

Charity Marsh, PhD

2251 McTavish Street, Regina, SK, Canada S4T 3X3
306-541-5808
charity.marsh@uregina.ca

Academic Qualifications

Ph.D., (Popular Music Studies/Ethnomusicology), York University, Toronto, Ontario, 2005.

“Raving Cyborgs, Queering Practices, and Discourses of Freedom: The Search for Meaning in Rave Culture”

Master of Arts, (Women and Gender Studies), York University, Toronto, Ontario, 1999.

“Disrupting Dichotomies in Electronica: Björk’s Fusion of Nature’s Goddess and Technology’s Cyborg”

BA, Women and Gender Studies, University of Ottawa, Ottawa, Ontario, 1998.

BMus, University of Ottawa, Ottawa, Ontario, 1997.

Employment

University of Regina

Associate Professor, Interdisciplinary Studies, Faculty of Media, Art, & Performance, 2008-present

Canada Research Chair Tier II in Interactive Media and Popular Music, 2013 - 2019

Canada Research Chair Tier II in Interactive Media and Performance, 2007-2012

Director, Interactive Media and Performance (IMP) Labs, 2008-present

Assistant Professor, Interdisciplinary Studies, Faculty of Media, Art, & Performance, 2007-2008

Assistant Professor, Department of Music, Faculty of Media, Art, & Performance, 2004-2006

University of Windsor

Assistant Professor, School of Music, 2006-2007

Trent University

Limited Term Appointment, Department of Cultural Studies, 2001-2004

York University

Teaching Assistant, Social Sciences, Women’s and Gender Studies, 1998-2004

Artist Profile

Abrupt Dystopia (bass player)

DJ Charity Bombe!

Awards/ Recognition for Research

YWCA Women of Distinction, Circle of Friends, Girls Rock Regina, Regina, 2018

Canada Research Chair Tier II, Interactive Media and Popular Music, 2012-2019

Arts and Learning - Lieutenant Governor’s Arts Award, Saskatchewan, 2009

Teaching and Learning Scholar – President’s Award, University of Regina 2009

Canada Research Chair Tier II, Interactive Media and Performance, 2007-2012

The President's Dissertation Scholarship, York University, 2003/04.

Funded Research

SSHRC Connections Grant, Co-Investigator, 2017-2018 (\$33,763)

Title: “Improvise and Mobilize: Addressing Social Isolation through Applied Research and Arts Practices”

SSHRC Insight Grant, Principal Applicant, 2014-2021 (extended due to 2 maternity leaves) (\$406,335)
Title: "Hip Hop Indigenized: Imagined Communities, Diasporic Identities, and Global Youth Empowerment"

Saskatchewan Health Research Group Grant, Co-Applicant, 2013-2016 (\$750,000)

Social Sciences and Humanities Research Council of Canada, International Institute for Critical Studies in Improvisation, Co-Applicant, 2013-2018 (\$2,500,000)

Saskatchewan Innovation and Science Fund, Principal Applicant, 2013-2014 (\$61,417)

Canada Foundation and Innovation Fund, Principal Applicant, 2013-2014 (\$61,417)

Canada Research Chair Tier II, 2012-2017 (\$500,000)
Title: CRC in Interactive Media and Popular Music

Social Sciences and Humanities Research Council of Canada (\$69,990)
Title: "Audio-Mobile: Understanding Eco-Territories through Mobile Technologies," Co-Applicant, 2011-2013

Social Sciences and Humanities Research Council of Canada (\$32,500)
Title: "Spaces of Violence, Sites of Resistance: Music, Media and Performance," Principal Applicant, 2010

Canada Research Chair Tier II, 2007-2012 (\$500,000)
Title: CRC in Interactive Media and Performance

Saskatchewan Innovation and Science Fund, Principal Applicant, 2007-2009 (\$315,996)

Canada Foundation and Innovation Fund, Principal Applicant, 2007-2009 (\$115,996)

Social Sciences and Humanities Research Council of Canada (\$85,186)
Title: "Negotiating Traditional and Contemporary Experience in Canadian Aboriginal Hip-Hop," Principal Applicant, 2007.

Social Sciences and Humanities Research Council of Canada (\$33,000)
Title: "Spanning the Distance: Regionalism and Reflections on Popular Music in Canada," Principal Applicant, 2006.

Ontario Graduate Scholarship (OGS), 2003/04. (\$18,000)

Social Science and Humanities Research Council of Canada, Doctoral Fellowship, 2000-03. (\$54,000)

Publications

Under Review/ Forthcoming/ In Press

Girls Rock and the Ripple Effect. Documentary 60 mins. January 2020.

Indigenous and Diasporic Reverberations: Hip Hop in Canada. (Co-edited with Campbell, M). McGill/Queen's University Press. 2020.

"Hip Hop Culture in Canada: An Introduction," in *Indigenous and Diasporic Reverberations: Hip Hop in Canada*. (Co-edited with Campbell, M). McGill/Queen's University Press. 2020.

"Celebration, Resistance, and Action - Beat Nation: Hip Hop as Indigenous Culture," in *Indigenous and Diasporic Reverberations: Hip Hop in Canada*. (Co-edited with Campbell, M). McGill/Queen's University Press. 2020.

"The Hip Hop We See. The Hip Hop We Do.: Powerful and Fierce Women in Hip Hop in Canada," in *Indigenous and Diasporic Reverberations: Hip Hop in Canada*. (Co-edited with Campbell, M). McGill/Queen's University Press. 2020.

"Queering Musicking: An Introduction," in *MUSICultures: Journal of the Canadian Society for Traditional Music*. Eds. C. Marsh and C. Jennex. Fall 2020. (with C. Jennex)

"Imagining Queer Resistance: Raves as a Site for Pleasure, Friendships, and Resistance - A Case Study," in *MUSICultures: Journal of the Canadian Society for Traditional Music*. Eds. C. Marsh and C. Jennex. Fall 2020.

Journal Articles, Book Chapters, and Reviews In Print

"When She Plays We Hear A Revolution: Girls Rock Regina - A Feminist Intervention," in *IASPM Journal* 8/1. Fall 2018, pp. 88-102.

"Profile of the Interactive Media and Performance (IMP) Labs - Interview with Dr Charity Marsh," in *Critical Studies in Improvisation/ Études critiques en improvisation*, Vol 10, No 1 (2014). By Dr. Rebecca Caines.

"In the Middle of Nowhere: Little Miss Higgins Sings the Blues in Nokomis, Saskatchewan," in *Mind the Gap: Saskatchewan's Cultural Spaces*. Eds. R Rogers and C. Ramsay, Regina: University of Regina Press, 2014, pp. 413-441.

"Hip Hop as Methodology: Ways of Knowing," in *Canadian Journal of Communication*. Vol. 37, 2012, pp. 193-203.

"Bits and Pieces of Truth: Storytelling, Identity, and Hip Hop in Saskatchewan," in *Aboriginal Music in Contemporary Canada: Echoes and Exchanges*. Eds. A. Hoefnagels and B. Diamond. Montreal/ Kingston: McGill/ Queen's University Press, 2012, pp. 346-371.

"Keepin' it Real?: Masculinity, Race, and Media Representations of (Gangsta' Rap in) Regina," in *Making it Like a Man: Masculinities in Canadian Arts and Culture*. Ed. C. Ramsay. Wilfred Laurier Press. Spring 2011, 149-170.

"What it feels like for a girl: Metaphor, Transgression, and the Triumph of Madonna's Imaginary Cyborgs," Reprint in *Canadian Perspectives in Sexuality Studies*. Ed. D. Naugler. Oxford University Press, 2012, pp. 340-348.

"Spaces of Violence and Sites of Resistance: Music, Media and Performance: An Introduction," in *MUSICultures: Journal of the Canadian Society for Traditional Music*. Eds. C. Marsh and G. Smith. Vol. 38, 2011, pp. 1-6. With G. Smith.

"Globalization, Identity, and Youth Resistance: Kenya's Hip Hop Parliament," in *MUSICultures Journal of the Canadian Society for Traditional Music*. Vol. 38, 2011, pp. 132-147. With S. Petty.

"Don't Call Me Eskimo: The Politics of Hip Hop Culture in Nunavut," In *MUSICultures: The Canadian Journal for Traditional Music*. Fall, 2010, pp. 110-129.

