

## Dr. Sarah Abbott

Associate Professor

[sarah.abbott@uregina.ca](mailto:sarah.abbott@uregina.ca), (306) 585 4437

### Education and Professional Development

**Doctor of Social Sciences:** College of Interdisciplinary Studies, Faculty of Social and Applied Sciences, Royal Roads University, Victoria, British Columbia, 2021

Dissertation Title: *Tree Knowing: Ethnographic Encounters, Sensuous Scholarship, Relational Ontologies, and Environmental Empathy*

Funding: Vanier Canada Graduate Scholarship (2014-2017) & Royal Roads University Entrance Award

**Master of Fine Arts:** Art Media Studies, College of Visual and Performing Arts, Syracuse University, Syracuse, New York, 2003

Thesis Title: *Tide Marks: Legacies of Apartheid*

Funding: Syracuse University All-University Graduate Fellowship (three-year)

**Bachelor of Arts Honours:** Film Studies and Drama, Faculty of Arts and Science, Queen's University, Kingston, Ontario, 1991

**Continued Professional Development Certificate (CPD),** Findhorn College, Findhorn, Scotland, 2019  
- in affiliation with *Climate Change and Consciousness* 7-day conference hosted by the Findhorn Foundation

### Employment History

**Associate Professor,** Department of Film, Faculty of Media, Art, and Performance (MAP), University of Regina, 2004 – present

Actions: 2011 promotion to associate professor (tenure 2009); 2008/2013 merit increments for research, teaching, service; 2010/11 & 2015 sabbaticals (full & half); Aug 2015–Jun 2017 & Aug 2018–June 2019 education leaves for doctoral degree work

### Teaching History

**Undergraduate Courses,** University of Regina (bracketed number indicates times taught if more than 1)

Film 201: Production I – Documentary Filmmaking (2)

Film 202: Production I – Creative Explorations (experimental; curriculum adjustments within course number)

Film 300: Production III – Creative Explorations (after curriculum changes)

Film 301: Production IV – Documentary Filmmaking (after curriculum changes) (3)

Film 306: Post-Production (3)

Film 310: Scriptwriting

Film 386AF: Film Lensing Culture: Ethnographic Filmmaking (Developed specialty course)

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

Film 400: Senior Production I (group production project (narrative))

Film 401: Senior Production II (open-genre) (7)

Film 413: Directing the Documentary (2) (ethnographic film focus for 2<sup>nd</sup> iteration)

Directed Studies: Professional Work Placement (3); Indigenous Media and Youth (directed study in connection with EMIY community teaching project); Scriptwriting III

MAP 300AQ / 400AD: Engaging Climate Change: Creativity, Community, Intervention (3)

- Developed and taught this first multidisciplinary course for the Faculty of Media, Art, and Performance dedicated to climate change, open to students in all university disciplines

**Graduate Courses**, University of Regina

Film 830: Group Production Studio (4)

Film 902: Research Project

Directed Studies: Thought and Discourse as the Foundation of the Screenplay; Performance of Cultural Traditions; Film Production; Media and Mixed Abilities; Film, Methodologies, Theory

MAP 890BP: Engaging Climate Change: Creativity, Community, Intervention (3) (1 MA / 1 M.Ed / 1 PhD)

MAP 902: Graduate Research Project (3)

**Instructor & Project Development for Community Learning Project**, Rainbow Youth Centre, Regina

*Engaging Media and Indigenous Youth* (EMIY), Feb–April 2013

- Developed/led 8-week project focused on media literacy and Indigenous media/issues for vulnerable Indigenous youth aged 19-25.

