is interested in the importance of connecting online moving images with their provenance, an exploration supported by an NEH Digital Humanities Start-Up, <http://movingimagesincontext.org>.

**Dan Streible** is associate professor of cinema studies at New York University, where he is also associate director of the Moving Image Archiving and Preservation master's program. He is the author of *Fight Pictures: A History of Boxing and Early Cinema* (2008).

**Juana Suárez** is the author of *Sitios de contienda: producción cultural y el discurso de la violencia en Colombia* (forthcoming), A Second book manuscript *Cinembargo Colombia: Ensayos criticos Sobre Cine Y Cultura*, was written with a research grant on cinema from the Ministry of Culture in Colombia and it was awarded Mention of Honor, Second Place at the International Essay Contest on Iberoamerican Cinemas organized by the Fundació Nuevo Cine Latinoamericano (Havana, Cuba 2007). Suárez has published various articles on Colombian cinema in journals such as *Hispanic Studies*, *Revista Iberoamericana*, *MACLS*, *Objeto Visual (Journal of the Caracas Cineteca)*, and *Kinetoscopio*. She currently teaches Latin American cinema and visual culture at the University of Kentucky.

**Charles Tepperman** first met Bill O'Farrell in 1999 and subsequently found opportunities to soak up Bill's wisdom while working for the National Archives of Canada, the Chicago Film Archives, and many points in between. He is currently assistant professor of film studies at the University of Calgary.

**Nancy Watrous** is the founder and executive director of Chicago Film Archives, a nonprofit regional film archive committed to the collection, preservation, and broad accessibility of films that represent the Midwest.

**Ken Weissman** has worked in film production and preservation for the past thirty-one years and has worked for the Library of Congress since 1981. His career at the Library began in the Motion Picture Preservation Laboratory, first as a film preservation specialist, then as lab supervisor. In 1995 he was named head of the Library's newly formed Motion Picture Conservation Center.

**Joshua Yumibe** is assistant professor of English and film studies at Oakland University. He has published on Paul Fejos's *Lonesome* (1927), silent cinema color aesthetics, and the Davide Turconi and Josef Joye early film collection. He is currently preparing a manuscript on silent color aesthetics entitled, *Moving Color: On the History of Color in Mass Culture, Modernism, and Silent Cinema*.

**Jennifer Zwarich** received a BA from Stanford and an MA from New York University where she is currently completing a PhD in cinema studies. For work on her (in-progress) dissertation on the history of U.S. government-sponsored documentary films between 1901 and 1940, she was recently awarded the graduate school's Dean's Dissertation Fellowship and was named an Honorary Fellow to the Humanities Initiative.