"Flux CrossFit and Hip Hop: Considering the Relationship between Arts and Athleticism," In *CrossFit Kids Journal*. Issue 52. March 2010, pp. 16-19.

"The Politics of Academic Fandom." In *Studies in Music*. London: University of Western, Serge Lacasse, Ed. Fall 2010.

"Interview with Saskatchewan Hip Hop Artist Lindsay Knight (a.k.a. Eekwol)," in *Canadian Folk Music*. 43.1 Spring 2009.

"What it feels like for a girl: Metaphor, Transgression, and the Triumph of Madonna's Imaginary Cyborgs," in *Atlantis: A Women's Studies Journal*. 34.1, 2009, pp. 111-120.

Sheila Petty

Professor of Film Studies

Sheila.Petty@uregina.ca, (306) 585-4188

Education and Professional Development

D. ès L. Doctorat en Littératures et Civilisations d'Expression Française. Centre International d'Etudes Francophones, Université de Paris IV-Sorbonne, Paris, France, 1987. Dissertation title: "La femme dans le cinéma d'Afrique Noire." Mention: Très Honorable.

DEA. Diplôme d'Etudes Approfondies en Littératures et Civilisations d'Expression Française. Centre International d'Etudes Francophones, Université de Paris IV-Sorbonne, Paris, France, 1984.

M. ès L. Maîtrise de Lettres Modernes. Centre International d'Etudes Francophones, Université de Paris IV-Sorbonne, Paris, France, 1983. Thesis title: "Le fleuve et sa raison d'être dans *Les Voitures d'Eau* de Pierre Perrault." Mention: Très Bien.

B.A. (High Honours in French), University of Saskatchewan, Saskatoon, Canada, 1982.

L. ès L. Licence de Langues Vivantes Etrangères, Université de Nantes, Nantes, France, 1982.

Employment History

2012-2014: Directrice par intérim/Acting Director, Institut français, University of Regina

2004-09; 2009-14: Dean, Faculty of Fine Arts, University of Regina, Canada.

2011-2016: Guest Professor, Faculty of Design and Art, Xiamen University of Technology, Xiamen, China

2010-2015: Associate Member of the Faculty of Engineering and Applied Science, University of Regina, Canada

2003 - 2010: Adjunct Scientist (New Media), TRILabs, Regina, Canada.

2000 - continuing: Professor of Film Studies, University of Regina, Canada.

Teaching History

Film 100; CTCH 305: Expanded Screens; FILM 380 AO: African Cinema; Film 380 AQ: Indigenous Voices in World Cinema; Film 480BH: Advanced Documentary Studies; Film 480BK: Arab Cinema; Film 480BL: Afrofuturism; FA 800: Interdisciplinary Seminar in Theory and Criticism; Film 804: Indigenous Voices in World Cinema; FA 810AH: Cultural Heritage in Screen Media; Film 890: Advanced Screenwriting

Student Supervision

Name	Position	Dates of supervision
Shannon Avison	PhD (co-supervision)	2019-
Sabrina Chaabi	MA Media Studies	2017-
David Gane	MFA Screenwriting	2011-2013
Jirayu Uttaranakorn	MFA	2007-2009
Zaheer Shahid	MFA Screenwriting	2013-2016
Elian Mikkola	MFA (co-supervision)	2016-2018
Joy Adesuyi	MA Film Studies	2014-2018
Peter Kosanovich	MA Film Studies	2017-2019
Shloka Kalpeshkumar Doshi	MFA (co-supervision)	2019-

Shahrukh Hussnain	MA (co-supervision)	2015-2019
Shiyu Chen	MA Interdisciplinary Studies (co-supervision)	2015-2018

University Service

2019 -21 University Council Committee on Research
 2018-19: Saskatchewan Book Awards Board of Directors
 2012-14: Association des universités de la francophonie canadienne (AUFC)
 2012-14: Consortium national de formation en santé (CNFS)
 2013-18: Editorial Board of *Cinema Journal*
 2009 - : Editorial Board of *Journal of African Cinemas* (Intellect Publishers)
 Pathways to Prosperity Board of Directors (National – 2013-2018)
 University SSHRC and CIHR doctoral and masters adjudication committees (2016, 2017)
 University Promotions Committee (2017-2019)
 Deputy Minister’s Policy Panel on Postsecondary Education in Saskatchewan (2013-14)
 University Faculty Appeals Committee (2012-13)
 Mayor’s Arts and Business Awards Adjudication Committee (2012-13)
 Associate Dean of Graduate Studies and Research Reappointment Advisory Committee (Chair – 2011-12)
 Dean of Luther College Search Committee (2011-2012)
 Director of Centre for Continuing Education Reappointment Advisory Committee (2011)
 President’s Advisory Committee on Art (Interim Chair, 2011)
 Mayor’s Arts and Business Awards Nominating Committee (2010-2012)
 University of Regina Academic Program Review Steering Committee (2010-2012)
 University Faculty Appeals Committee (Chair 2009-2010; 2011-2012)
 University Policy Review Committee (2009-2011)
 APT Classification Committee – Management Representative (2009-2011)

Scholarly Research

Books

Directory of World Cinema: Africa. Bristol, UK/Chicago, USA: Intellect Books/University of Chicago Press, 2015, (co-editor with Blandine Stefanson), 420 pages.

Book Chapters

“Relational Histories in African Cinema” *A Companion to African Cinema*, First Edition. Edited by Kenneth W. Harrow and Carmela Garritano, New Jersey: Wiley-Blackwell, 2019: 423-443.
 “Memory as Engagement: the Importance of Personal Histories in sub-Saharan African Cinema,” in *African Film Cultures: Contexts of Creation and Circulation*, Eds. W. Mano, B. Knorpp, A. Agina, Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2017: 14-30.
 “‘All that is Canadian’: Identity and Belonging in the Video and Performance Artwork of Camille Turner,” in *Desire Change: Contemporary Feminist Art in Canada*, ed. Heather Davis, Kingston/Montreal : McGill-Queen’s University Press and MAWA, 2017: 169-181.
 “Postcolonial Transformations: from *Emitai* (Sembène) to *Moodaadé* (Sembène),” in *Ousmane Sembène: Writer, Filmmaker, and Revolutionary Artist*, eds. Ernest Cole and Oumar Chérif Diop, Trenton: Africa World Press, 2015: 219-236. REPRINT.
 “We All Invented Our Own Algeria: Habiba Djhanine’s *Lettre à ma Soeur*” in *Post 1990 Documentary: Reconfiguring Independence*. Eds. Judith Pernin and Camille Deprez, Edinburgh University Press, 2015:125-137.
 “Digital Video Films as “Independent” African Cinema” in *The Meaning of Independence: Independent Filmmaking around the Globe*. Eds. Erickson/Baltruschat, U of Toronto Press, 2015: 255-269.
 “Digital Melancholia: Archived Bodies in Carmin Karasic’s *With Liberty and Justice for All*” in *Embodied Politics: Visual Autobiography*, eds. Sarah Brophy and Janice Hladki, Toronto: University of Toronto Press, 2014: 225-243.

“Relational Constructs: Discourses of Gender in *Taafe Fanga*” in *Critical Approaches to African Cinema Discourse*. Ed. N. Frank Ukadike, Lanham, MD: Lexington Books, 2014:193-208.

“Interpretive Strategies for Analyzing Digital Texts,” S. Petty, L. Benedicenti, in *Information Systems and Technology for Organizations in a Networked Society*, eds. Tomayess Issa, Pedro Isaias and Piet Kommers. Hershey, PA: IGI Global, 2013: 53-66.

“African Frameworks of Analysis for African Film Studies,” in *De-Westernizing Film Studies*. Eds. Will Higbee and Saer Maty Ba. London and New York: Routledge, 2012: 67-79.

“Frameworks for Effective Screen-Centred Interfaces,” L. Benedicenti, S. Petty, C. Riegel and K. Robinson *Advanced Information Technology in Education*, Springer-Verlag, Berlin/Heidelberg, 2012: 295-301.

“The ‘Hood’ Reconfigured: Black Masculinity in *Rude*,” by D.L. McGregor and Sheila Petty, in *Making it Like a Man*. Ed. Christine Ramsay, Waterloo: Wilfrid Laurier University Press, 2011:133-147.