### Student Supervision

| Name                      | Position              | Dates of supervision                                      |
|---------------------------|-----------------------|---|
| Pantea Armanfar           | PhD, MAP IDP          | Fall 2021 - present                                       |
| Stephen Okpadah           | PhD, MAP IDP          | Fall 2021 - present                                       |
| Esperanza Sanchez Espitia | MFA, Media Production | Fall 2020 - present                                       |
| Natasha Urkow             | MFA, MAP IDP          | Winter 2018-Winter 2020<br>(degree completed)             |
| Zaheer Shahid             | MFA, Media Production | Fall 2013-Summer 2016<br>(partial co-supervisor role)     |
| Xin Shen                  | MFA, Media Production | Fall 2013-Spring 2016<br>(stepped off co-supervisor role) |
| Trevor Grant              | MFA, Media Production | Winter 2011 (partial supervision)                         |
| Candy Fox                 | BFA, Film Production  | 2013  |

### University Service

#### University Service

University: University Council (ongoing); Vanier Doctoral Review Committee (September 2021);

President's Advisory Committee on Sustainability – Action Plan Committee (2020/21); Seminars for doctoral students/candidates, organiser (2015); Public lecture and workshop, organiser, "Explorations in Public Ethnography: How Academic Research can reach New Audiences" and "Ethnography on Television: Documentary Video as Pop Culture," guest Dr. Phillip Vannini, November 5/6, 2014.

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

MAP Faculty: Performance Review Committee, 2011-2013; 2017/18 & 2019-2021, Chair: 2017/18; 2019/20; Admissions, Studies & Procedures Committee (2017/18); Dean's Representative to Visual Arts Hiring Committee (2014); Undergraduate Pedagogy & Curriculum Committee (2011-2014); Interdisciplinary Studies Committee (2013-2014); Fine Arts Research Committee (2013-2014); Pedagogy & Curriculum Committee (2013-2014); Creative Technologies Committee (2011-12); Indian Fine Arts Committee (2011-12); Faculty Rep: Campion College (2011/12), Education (2013), Social Work (2014).

Film Department: Production Committee, ongoing (2004-present), Chair: 2011/12, 2013/14, 2021/22; Plant Committee, ongoing (2004-present); Graduate Committee, ongoing (2009-present); Women in the Director's Chair Work-study Coordinator (2004-2015); BFA Admissions Review Committee, ongoing (2004-present with 2015, 2016, 2018 off); High School visit (2014); Acting Head support (occasional).

### Community Service

Local: Jury member: Saskatchewan Independent Film Awards, Saskatchewan Filmpool (2015) & Saskatchewan Arts Board, Creative Partnerships Grant Program (2014); *Engaging Media and Indigenous Youth* community project (2013, above); Academics for Climate group co-initiator & co-coordinator for *Academics for Climate Community Series: Towards a Better Understanding of Climate Change in Saskatchewan*, UR (2019/20); Organised donations to annual Fourth Year Film Screening event for Saskatchewan Filmpool annual youth film camp (2012-2019); Speaker, *Secret Gardens Tour*, New Dance Horizons fundraiser (2017 & 2018); public forum/panel discussion organiser on relationship violence following premiere screening of *This Time Last Winter* (2010), Royal Saskatchewan Museum, Regina, Nov 24, 2011

National: Environment and Nonhuman Advocacy Consultant, *Monahan* (working title), Artist/Team Lead, Laura Taler, public art project, Monahan Wetlands Complex, City of Ottawa, Ontario (2020-2023); Climate Action Task Force Leadership Team member, Royal Roads University, Victoria, British Columbia (2020-2021); External Reviewer, SSHRC Insight Development Grant (2018); Protest event organizer, "Ghosts of the Arts," Regina, Saskatoon, Victoria, Vancouver, Toronto (2012).

International: Conference Planning Team Member, *Toward a new way of being with plants*, June 17-18, 2021, hosted through University of Minnesota (2020- 2021); Jury Member, University Film and Video Association, USA (2014); Raising awareness and funds for Tsogyal Latso, Tibet through making of the film *In the Minds of All Beings: Tsogyal Latso of Tibet* (2011-ongoing).

### Scholarly Research

#### Journal Article (peer reviewed)

Abbott, S. (2021). Approaching nonhuman ontologies: Trees, communication, and qualitative inquiry. *Qualitative Inquiry*, 27(8-9): 1059-1071. [Open Access]

#### Academic Book Chapters (5)

Abbott, S., & Leadbeater, S. (2020). If a Tree Falls... Perspectives on Sentience. In R. Povall, S. Lloyd, & J. Ralph (Eds.), *Evolving the Forest* (pp. 175-182). Kingsbridge, UK: art.earth Books. [Lead Author]

Abbott, S. (2020). Filming with nonhumans. In P. Vannini (Ed.), *The Routledge international handbook of ethnographic film and video* (pp. 224-233). London, UK: Routledge.

Abbott, S., & Vannini, P. (2019). After the fine cut: Disseminating video-based research. In S.W. Kleinknecht, L.K. van den Scott, & C.B. Sanders (Eds.), *The Craft of Qualitative Research: A Handbook* (pp. 358-364). Toronto: Canadian Scholars' Press. [Lead Author]

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

Vannini, P., & Abbott, S. (2019). Academics writing for a broader public audience. In P. Leavy (Ed.), *The Oxford Handbook of Methods for Public Scholarship* (pp. 603-622). New York, NY: Oxford University Press.

Vannini, P., & Abbott, S. (2018). Going public: The reach and impact of ethnographic research. In P. Leavy (Ed.), *Handbook of arts-based research* (pp. 689-704). New York, NY: Guilford Press.

### Doctorate Dissertation Portfolio Synthesis Paper

Abbott, S. J. (2021). Tree knowing: Ethnographic encounters, sensuous scholarship, relational ontologies, and environmental empathy (Publication No. 28645037) [Doctoral dissertation, Royal Roads University]. ProQuest Dissertations Publishing.

### Films

*gestures toward Plant Vision* (10:08, 2021, Canada/Italy)

*Engaging Media and Indigenous Youth* (12:40, 2014, Canada)

*This Time Last Winter: The Making Of* (13:30, 2012, Canada)

*In the Minds of All Beings: Tsogyal Latso of Tibet* (2011, Canada/ Tibet/USA, 21:00)

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

Name: Kyath Battie

Position: Visiting Assistant Professor, Assistant Professor, LTA Lecturer, Sessional Instructor contact@kyathbattie.com 306-541-9717

### Education and Professional Development

MFA, Film Production, York University, 2012  
BFA, Emily Carr University of Art and Design, 1998  
Diploma Visual Arts, Camosun College 1994

### Employment History

2020-2021 Cornish College of the Arts, Seattle, WA, USA  
2017-2019 Denison University, Granville, Ohio, USA  
2015 -2017 University of Regina, Regina, SK Canada  
2012-2015 McMaster University, Hamilton, ON, Canada  
2014 University of Western Ontario, London, ON, Canada  
2014 Brock University, St. Catharines, ON, Canada

### Teaching History

#### 2020-2021

Senior Thesis, FM 424, Cornish College of the Arts  
Creative Collab in the Narrative, FM 261, Cornish College of the Arts  
Self-Portrait, FM 455, Cornish College of the Arts  
Essential Tools for Filmmakers, FM 141, Cornish College of the Arts  
Film Language, FM 233, Cornish College of the Arts  
Professional Practices, FM 319, Cornish College of the Arts

#### 2017-2019

Elementary Cinema Production, Film 219, Denison University  
Intermediate Cinema Production, Film 310, Denison University  
Experimental Film Production, Film 407, Denison University  
Screenwriting, Film 328, Denison University  
Making Cinematic Narratives, Film 150, Denison University  
Experimental Night Production, Film 407, Denison University