Journal Articles

“Qui fait la France?»: reconstructing French identity in Louiza Benrezzak’s *Terre Mère*,” *Traversées. Frontières et circulations dans les films d’Afrique et de sa diaspora – Écrans* 2018, 2, No. 10. (Classiques Garnier).

“Epistolarity, Voice, and Reconciliation in Recent North African Documentaries. *Área Abierta. Revista de comunicación audiovisual y publicitaria* 19 (3), 2019: 347-361.

“Trans-Indigenous Aesthetics and Practices in Moroccan Amazigh Film and Video” (with Brahim Benbouazza), *Expressions maghrebines* (special issue on transnational Moroccan cinema) Vol. 18, n° 1, summer 2019: 47-62.

“Performing the Historical Moment: Nadia Seboussi’s *Hidad*,” *Cahiers d’Études africaines*, (2018), LVIII (2), 230, pp. 455-467.

“Unsilencing History: Reclaiming African Cultural Heritage in *Kemtiyu – Séex Anta*,” *Black Camera*, Vol. 9, No. 2. (Spring 2018), pp. 414-426.

“Authoring Terrorism in Aziz Sâadallah’s *Le Temps du Terrorisme*,” *Studies in French Cinema* (2018), pp. 1-13. Published online Feb. 14, 2018. DOI: 10.1080/14715880.2017.1411576

« Espaces de mobilité et identités transvergentes dans *Bedwin Hacker* de Nadia El Fani » *Identité/Identités. Nouveaux Cahiers de Marge - Université Jean Moulin Lyon III*, January 2018. <https://revues.univ-lyon3.fr/marge/index.php?id=160>

“Excavating Memory And History in the *Turtles’ Song, A Moroccan Revolution*,” *Critical Interventions*, (2017) 11:3, 236-247, DOI: 10.1080/19301944.2017.1401379

« Le cinéma marocain comme vecteur de mémoire politique » in *CinémAction* 163, (2017): 143-49.

“Interpretive Strategies for Screen-Based Creative Technologies,” S. Petty and L. Benedicenti, *International Journal of Information System Modeling and Design*, Vol. 7, Issue 1 (Jan-Mar 2016): 32-48.

« Interstices. Exil, émigration et représentation de la mémoire dans *La Langue de Zahra* », *Diogène*, n° 245, janvier-mars 2014: 53-67. Reprint as «Spaces in-Between: Exile, Emigration, and the Performance of Memory in *Zahra’s Mother Tongue*” *Diogenes*, 2016, DOI: 10.1177/0392192116666993 dio.sagepub.com

“Reterritorialization in African Documentary Films: *Sacred Places* and *Arlit: Deuxième Paris*”, *NKA Journal of African Art*, No. 32, Spring 2013: 70-79.

“Aesthetic and Narrative Strategies in the Films of Selected African Women Directors,” *Journal of African Cinemas*, Vol. 4., No. 2, (2012): 145-155.

“New Theories and Methods for Screen-Centred Interfaces: a Pilot Study,” Petty, Benedicenti, Riegel, Robinson. *Scholarly and Research Communication*, 3 (3):7 pp., 2012. www.src-online.ca

“Globalization, Identity, and Youth Resistance: Kenya’s Hip Hop Parliament”, co-Authors: Charity Marsh, Sheila Petty, *MUSICultures* 38, 2011: 132-143.

“Postcolonial Transformations: from *Emitai* (Sembène 1971) to *Moolaadé* (Sembène 2004),” *International Journal of Francophone Studies*, Vol. 14, No. 3 (2011): 323-338.

“Self-Styling Identities in Recent African Screen Media,” *Critical Interventions* 8, (Spring 2011): 25-35.

“Embracing and Living World-Sense,” report in *Canadian Journal of Communication*, Special Issue on Race, Ethnicity, and Intercultural Communication. Vol. 34, No. 4, 2009: 731-33.

“The Rise of the African Musical: Postcolonial Disjunction in *Karmen Gei* and *Madame Brouette*” in *Journal of African Cinemas*, Vol. 1, no. 1, 2009: 93-110.

“The Influence of Ubiquity on Screen-Based Interfaces,” S. Petty and L. Benedicenti, *Lecture Notes in Computer Science*, 2010, Volume 6335/2010, pp. 191-199, DOI: 10.1007/978-3-642-15470-6_21.

“Pugnacité et pouvoir: la représentation des femmes dans les films d’Ousmane Sembène,” *Présence Francophone*, no. 71, 2008: 20-39. Reprinted in *Un viatique pour l’éternité : Hommage à Ousmane Sembène*. Dakar. Editions Papyrus Afrique. 2010 : 17-52.

Helen Pridmore

Associate Professor of Music

helen.pridmore@uregina.ca (306) 585-5540 www.helenpridmore.ca

Education and Professional Development

Doctor of Musical Arts (Performance and Literature), Eastman School of Music of the University of Rochester, New York, 1996

Master of Music (Voice Performance), University of Toronto, 1992

Licentiate Diploma (Piano Performance), Trinity College of Music, London, UK, 1984

Bachelor of Music (Voice Performance), University of Saskatchewan, 1983

Employment History

Associate Professor, University of Regina. Appointed with tenure July 2014

Associate Professor, Mount Allison University, 1999-2014. Tenure granted 2003

Acting Director of Drama Studies, Mount Allison University, 2009-10

Teaching History

2009-10: Applied Voice; Vocal Health and Physiology; Chamber Music; Chamber Opera; Vocal Pedagogy; Opera Workshop (please note: 2009-20014 I was faculty at Mount Allison University, NB)

2010-11: Sabbatical

2011-12: Applied Voice; Vocal Pedagogy; Musicianship; Opera Workshop

2012-13: Applied Voice; Cage and Experimentalism; Musicianship; Advanced Aural Skills; Opera Workshop

2013-14: Applied Voice; Musicianship; Opera Workshop

2014-15: Applied Voice; Vocal Techniques; Tablet Orchestra; Opera Workshop

2015-16: Applied Voice; Electronic Voice; Vocal Techniques; New Music Ensemble, Tablet Orchestra; directed studies course for graduate student in vocal improvisation

2016-17: Applied Voice; Vocal Techniques; New Music Ensemble; Tablet Orchestra; Opera Workshop; directed studies course for graduate student in improvisation and social practice

2017-18: Applied Voice; Vocal Techniques; Tablet Orchestra; New Music Ensemble

2018-19: Applied Voice; Vocal Techniques; Tablet Orchestra; New Music Ensemble; Graduate course in Chamber Music; Graduate course in Opera; Opera Workshop; Vocal Literature

2019-20: Applied Voice; Tablet Orchestra; New Music Ensemble; Vocal Literature; directed studies courses for graduate students in a) Expanded Voice; b) Interactive Audio Art

Student Supervision

Name	Position	Dates of supervision
Andrea Corder	M.Mus. Voice Performance	2018-2020
Melissa Wood	M.Mus. Voice Performance	2018-2020

Clinton Ackerman	MFA-Interdisc.	2016-2018
Paula Weber	MFA-Interdisc.	2016-2018
Yujie Gao	Ph.D. Interdisc.	2018-ongoing

University Service

For Mount Allison University: Chief Negotiator for Collective Bargaining, 2013-14; Equity Panel; student newspaper Board of Directors; Music Dept. Performance Committee

For University of Regina: Executive of Council, 2016-19; MAP Performance Review Committee; Creative Technologies Sub-Committee; MAP Graduate Studies Committee; Music Dept. Scholarship Committee, Curriculum Committee, URFA Council of Representatives, 2017-18; various Search Committees for MAP

Scholarly Research

Over the last ten years I have performed as a solo singer and chamber musician in the following provinces: Newfoundland, Nova Scotia, New Brunswick, Québec, Ontario, Manitoba, Saskatchewan, Alberta and British Columbia. I have also performed in the USA (including a solo performance at Carnegie Hall), Japan, and Mexico. In 2013 my CD with a clarinetist colleague was awarded Best Classical Recording at the East Coast Music Awards. I released another CD, solo, in 2013 and a duo CD with electronics colleague in 2015. It is impossible to fit into three pages all the performances I have given. For full information, please visit my website at www.helenpridmore.ca

Dr. Christine Ramsay

Professor of Film Studies, Media Studies and Creative Technologies

Christine.Ramsay@uregina.ca, (306) 585 4210

Education and Professional Development

- Post-Bach in Studio Art** Visual Arts, University of Regina (2018-present and ongoing).
- Ph.D.** Program in Social & Political Thought, York University, Toronto, Canada, 1998.
- Master of Arts** Program in Social & Political Thought, York University, Toronto, Canada, 1992.
- Bachelor of Arts (Highest Honours)** Film Studies, Carleton University, Ottawa, Canada, 1991.
- Library Technician Diploma** Algonquin College, Ottawa, Canada, 1981.

Employment History

- Professor, Department of Film, University of Regina (2017-present)
- Associate Professor, Department of Film, University of Regina (2002-2017)

Teaching History

Undergraduate Courses

FILM 100	The Art of Cinema
FILM 240	History of Film: Cinema and Urban Cultures
FILM 241	Contemporary Cinema: The Political Screen
FILM 254	Documenting Reality
FILM 286AE	The Revisionist Western
FILM 345	Canadian Cinema
FILM 380AK	Screening the City
FILM 390AI	Place in Prairie Film
FILM 390AJ	Aboriginal Cinema in Canada
FILM 390AK	Editing the Prairie
FILM 390AL	Cinema of John Cassavettes
FILM 391	Films of Atom Egoyan
FILM 480AQ	Stardom and Celebrity
FILM 482	Masculinities in Contemporary Cinemas
FILM 483	Stardom in Film History
FILM 480AF	Cronenberg Anyone?
FILM 480AU	Culture of Cities
FILM 480BJ	Advanced Expanded Cinema
FILM 480BM	Atom Egoyan's Diasporic Cinema
FILM 490	The Films of Jean Claude Lauzon
Film 490AH	Post 911 Anxiety in Contemporary Cinema
CTCH 305	Expanded Screens

Graduate Courses

FILM 804	Mapping the City, Navigating the Urban
FILM 810AC	Masculinities in Contemporary Cinemas
FILM 810AF	Traditions in Ethnographic Documentary
FILM 810AM	Documenting the Self in New Media
FILM 810AN	Identities in a Global Context: Readings in Identity and Hybridity
FILM 810AN	Identities in a Global Context: Readings in Bakhtin and Levinas
FILM 810AP	Memory in Contemporary Film and Cultural Theory
FILM 810AS	Canadian Cultural Identities: Diasporic Identities in Atom Egoyan
FILM 810AV	Bakhtin in Art and Culture
FILM 890AM	Art and Film Installation
FILM 890AR	Masculinities, Cultures, Art
FILM 890AU	Gendering Media
FILM 890AV	Iranian Women's Cinema
FA 800	Seminar in Interdisciplinary Studies: Theory and Criticism I (team taught)
FA 801	Seminar in Interdisciplinary Studies: Theory and Criticism II (team taught)
FA 801	Seminar in Interdisciplinary Studies: Theory and Criticism II: The Culture of Cities
FA 890AB	Space/Place: Interdisciplinary Theory
FA 890AF	Cultural Landscapes
FA 890	Urban Culture and Performativity
FA 890AX	Art and Trauma

Student Supervision

Name	Position	Dates of supervision
CURRENT		
Negar Shakour	Supervisor, MA, Media Studies	2017-present
Seema Goel	Co-supervisor, MFA, Interdis	2019-present
Dianne Ouellette	Committee, MA, Interdis	2017-present
Yujie Gao	Committee, PhD, Interdis	2018-present
Bridget Keating	Committee, PhD, Special Case	2015-present
DEFENDED		
Mazin Saffou	Supervisor, MA, Media Studies	2012-2014
Kenneth Bell	Supervisor, MA, Media Studies	2004-2006
Sarah Wood-Gagnon	Co-supervisor, MA, Interdis	2016-2019
Garry Wasyliw	Co-supervisors, MFA, Interdis	2015-2017
Lydia Miliokas	Co-supervisor, MA, Interdis	2014-2017
Saqib Noman	Co-supervisor, MFA, Film	2013-2015
Melanie Wilmlink	Co-supervisor, MA, Media St	2012-2013
Brett Robison	Co-supervisor, MA, Interdis	2011-2013
Trevor Grant	Co-supervisor, MFA, Film	2011-2012
Jamie Cooper	Co-supervisor, MFA, Interdis	2009-2012

Regena Marler	Co-supervisor, MA, Interdis	2008-2010
14 students	Committee, MA and MFA across Film and Interdis	2010-2020

University Service

Most of my research projects in the past ten years have employed SSHRC-funded student research assistants and have been situated in and of service to the Regina arts and culture community, such as Nation to Nation, City to City: Curating Communities, Gathering Diversities (URegina, Congress 2018, May 30, 2018); Meet in the Middle: Stations of Migration and Memory Between Art and Film (2014-2016) (URegina and MacKenzie Art Gallery, 2011-2016); Atom Egoyan: Steenbeckett (URegina and MacKenzie Art Gallery, 2016); Arts Action in Regina's Downtown, leading to the creation of the Creative City Centre (2011). I have served on dozens of university, faculty and departmental committees; as a reader and assessor on many manuscripts and journal articles; in many capacities for the Film Studies Association of Canada. Finally, I have also served in leadership roles on many arts and culture organizations in Regina; as a film curator; on arts juries; and as a volunteer, etc.

Scholarly Research

Books and Anthologies

Atom Egoyan: Steenbeckett. Ed. Timothy Long, Elizabeth Matheson and Christine Ramsay. London: Black Dog, 2018.

Overlooking Saskatchewan: Minding the Gap. Ed. Randal Rogers and Christine Ramsay. Regina: University of Regina Press, 2014.

Making It Like A Man: Canadian Masculinities in Practice. Ed. and Introduction. Christine Ramsay. Canadian Cultural Studies Series. Waterloo: Wilfrid Laurier University Press, 2011.

Chapters in Books and Encyclopedia Entries

"Haunted Geographies in Atom Egoyan's *Calendar* and *Return to the Flock*." In *To Turn to Testimony: Engaging Common Ground*. Ed. Rob Fisher. The Netherlands and Boston: Brill, 2019. 257-292.

"Introduction." In *Atom Egoyan: Steenbeckett*. With Timothy Long. London, UK: Black Dog, 2017.

"Greyson, Grierson, Godard, God: Reflections on the Cinema of John Greyson." In *The Perils of Pedagogy: The Work of John Greyson*. Ed. Thomas Waugh, Brenda Longfellow and Scott Mackenzie. Montreal and Kingston: McGill-Queen's University Press, 2013. 180-195. Invited reprint from *North of Everything: English Canadian Cinema Since 1980*. Ed. Jerry White and Bill Beard. Edmonton: University of Alberta Press, 2002. 192-205.

"'I Love Regina . . . and its 'Infinite Horizons': The Art of a Small Prairie City." *Overlooking Saskatchewan: Minding the Gap*. Regina: University of Regina Press, 2014. 1-27.

"Life Without Death? Space, Affect and Masculinity in the Work of Frank Cole." *Making It Like A Man! Canadian Masculinities in Practice*. Ed. Christine Ramsay. Waterloo: Wilfrid Laurier Press, 2011. 281-295.

"Regina's *Moccasin Flats*: A Landmark in the Mapping of Urban Aboriginal Culture and Identity." In *Indigenous Screen Cultures in Canada*. Ed. Sigurjon Baldur Hafsteinsson and Marian Bredin. Winnipeg: University of Manitoba Press, 2010, 105-126.

Special Issues of Scholarly Journals

Guest Editor, *Curating Expanded Cinema in Canada: Discourse, Space and Contexts of Display*, Special Issue of the *Canadian Journal of Film Studies*, 2018. Refereed journal.

Articles in Scholarly Journals

"Introduction," *Curating Expanded Cinema in Canada: Discourse, Space and Contexts of Display*, Special Issue of the *Canadian Journal of Film Studies*, 27:1 (2018). Refereed journal.

"#3CityLink: Disrupting learning through a translocal art/pedagogy exchange project." In *International Journal of Art and Design Education*. Co-author with Rachelle Viader Knowles, Jacqui Speculand, Katherine Wimpenny. 2018. Refereed journal.

Exhibition Catalogues and Programs

"Mkrtych Tonoyan: Forays in Military Art." Station 7 of Meet in the Middle: Stations of Migration and Memory Between Art and Film, edited and co-curated with Elizabeth Matheson (Strandline Curatorial Collective), 5th Parallel Gallery (October 17-28, 2016), MacKenzie Art Gallery (November 4-5, 2016); and Dunlop Art Gallery (December 10, 2016-January 15, 2017).