#### 2015-2017

Documentary Practice, Film 202, University of Regina  
Directing the Documentary, Film 413, University of Regina  
Introduction to Film Production, Film 200, University of Regina  
Advanced Darkroom Photography, Film 311, University of Regina  
Black & White Photography, Film 205, University of Regina  
Cinematography, Film 305, University of Regina  
Women in Film, 286AB, University of Regina  
Film 306 Post-Production, University of Regina  
Film Production 1, Film 201, University of Regina

#### 2012-2015

MM 3I03 Narrative Strategies, McMaster University  
MM 2B03 Introduction to Digital Video, McMaster University  
MM 4F03 Topics in Multimedia, McMaster University  
Film 2270F Film Aesthetics, University of Western Ontario  
VISA 2P26 Camera and Darkroom Process, Brock University

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

### Student Supervision

N/A

### University Service

2020 – Jury Member, Saskatchewan Filmpool Grants, Regina, SK, Canada  
2019 - Grant Writing Workshop Instructor, Sask Filmpool, Regina SK, Canada  
2018 – Facilitator, Experimental Film Symposium, The New Alchemists, Denison University, USA  
2015 - Grant Writing Workshop Instructor, Sask Filmpool, Regina SK, Canada  
2016 - Board Member, Saskatchewan Filmpool Co-operative, Regina, SK Canada  
2016 - Jury Member, The Caligari German Expressionist Film Festival, Regina, SK, Canada  
2015 - Jury Member, SaskShot Photo Contest – Regina, SK, Canada  
2015 - Presenter, Man Up Against Violence, University of Regina, Canada  
2015 - Guest Lecturer, Classic Film Series, Regina, SK, Canada  
2015- 2016 - Faculty Member, Production Committee, University of Regina  
2015 -2016 - Faculty Member, Plant Committee, University of Regina  
2015 -2016 - Council Member, MAP Faculty, University of Regina

### Scholarly Research

#### SELECTED FILMS & VIDEO WORK

2021, A Tapestry of Light and Land, Work-in Progress, 16mm  
2020, Congress, 16mm/HD, 4 mins  
2019, Night Garden, HD & SD Video, 6 mins  
2018, Senescent Vivarium, 16mm, 7, mins  
2016, Not For The Faint of Heart, Super8, 4 mins  
2016, Lookout, HD Video, 12 mins  
2016, Collapse, HD Video, 5 mins  
2015, Prism, Super8 Film, Colour, 4 mins  
2012, Nocturne, HD Video, 20 mins  
2012, Open Door, HD Video Installation, 8 mins  
2011, The Leona Drive Project, (collaborative project) HD Video, 20 mins  
2011, Emergency Exit, HD Video, 4 mins  
2011, Temps Mort, HD Video, 7 min  
2011, Stairwell 7, HD Video, 8 min  
2011, Storm, HD Video, 12 min  
2010, Silent Hill, Video Installation  
2009, Tunnel Vision, Video Installation  
2008, Interchange, Video, 7 mins  
2007, Blue Beard (Co-Directed), Animation, 5 mins  
2007, Domestic Blitz, Video/ Animation, 7 mins  
2005, FEST, Documentary, 48 mins  
2003, Under My Pillow, Video, 7 mins

#### SELECTED FESTIVAL SCREENINGS + EXHIBITIONS

L'Alternativa Barcelona Independent Film Festival, Spain, 2021  
Ji.Hlava, International Documentary Film Festival, Prague, CZ, 2021  
WNDX Festival of Moving Image, Winnipeg, MB, 2021  
School of Art Gallery, University of Manitoba, Canada, 2021  
Art Science on Screen, Art Science Museum, Singapore, 2021  
International Film Festival Rotterdam, Netherlands, 2020  
Lobocine, Films From the Science New Wave, Online Magazine, June Issue, 2020  
Dawson City International Film Festival, Yukon, Canada, 2020  
Antimatter Media Art Film Festival, Victoria, BC, Canada, 2020  
Bideodromo International Experimental Film Festival, Bilbao, Spain, 2019  
Independent Visions, Retrospective, SK, Canada, 2019  
Antimatter Media Art Festival, Victoria, BC, Canada, 2019