"Armenian Film Series." Station 8 of Meet in the Middle: Stations of Migration and Memory Between Art and Film, edited and co-curated with Elizabeth Matheson (Strandline Curatorial Collective), Dunlop Art Gallery/RPL Film Theatre, November 2-3, 2016. Regina: Epic Art and Design, 2016. 9 p

"Anecdotal Evidence: The Work of Gerald Saul." Station 5 of Meet in the Middle: Stations of Migration and Memory Between Art and Film, edited and co-curated with Elizabeth Matheson (Strandline Curatorial Collective), Art Gallery of Regina, July 6-August 27, 2016. Regina: Epic Art and

Randal Arthur Rogers

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Randal.A.Rogers@gmail.com

Employment

University of Regina

- Associate Dean, Faculty of Graduate Studies and Research, 1 Jan. - 31 Dec. 2016
- Associate Dean (Acting), Faculty of Graduate Studies and Research, 1 Jan. - 31 Dec. 2015
- Associate Dean (Research and Graduate Studies), Faculty of Fine Arts, July 2011-Dec. 2013
- Program Coordinator, Interdisciplinary Studies, July 2004-June 2012
- Associate Professor, 2009-
- Assistant Professor, 2004-09

Concordia University

- PhD lecturer, 1999-2004

Education

- PhD (Art History), Concordia University, 2004
- MA (Art History), Concordia University, 1999
- BA (Art History), University of British Columbia, 1992

Professional and Administrative Development

- Certificate in University and College Administration (Level I), Centre for Higher

Education

Research and Development, University of Manitoba (Jan. 2013 - Apr. 2014)

Classes: Mission, Culture and Governance; Working with Cultural Differences; Effective Communications; Powerful Communications Through Writing; Key Performance Indicators; Role of the Student and Student Needs; Strategic Planning; Financial Management and Budgeting

- Canadian Association of Graduate Studies, Toronto, 3-4 Nov. 2016
- Western Canadian Deans of Graduate Studies Conference, Victoria, 28-29 January 2016

- Canadian Association of Graduate Studies, Calgary, 30 Oct.- 1 Nov. 2015
- Western Canadian Deans of Graduate Studies Conference, Victoria, 29-30 January 2015
- Canadian Association of Graduate Studies, 3-6 November 2013
- Western Canadian Deans of Graduate Studies Conference, Victoria, BC, 7-9 March 2013
- Canadian Association of Fine Arts Deans, Lethbridge, AB, 27-29 September 2012
- International Conference of Fine Arts Deans, Washington, DC, 26-29 October 2011

Research

Refereed Publications

- “Altered States: Drugs, Bipolarity, Affect, and the Limits of Heroism in *Homeland*,” *Capacious: Journal of Emerging Affect Inquiry* (under review)
- “Into a Wilderness of Mirrors: “*Tinker Tailor Soldier Spy*’ s Queer Nostalgia,” *Queer Studies in Media and Popular Culture*, 2, 2 (Summer 2017): 183-97 – journal article
- “A Monster We Love: Dexter’ s Reproductive Futures,” *Journal of Literature and Art*, vol. 9, no. 6 (Sept. 2016): 1027-37 – journal article
- “Imagining Canada’ s Future: Summary of Round Table Discussions with Graduate Student Researchers,” Canadian Association of Graduate Studies/SSHRC (Fall 2015) – report (responsible for UoR contribution to report [see link in report].
- *Overlooking Saskatchewan: Minding the Gap* (URPress, Nov. 2014). Editors, Randal Rogers and Christine Ramsay – book
 - Review of *Overlooking Saskatchewan*: Robert M. Zecker in *Transnational Literature*, vol. 9, no. 1 (Nov. 2016) (Australia) at <http://fhrc.flinders.edu.au/transnational/home.html>
- “Thinking Through Blood in Post-9/11 Visual Culture: The Passion of the Christ and Bobby” , *Outspoken: Perspectives on Queer Identities*, Wes Pearce and Jean Hillabold, eds. University of Regina Press, 2013: 181-99 – book chapter
- “Sanguine Disavowals or Impossible Invisible Blood” , *Blood*, Meredith Jones and Suzanne Bocalatte, eds. with introduction by Jeff Lindsay, Trunk Books: Sydney, Australia, 2012: 41-45 – book chapter
- “Everyday Violence and Violence, Every day” , *Diabolique*, Dunlop Art Gallery Regina, Canada, July-September 2009: 52-61. Tour: Galerie de l’ UQAM, Montreal, QC, 14 Jan. 13 Feb. 2010; Oakville Galleries, Oakville, ON 18 Sept. -14 Nov. 2010, The Military Museum, Calgary, AB, 28 July – 13 November 2011 – exhibition catalogue

- “The circle and the abyss, that would be the title...if it were...the title...that is...” catalogue essay for *The Circle and the Abyss*, co-written with JG Hampton, Neutral Ground Artist Run Centre, Regina, Canada, May 2009: 1-15 – exhibition catalogue
- “Archeologies of the Past, Present and Future: Claybank as Palimpsest” in, *Sighting. Citing. Siting*. Andrew Houston and Katherine Irwin, eds. Regina: CPRC Press, 2009: 81-89 – book chapter
- “Colonial Imitation and Racial Insubordination: Photography from the Louisiana Purchase Exposition, St. Louis, 1904” *History of Photography* 32, 4 (2008): 347-67.
- “The Canada Complex: A Perfectly Spaced Out Nation” , *BlackFlash*, Special Issue, Expo(sé) 67 (vol. 22, 2: Winter 2005): 12-15 – journal article
- “50°25’ 55” N, 104°39’ 57” W” , *Regina’ s Secret Places: Love and Lore of Local Geography*, Beug, Lorne, Anne Campbell, Jeannie Mah, eds., Regina: CPRC Press (2006): 185-86 – book chapter
- “A Few of My Favourite Things” , *Splice* (Fall 2005): 13-15 – review article
- “The Racial Drape,” *Visio: The Journal of the International Association for Visual Semiotics*, Special Issue: The State of the Image, vol. 5, no. 4 (Winter 2000-01 [Fall 2004]): 41-50 – journal article

In Progress

- *Tinker Tailor Soldier Spy: Adaptations, Histories, Legacies* (book prospectus submitted to Routledge (Espionage and Culture Series).
- *Into a Wilderness of Mirrors: Spies and Queer Subjects in Visual Culture*
- “Chelsea’ s Coming Out: Spies and Sexes in the Age of Trans/parency”

Refereed Conference/Series Presentation and Organization

- ‘Hiding in Plain Sight: Spies and Queers in Early Espionage Film,’ International Association for Media and Communication Research, Madrid, Spain, 7-11 July 2019.
- ‘Homeland, Technocritics, Affect,’ Cultural Studies Association, New Orleans, USA, 29 May – 2 June 2019.
- ‘Looking Back(ward): Spies and Other Queer Subjects in Film,’ Sexuality Studies Association annual meeting, Congress of the Humanities and Social Sciences, Regina, Canada, 27-29 May 2018.
- ‘Ubiquitous Surveillance,’ organizer and chair, graduate student panel, Canadian Communication Association annual meeting, Congress of the Humanities and Social Sciences, Regina, Canada, 28 May – 1 June 2018. Sponsored by the Humanities Research Institute, University of Regina.

Gerald Saul

Associate Professor

Gerald.Saul@uregina.ca, (306) 585 4619,

Education and Professional Development

- 1996 Masters of Fine Arts (Film Theory and Film Production) York University, Toronto.
Thesis consisted of paper entitled Canadian Avant-Garde Film in the 1990s and a 16mm film "Doubt"
- 1993 Bachelor of Fine Arts (Film and Video Production) University of Regina.

Employment History

Associate professor, University of Regina, Department of Film. (faculty member since 1999).

2017-2019: Head of Department of Film

Teaching History

UNDERGRAD COURSES, 2010-2020

- FILM 200 (INTRODUCTION TO FILM AND VIDEO).
- Film 201 (Experimental filmmaking)
- Film 202 (Documentary filmmaking)
- Film 203 (Introduction to Animation)
- Film 303 (Advanced Animation)
- Film 310 (Screenwriting)
- Film 311 (Photography as Visual Communication).
- Film 400 and Film 401 (Senior Production 1 and Senior Production 2).
- Film 412 (Directing the Experimental Film)
- Film 486AI (Advanced Production Project)
- Film 487 (Curation and Festivals)

Graduate courses, 2010-2020

- Film 820AO Experimental Film
- Film 820AU Animation
- Film 830AS Photography
- Film 820AN Screenwriting
- Film 820AF Narrative Production Techniques
- Film 890AO Group production studio: Between the Frames
- Film 820BA Camera Obscura
- Film 820BB The Mutoscope
- Film 820AC Film and Video Fundamentals
- Film 820BD Analog Filmmaking
- Film 831AS Group production Studio: Crafting the Lie and Revealing the Truth
- Film 831: Group Production Studio 2
- Film 830: Group Production Studio 1
- Film 820AR: Interactive Audio/Video Installation
- Film 820AG: Multi-Media Design

Student Supervision

Name	Position	Dates of supervision
Xincheng Zhang And Ella Mikkola	Video collaboration with Levene Graduate School of Business	2017 2017-2018
An An	Special effects editing on ongoing video research project.	2014
Robert Hillstead	Video production research, President's Fund supported "Rerun" project.	2011-2012
Erik Sirke (Undergrad)	Video production research	2012
Eric Oleson (Undergrad)	CIHR video production	2011-2012
Trudy Stewart	CIHR video production	2011

Video production research varied in lengths of time with a mixture of smaller and longer contracts. Some required extensive independent activities; others were to work closely with me on projects as an assistant.

The following is a list of graduate students, all MFA, for whom I was supervisor, co-supervisor, or served on committees:

- Fazail Mustafa Lutfi (co-supervisor, Interdis) Thesis project (gallery installation): Eye Spied with My Little 'I's, Oct 2006.
- Santichart Kusakulsomsak (committee member, Media Production) Thesis project (gallery) Whispering Pond, Nov, 2006.
- Deric Olsen (supervisor, Media Production) Thesis project (feature film): The Phoenix Agenda, 2007
- Donna Lynne McGregor (committee member, Media Production) Thesis project (screenplay): 365 Days of A, 2007.
- Chrystene Ells (co-supervisor, Interdisciplinary) Thesis project (feature film): SISU: The Death of Tom Sukanen, 2009.
- Janine Windolph (co-supervisor, Interdisciplinary) Thesis project (documentary): More Questions Than Ancestors 2010.
- Trevor Grant (co-supervisor, Media Production) Thesis project (gallery installation): Come and See. And I Saw, 2012.
- David Gane (committee member, Media Production) Thesis project (screenplay): Black Bear, 2013.
- Jeremy Lague (co-supervisor, Interdisciplinary) Thesis project (gallery installation): Anti-Social Media, 2015.
- Saqib Noman (co-supervisor, Media Production) Thesis project (short film); As I Remember, 2015.
- Robert Hillstead (supervisor, Media Production) Thesis project (feature film): Blossoms, 2015.
- An An (supervisor, Media Production) Thesis project (animated film) It's Good For You , 2016.
- Zaheer Shahid (committee member, Media Production) Thesis project (screenplay): Himalaya, 2016.
- Xin Shen (co-supervisor, Media Production) Thesis project (hybrid film); Meat, 2016.
- Rania Al Harthi (co-supervisor, Interdisciplinary) Thesis project (installation and performance); Nora's Tranformative Journey: From A Doll's House and The Little Mermaid to the Way Home, 2017.
- Kallie Garcia (committee member, Visual Art) Thesis project (gallery exhibition) Altogether but Unsettling, 2017.
- Xincheng Zhang (supervisor, Media Production) Thesis project (animated film): Mask, 2019.
- Jingyi Zhang (co-supervisor, Media Production) Thesis project (documentary film): "The Nation of Women", 2019.
- I am currently supervising or co-supervising 7 MFA students in Media and in Interdisciplinary Studies.

I am currently supervising or co-supervising 7 MFA students in Media or Interdisciplinary Studies.

In 2019 I was the external examiner on an MSc defense for the UofR's Faculty of Science (Tina Sturgeon, supervised by Dr. Howard Hamilton, Computer Science).

University Service

Head of Department of Film, 2004-2007, 2017-2019

Chaired both the Plant Committee and the Production Committee in Department of Film (internal committees) on numerous years during this time period.

Faculty committees include multiple years on:

- Admissions Studies and Procedures
- Graduate Program Committee
- Peer Review
- Search Committee dean's representative (Music, 2010)
- Representative to other faculties or colleges including Engineering, Business, Science, Arts, Education, Graduate Studies, URFA, and Campion College.
- Search committee for Dean of Fine Arts (now MAP), 2013-14

Scholarly Research

Refereed publications

- 2019 "Shadows Illuminated: understanding German Expressionist Cinema through the lens of contemporary filmmaking practices" co-author with Chrystene Ells, in *Acta Universitatis Sapientiae*, Vol. 16, Sapientia Hungarian University of Transylvania Scientia Publishing House.
- 2011 Co-author, Hampton, Saul, Bourassa, Goodwill, McKenna, McKay-McNabb, Baydala. *Sharing Stories through Video: Aboriginal Elders Speak About End of Life*, *Innovations in Knowledge Translation: the SPHERU KT Casebook*, Saskatoon, Saskatchewan Population Health and Evaluation Research Unit, Ed. Juanita Bacsu and Fleur Macqueen Smith, pages 19-22.
- 2011 Co-author, Hampton, Baydala, Bourassa, McKenna, Saul, McKay-McNabb, Goodwill, Clark, Christiansen, *Seven Years of Completing the Circle: End-of-Life Care With Aboriginal Families*, *CJNR*, McGill University School of Nursing, Volume 43, No. 3, pages 119-125.

Most of my research is practice-based filmmaking. During this time period I have received grants from:

- Canada Council for the Arts (2016)
- Saskatchewan Arts Board (2015)
- Canadian Institute of Health Research (co-applicant, 2011)
- University of Regina President's Research Fund (2011)
- Saskatchewan Filmpool (2019)

I have also received commissions from 8Fest (Toronto, 2017) and Holophon (Regina, 2019)

Over the past decade, my work has been exhibited in curated screenings in Halifax (solo, 2010), Toronto, Edmonton, Regina, Paris, Calgary, Carburari, Romania, Winnipeg, Oklahoma, Victoria, Saskatoon, San Francisco, Ireland, Lethbridge, New York City, Spain, Arizona, Colorado, Vienna, and Calcutta India.

Dr. Megan L. Smith

Associate Professor, Creative Technologies, Faculty of MAP

Megan.Smith@uregina.ca, (306) 585 5554

Education and Professional Development

- 2005 – 2011 **PhD Philosophy**, School of Contemporary Art & Graphic Design – Leeds Beckett University, UK.
 Thesis: “Claiming the Portable Home/Creative Acts of Identity Placemaking within the Networked Digital Domain” <http://megansmith.ca/mls30193241/phd-research-leeds-metropolitan-university/>
- 2003 – 2004 **MA Sculpture**, Winchester School of Art – Southampton University, UK
- 1998 – 2001 **BFA Honours Visual Arts**, York University, Canada.

Employment History

- 2019 – 2020 **Fellow**, Centre for Collaborative Safety & Justice, Regina, SK.
- 2018 – present **Associate Professor**, Creative Technology & Visual Arts, Faculty of Media+Art+Performance, University of Regina, SK.
- 2018 Achieved tenure and promotion to Associate Professor, University of Regina, July 1.
- 2014 – 2018 **Assistant Professor**, Creative Technology & Visual Arts, Faculty of Media+Art+Performance, University of Regina, SK.
- 2013 **Sessional Professor**, ‘Art & New Technologies/ART3116’, University of Ottawa, ON.
- 2009 – 2011 **Associate Lecturer**, Leeds College of Art, Graphics, Illustration & Digital Media, UK.
- 2010 **Visiting Lecturer**, School of Architecture, Landscape & Design, Leeds Metropolitan University, UK.