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

Spectral Film Festival, WI, USA, 2019  
OneTake Super8 Festival, Regina, SK, Canada, 2019  
Micro-Acts Artist Film Screenings, London, UK, 2018  
Experimental Film Guanajuato, Mexico, 2018  
Antimatter Media Art Festival, Victoria, BC, Canada, 2018  
Edinburgh International Film Festival, Scotland, UK, 2018  
Accents of Air and Earth, Montreal, QC, Canada, 2018  
NSI -National Screen Institute – On-Line Festival, Canada, 2018  
AXW, (Another Experimental Film Festival by Women) NYC, USA, 2018  
Dawson City International Short Film Festival, Yukon, Canada, 2018  
The 8Fest, Toronto, Canada, 2018  
Yorkton Film Festival, SK, Canada, 2017  
Flatgrafika Festival, SK, Canada, 2016  
Saskatchewan Independent Film Awards, Best Short Film Nominee, SK, Canada, 2016  
Antimatter Festival of Media Art, Victoria, BC, Canada, 2016  
Perth Revelation International Film Festival, Perth, Australia, 2016  
OneTake Super8 Festival, Regina, SK, Canada, 2015  
The Alphabetic Order of Things, EMMEDIA, Calgary, AB, Canada, 2014  
Curatorial Incubator: An Architecture of Performance, Toronto, ON, Canada, 2014  
Video de femmes du Parc, Montreal, QC, 2013  
Space 1026 Gallery, Philadelphia, PA, USA, 2012  
Images Festival, Toronto, ON, Canada, 2012  
Art Gallery of Ontario, Toronto, ON, Canada, 2012  
Open Space Gallery, Victoria, BC, Canada, 2011  
Edges Film + Video Festival, Victoria, BC, Canada, 2008  
Open Cinema, Victoria, BC, Canada, 2008  
Ministry of Casual Living, Victoria, BC, 2008  
International Film Festival of New Cinema, Havana, Cuba, 2007  
International Festival of Cinema and Technology, New York City, USA, 2005  
Anchorage Film Festival, Anchorage, Alaska, USA, 2004  
Flicker Festival, North Carolina, USA, 2003  
Antimatter Underground Film Festival, Victoria, BC, Canada, 2003  
Ontario Cinematheque, Toronto, ON, Canada, 2000  
Northwest Film and Video Festival, Portland, OR, USA, 1999  
The Blinding Light Cinema, Vancouver, BC, Canada, 1999  
Vancouver Underground Film Festival, Vancouver, BC, Canada, 1999  
Antimatter Underground Film Festival, Victoria, BC, Canada, 1998

### GRANTS:

2020 – Canada Council for the Arts, Research & Creation, \$18000  
2020 – SK Awards, Professional Development, \$5000  
2019 - Production Grant, Saskatchewan Filmpool, \$2300  
2018 - Travel Grant, Denison University, \$5000  
2016 – OAC (Ontario Arts Council) Independent Media Production Grant, \$8600  
2013 - Canada Council Travel Grant, Individual Media Artist, \$3000  
2011 - Fieldwork Cost Fund Research Grant, \$3000  
2011 - Ontario Graduate Scholarship (OGS), \$5000  
2011 - Cinespace Studio Graduate Award, \$3000  
2009 - Grand Prize, Practicing Artist Award, MediaNet, \$1000  
2006 - Bravo!FACT (Foundation to Assist Canadian Talent), \$10000  
2005 - National Film Board of Canada FAP (Filmmakers Assistance Program) \$5000

## Ian Campbell

Lab Instructor

[ian.campbell@uregina.ca](mailto:ian.campbell@uregina.ca), (306) 585-5313

### Education and Professional Development

Foundations of the Art and Craft of Cinematography Programs, Global Institute of Cinematography, Hollywood California, May1-May16 2018

Master of Fine Arts - Studio Arts (Open Media), Concordia University (Sept '03-April '06)

Bachelor of Fine Arts - Studio Arts, University of Victoria. (Sept '00 - April '02)

### Employment History

Jul 01, 2011 Appointed Lab Instructor III

Jul 01, 2016 Merit Increment

Jul 01, 2016 Granted Tenure

Jul 01, 2019 Merit Increment

Jan 01, 2013 Sessional Lecturer III (Visual Arts)

Jan 01, 2019 Overload Stipend (Visual Arts)

Jan 01, 2020 Sessional Lecturer III (Visual Arts)

### Teaching History

Film200LAB *Introduction to Film Production*

Film209 *Technical Fundamentals* \*

Film220 *Technical Fundamentals (Non-Majors)* \*

Film280AC *Technical Fundamentals (Non-Majors)* \*

Film286AA *Anime: Popular Animation from Japan* \*

Film303 *Senior Animation*

Film312 *Advanced Digital Effects* \*

Film386AD *Advanced Digital Effects* \*

Film486AQ *Senior Intermedia*

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

Film820AY     *Introduction to Multimedia Production Techniques*  
Art223         *Introduction to Digital Photography*

(Asterix denotes new courses that were designed by myself)

Fall 2021 FILM209 (2 sections – Lecture Hrs 2:50hr) / ART223 (1 sections – Lecture Hrs 2:50hr)

Winter 2021     FILM200 LAB (5 sections – Lecture Hrs 50min) / FILM303 (1 section – Lecture Hrs 2:50hr) / ART223 (1 sections – Lecture Hrs 2:50hr)

Fall 2020 FILM209 (2 sections – Lecture Hrs 2:50hr)

Winter 2020     Film 200 LAB (5 sections – Lecture Hrs 50min) / FILM220 (1 section – Lecture Hrs 2:50hr) / ART223 (1 sections – Lecture Hrs 2:50hr)

Fall 2019 FILM209 (2 sections – Lecture Hrs 2:50hr) / FILM 312 (1 section – Lecture Hrs 2:50hr)

Winter 2019     FILM200 LAB (5 sections – Lecture Hrs 50min) / FILM220 (2 sections – Lecture Hrs 2:50hr) / FILM820AY / ART223 (1 sections – Lecture Hrs 2:50hr)

Fall 2018 FILM209 (2 sections – Lecture Hrs 2:50hr) / FILM386AD (1 section – Lecture Hrs 2:50hr)

Fall 2016 FILM209 (2 sections – Lecture Hrs 2:50hr) / FILM386AD (1 section – Lecture Hrs 2:50hr)

Winter 2016     FILM200 LAB (4 sections – Lecture Hrs 50min) / FILM280AC (1 section – Lecture Hrs 2:50hr)

Spring 2016     FILM286AA (1 section – Lecture Hrs 2:50hr)

Fall 2015 FILM209 (2 sections – Lecture Hrs 2:50hr)

Winter 2015     FILM200 LAB (6 sections – Lecture Hrs 50min)

Fall 2014 FILM209 (2 sections – Lecture Hrs 2:50hr)

Winter 2014     FILM200 LAB (4 sections – Lecture Hrs 50min)

Fall 2013         FILM209 (3 sections – Lecture Hrs 2:50hr)

Winter 2013     FILM202 LAB (6 sections – Lecture Hrs 50min) / FILM486AQ (1 section - Lecture Hrs 2:50hr)

Fall 2012 FILM209 (3 sections – Lecture Hrs 2:50hr)

Winter 2012     FILM202 LAB (5 sections – Lecture Hrs 50min) / FILM200 LAB (4 sections - Lecture Hrs 50min)

Fall 2011 FILM201 LAB ( 9 sections – Lecture Hrs 50min)

### Student Supervision

N/A Lab Instructors do not have responsibility to supervise students.