Teaching History

GRADUATE COURSES AT UNIVERSITY OF REGINA

Winter 2020	FA 902 - 6 credits, FA 890BI
Fall 2019	FA 902, FA 890BF
Spring 2019	FA 890AG, FA 890AV
Winter 2019	FA 890AH, FA 890BF
Fall 2018	FA 890BF
Winter 2018	FA 902
Fall 2017	FA 902 – Research Project
Spring 2017	FA 902 – Research Project , FA 890AG – Cultural Landscapes [Syllabus]
Winter 2017	FA 902 – Research Project , FA 890BF [Syllabus] , FA 890 BI – Topics in Creative Technology II
Fall 2016	FA 890BF – Topics in Creative Technology [Syllabus]



- Winter 2016 FA 890BF – **Topics in Creative Technology** [\[Syllabus\]](#)
 Fall 2015 FA 890 BI – **Topics in Creative Technology II**
 Spring 2015 FA 902 – **Research Project**, ART 870AC – **Process and Content: The Technical and Conceptual in Print Media**
 Winter 2015 ART 870AB, ARTH 890AK – **Expanding the Moving Image**

UNDERGRADUATE COURSES

- Winter 2020 CTCH 204
 Fall 2019 CTCH 110 (84 students), CTCH 301
 Spring 2019 CTCH 200AF, CTCH 200 AH
 Winter 2019 ARTH 360, CTCH 499
 Fall 2018 CTCH 310AB, CTCH 110 (90 students)
 Winter 2018 CTCH 499
 Fall 2017 CTCH 310AB, CTCH 110
 Spring 2017 CTCH 200AH – **Global Exploration in Creative Technologies 2** [new]
 Winter 2017 CTCH 204, MAP 300AP – **Marking the Land: nature + site-specificity + histories** [new]
 Fall 2016 ARTH 360 – **Curating the New**, CTCH 110 – **Introduction to Creative Technologies**
 Spring 2016 CTCH 200AF – **Global Explorations in Creative Technologies** [new] [\[Syllabus Link\]](#)
 Winter 2016 CTCH 204, CTCH 301 – **Play: interactions in new media** [new] [\[Syllabus\]](#)
 Fall 2015 CTCH 110 – **Introduction to Creative Technologies** [\[Syllabus\]](#)
 Winter 2015 ARTH 380AI – **Curating Time-based Art** [\[Syllabus\]](#) [\[Comments\]](#), CTCH 200AD
 Fall 2014 ART 280 – **Introduction to Intermedia**, FILM 386AB – **Intermediate Intermedia** [\[Syllabus\]](#)

Student Supervision

Name	Position	Dates of supervision
Jesse Goddard	Co-Supervisor	2015-2018
John Desnoyers-Stewart	Co-Supervisor	2016-2018
Yujie Gao	Co-Supervisor	2017-2020
Annalisa Raho	Supervisor	2017-2020
Alain Mobert Crotte	Committee member	2020
Kylie Rae Dahlstrom	Committee member	2019-2020

University Service

- 2015 – ongoing Special Advisor to VP Research, Digital Future Cluster, University of Regina, SK.
 2015 – Ongoing Many Department, Faculty and University committees

Scholarly Research

- 2019 Megan Smith, John Desnoyers-Stewart, “Riding Through Walls: A journey of physical computing through Google Street View”, Paper. Electronic and Visual Arts, British Computer Society.
 Megan Smith, John Denoyers-Stewart, and Gregory Kratzig. “Designing Virtual Reality Tools: making simulated interventions feel and act like their real counterparts”. Paper. Interservice/ Industry Training, Simulation and Education Conference.

- 2018 John Desnoyers-Stewart, David Gerhard, and **Megan Smith**. "Augmenting Virtuality with a Synchronized Dynamic Musical Instrument: A User Evaluation of a Mixed Reality MIDI Keyboard". Chapter. *Music Technology with Swing*, Springer Nature Switzerland AG.
- Megan L. Smith. "Riding Through Walls: a computationally-touched journey." *Anywhere*, v.2. Edited by Sean Lowry and Simone Douglas. Paper. Project Anywhere, 2018.
- John Desnoyers-Stewart, David Gerhard, and **Megan Smith**. "Augmenting a MIDI Keyboard Using Virtual Interfaces". Paper. *The Journal of the Audio Engineering Society (JAES) Special Issue: Augmented and Participatory Sound and Music Interaction Using Semantic Audio*
- 2017 John Desnoyers-Stewart, David Gerhard, and **Megan Smith**. 2017. "Mixed Reality MIDI Keyboard." In Proceedings of the 13th International Symposium on CMMR, Porto, Portugal, September 25–28, 2017, 11 pages.
- John Desnoyers-Stewart, David Gerhard, and **Megan Smith**. 2017. "Mixed Reality MIDI Keyboard Demonstration." In Proceedings of AM '17, London, United Kingdom, August 23–26, 2017, 5 pages. DOI: 10.1145/3123514.3123560 [\[Manuscript\]](#)
- 2018 **Riding Through Walls** [installation & performance], *LAST 2018*, University of Lethbridge, Lethbridge, AB, October 25 – 27.
- Riding Through Walls** [installation & workshop], *Ignite*, Saskatchewan Science Centre, Regina, SK, October 4.
- Riding Through Walls** [installation], *URL/IRL*, Dunlop Art Gallery, Regina, June 1 – September 15.
- The Ottawa River** [video], *Àdisòkàmagan - Nous connaître un peu nous-mêmes - We'll all become stories*, Ottawa Art Gallery, Ottawa, January 20 - September 1.
- 2017 **Being Adrift** [digital photography], *RiverRoute Pop-Up*, AIR Artists Image Resource, Pittsburgh, USA, June 14.
- 2016 **Moose Jaw to Regina** [live-feed 'Riding Through Walls], 6-hour durational performance, November 8, 2016. <http://ridingthroughwalls.megansmith.ca/>
- Riding Through Walls** [web project], *ProjectAnywhere*, Global Exhibition, Feb 18, 2016 - December 31, 2016. <http://www.projectanywhere.net/>
- Being Adrift** [drawings], *Yukon Riverside Arts Festival*, Klondike Institute of Art & Culture, Dawson City, Yukon, August 11-14, Program: <https://www.joomag.com/magazine/2016-riverside-arts-festival-1/0881560001470066375?short>
- 2015 **Adrift** [installation], *Channel Surf*, Gallery 101, Ottawa, June 27 – July 7, 2015
- As I become an avatar and Edwige becomes me** [video], *In Transit: Mediated Identities in Space*, The Works Art & Design Festival, Edmonton, June 19 - July 1.
- Birds, eyes, drones, [web-based project]**, *NetArtizens*, online exhibition by Randall Packer & Furtherfield, *Art of the Networked Practice*, March 2 – April 2.
- 2013 **Landline** [web application], *Electric Fields*, Artengine, Ottawa, September.
- Pst! microCONTROL**, *Conversations Electroniques*, La Panacée, Montpellier, France, June - December.
- 2012 **ArtWiki member**, *7th Berlin Biennale*, Berlin, April 27- July 1.
- 2010 **As I become an avatar and Edwige becomes me** [video]. *Sanctioned Array – Specify Others – 100*, White Gallery, New York, USA, November.

Wes D Pearce

Professor/Associate Dean (Interdisciplinary Programs and Special Projects)
wes.pearce@uregina.ca, (306) 585 5571

Education and Professional Development

1996 - MFA- Theatre Design (University of Calgary)
Designing As You Like It – Conceptualization, Process & Creation
 1992 – BFA [Distinction] -Theatre Design (University of Regina)
 1988 – BA – English/History (University of Regina)

Employment History

August 2018 – present Associate Dean, Interdisciplinary Programs and Special Projects (MAP)
 July 2014 - present Professor, Theatre Department
 July 2010 – July 2018 Associate Dean, Undergraduate (Fine Arts/MAP)
 July 2001 – June 2014 Associate Professor, Theatre Department

Teaching History

THEA 100 (Introduction to Theatre), THDS 121 (Introduction to Theatre Design), THDS 222 (Model Making), THDS 304 (Designing Shakespeare), THDS 232 (Costumes and Contexts), THDS 332 (Costume Style and Genre), THDS 337 (Designing Commedia dell’arte) THST 365, THDS 425 & THDS 435 (supervision of various practicum projects) THST 380 (Canadian Theatre) THST 310 AA (Reading Sharon Pollock) THST 425 (Queer Theatre), MAP 203 (Musicals on Stage and Screen), MAP 205 (Hollywood and Fashion) a number of graduate directed reading courses on a variety of topics: Canadian War Drama, Contemporary Scenography, Audience Development in the Cultural Sector, GLBTQ Theatre in the 20th Century, Sexual Identity and Cultural Production, Historical Lighting Design, Bibliography and Research.

Student Supervision

Name	Position	Dates of supervision
Johnny Trinh	MFA Co-Supervisor	January 2011 – May 2015
Nicole Poncsak	BFA Practicum Supervisor	April 2014 – March 2015
Taylor Wirll	BFA Practicum Supervisor	April 2012 – March 2013
Jorge Sandoval	MFA Co-Supervisor	September 2009 – March 2012
Kim Yaskowitch	BFA Practicum Supervisor	January 2010 – November 2010

University Service

For the University of Regina
 July 2017 – present **Council Committee on Student Appeals (Chair 2017-2019)**
 July 2017 – present **Council Nominating Committee**

- July 2014 – July 2018 **CCUAS University Regulations Subcommittee**
 July 2011 – June 2018 **Research Ethics Review Board**
 July 2009 – June 2018 **Council Committee for Admissions, Studies & Procedures**
 July 2009 – July 2018 **Council Committee for Undergraduate Awards**
 July 2006 – June 2019 **University of Regina Executive of Council**
 For the Theatre Department (*productions designed for the department I do not claim as research*)
 (*Supervising a senior practicum student who was designing another design element)
 2018 Set & Costume Design – **Blood Relations** – Mark Claxton (Director)
 Design Coordination – **The Borne Settee** (devised) – Kathryn Bracht (Director)
 2017 Set & Costume Design – **Antigone** – Kelly Handerek (Director)
 2015 Set & Costume Design – **ReMeasure** – Kathryn Bracht (Adaptor and Director)
 Costume Design* – **The Stag King** – Joey Tremblay (Adaptor and Director)
 2013 Set Design* – **The Birds** – Kenn MacLeod (Director)
 2012 Set & Costume Design – **Much Ado About Nothing** – Kelly Handerek (Director)
 2010 Costume Design – **Radiant Boy** (World Premiere) – Kathryn Bracht (Director)
 Set Design* – **String of Pearls** – Gerald Lenton-Young (Director)

For the World

- 2019 - Globe Theatre Board of Directors
 2018-21 Catalog Editor for World Stage Design Calgary 21
 2018-20 Co-Chair Practice & Production Symposium (Mid America Theatre Conference)
 2015-19 Executive Saskatchewan Association of Theatre Professionals Executive
 2009-17 Executive Canadian Association of Theatre Research
 2009-17 Board of Directors Saskatchewan Drama Association
 2010-14 Board of Directors Associated Designers of Canada
 2009-13 Board of Directors South Saskatchewan AIDS Projects (Chair 2010 - 2013)

Scholarly Research

SELECTED PEER REVIEWED PUBLICATIONS (2011 - present)

- 2019 “(Im)possible Spaces in the Plays of Sharon Pollock” in Etudes: An Theatre and Performance Studies Online Journal
 2018 “Visual Dramaturgy: Problem Solver or Problem Maker in Contemporary Performance Creation” in Theatre/Practice: The Online Journal of the Practice/Production Symposium of the Mid America Theatre Conference
 2015 “‘The art a seein’ the multiple realities’: Fragmented Scenography in Sharon Pollock’s Plays” in Sharon Pollock: First Woman of Canadian Theatre Donna Coates ed. (Calgary: University of Calgary Press)
 “Rewriting Self and Memory in *The Soldier Dreams*” in Daniel MacIvor: New Essays on Canadian Theatre Richie Wilcox ed. (Toronto: Playwrights Canada Press)
 2013 *Out Spoken: Perspectives on Queer Identities* (co-edited with Jean Hillabold) Regina: The University of Regina Press.
 2013 “I won’t discuss who I’m dating”: Same-Sex Gossip as Social Control” in *Out Spoken: Perspectives on Queer Identities* Wes D. Pearce and Jean Hillabold Eds. (Regina: The U of R Press)
 2011 “Elements of Prairie Gothic in Dan Macdonald’s *MacGregor’s Hard Ice Cream and Gas*” Moira Day ed. (Regina: The Canadian Plains Research Center)

SELECTED PROFESSIONAL DESIGN PROJECTS (2011 – present)

- 2018 Set & Costume – *Us* - Globe Theatre (Regina) – Valerie A Pearson (Director)
2017 Costume – ***Bittergirl: The Musical*** - Globe Theatre (Regina) – Greg Ochitwa (Director)
 Set & Costume – ***Key Change*** – Globe Theatre (Regina) – Stephanie Graham (Director)
2016 Set & Costume – ***Million Dollar Quartet*** – Globe Theatre - Danny Balkwill (director)
 Set & Costume – ***The Secret Mask*** - Marti Maraden (director)
2015 Set & Costume – ***Ring of Fire*** - Valerie A Pearson (director) Globe Theatre
2014 Costume – ***It's A Wonderful Life****- Persephone Theatre (Saskatoon) - Peter Jorgenson (director)
 Costume – ***Leading Ladies**** - Persephone Theatre (Saskatoon) Johnna Wright (director)
2012 Costume – ***The 39 Steps****- Persephone Theatre (Saskatoon) - Robert Metcalfe (director)
 Costume – ***A Christmas Story****Persephone Theatre (Saskatoon) Johnna Wright (director)
 *Nominated for Saskatoon and Area Theatre Award for Outstanding Costume Design

SELECTED CONFERENCE PAPERS (2011 - present)

- 2019 I Am Here: Canada's Performance and Theatrical Histories Re-imagined in *Come From Away*
 Association for Canadian Studies in the United States (Montreal, PQ)
 “*Come From Away: (Re)inventing Reality for Musical Theatre*” Song, Stage, Screen XV
 (University of Leeds, Leeds, UK)
 “Summertime Shakespeare as Tourist Destination” 2019 Shakespeare Theatre Conference
 (University of Waterloo and the Stratford Festival)
2018 “Canada 150, Riel and the Animated City” Canadian Association Theatre Research (Queen's
 University, Kingston ON)
 “‘The Wheel Come Full Circle’: Shakespeare, Summertime and Popular Culture” Popular
 Culture Association of Canada (Brock University, St. Catherine's, ON)
 Gay for P(l)ay: Commercialization, Gay Theatre and the Death of Lady Bright
 Mid America Theatre Conference (Milwaukee, WI)
2017 “Sharon Pollock: Telling the Stories We Didn't Want to Hear and Showing us the Canada We
 Didn't Want to See!” – Association for Canadian Studies in the United States (Las Vegas, NV)
 “Andrew Lloyd Webber And John Napier: Mega musicals With Spectacle Both Seen and Heard”
 ATHE (Las Vegas, NV)
 The Rise and Fall of *The Ecstasy of Rita Joe*: The Vexing Problems with Canada's ‘First’ Play
 Mid American Theatre Conference [History Symposium] (Houston, TX)
2016 “*Cabaret* and the Aesthetics of Revision and Reinvention” ATHE (Chicago, IL)
 “Fierce Drag and Culture Clashes: *Priscilla's* Troubled Ride on Broadway - Song, Stage and
 Screen XI (New York City, NY)
 “*Romeo and/et Juliette*: Reflections Upon ‘Canadiana’ Shakespeare, Theatrical Practice and
 Identity” - Shakespeare + Canada Symposium (Ottawa, ON)
2015 “Sharon Pollock at the Stratford: Space as Meaning Maker” - South East Theatre Conference
 Symposium (Atlanta, GA)
2014 “Leave My Body, Embryo of Hope”: Queer(ed) Canadian Gothic in Michel Marc Bouchard's *The
 Madonna Painter* ATHE (Phoenix, AZ)
2013 “Yvette Nolan's Re-Visioning of Aristophanes' *The Birds*: Revision on the Fly” Mid America
 Theatre Conference (Cleveland, OH)
2012 “In the Mind's Eye: Staging the Radical Scenography of Sharon Pollock” - Sharon Pollock: First
 Woman of Canadian Theatre Celebration (Calgary, AB)
2011 “Creating Artistic Identity: How the Early Years of the Globe Theatre School Tour Shaped a
 Province and Changed a Nation” - CATR (University of New Brunswick [Fredericton])