### University Service

2019-present     One Take Super8 Regina (Film Festival) – Organizer  
2011-present     Treasurer, Holophon Audio Arts Board of Directors.  
2015-2016         SOIL Media Art & Technology Media advisory panel  
2014-2015         Vice President, Saskatchewan Filmpool Cooperative Board of Directors.  
2013-2014         Treasurer, Saskatchewan Filmpool Cooperative Board of Directors.  
2012-2013         Co-President, Saskatchewan Filmpool Cooperative Board of Directors.

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

- 2009-2011 Chair, Buffalo Berry Press Governing Board (Publisher of Blackflash Magazine).  
2008-2009 Member, Buffalo Berry Press Governing Board (Publisher of Blackflash Magazine).

### Scholarly Research

## INDEPENDENTLY CURATED SCREENINGS

- 2018 *The Flats* (2018) - **WNDX Festival of Film and Video Art** - Winnipeg, MB.  
2017 *The Flats* (2018) - **Saskatchewan Independent Film Awards**, November 17, 2017.  
2017 *Ilsa the Far Seer* (2017) - **WNDX Festival of Film and Video Art** - Winnipeg, MB.  
2017 *The First Engine* (2015) - **Prairie Tales Redux - AMAAS** - Canmore, AB, June 22, 2017.  
2016 *Ilsa the Far Seer* (2017) - **Saskatchewan Independent Film Awards**, November 24, 2016. Juried by Brett Bell, Kyath Battie and Jennifer Sparrowhawk.  
2016 *Ilsa the Far Seer* (2017) - **The Cinema of Dr Caligari - Mackenzie Art Gallery** - Regina, SK. Curated by Saskatchewan Filmpool Cooperative.  
2015 *The First Engine* (2015) - **Saskatchewan Independent Film Awards**, November 23, 2015. Juried by Sarah Abbott, Jeanie Mah, Anonymous.  
2015 *The First Engine* (2015) - **WNDX Festival of Film and Video Art** - Winnipeg, MB.  
2015 *The First Engine* (2015) - **Saskatchewan Gothic**, Armenian Center For Contemporary Experimental Art - Yerevan, Armenia. Curated by The Strandline Collective.  
2015 *The First Engine* (2015) - **The International Festival for Animated Objects** Calgary, AB. Curated by Chrystene Ells.  
2014 *Picnic* (2013) - (with Amber Christensen, Colby Richardson, Jason Cawood) - **WNDX Festival of Film and Video Art** - Winnipeg, MB. Curated by WNDX Jury.  
2014 *Yardwork*(2013), **8Fest Film Festival**, Toronto, ON. Curated by Elwood Jimmy.  
2013 *The Floating World* (2012), **Festival Du Nouveau Cinema**, Montreal, QC.  
2013 *The Floating World* (2012) – **Leiden International Short Film Experience (LiSFE)** – Leiden, NL.  
2012 *The Floating World* (2012) – **WNDX Festival of Film and Video Art** - Winnipeg, MB.  
2012 *The Forks* (2012) – **Everything in 3d - Winnipeg Cinemateque**, Winnipeg, MB. Curated by Scott Fitzpatrick.  
2011 *When I was Young* (2011) – **WNDX Festival of Film and Video Art**, Winnipeg, MB.  
2011 *Prairie Schlager* (2010) – **Prairie Scene, Ed Video**, Ottawa, ON. Curated by Saul Nagler.

## INDEPENDENTLY CURATED PERFORMANCES

- 2020 Liquid Light August 28, 2020, **Nuit Blanche**, Regina, SK.  
2019 Campfire September 29, 2020, **Nuit Blanche**, Regina, SK.  
2018 The Floating World Remix (with Ernie Dulanowsky) September 29, 2018, **Nuit Blanche**, Regina, SK.  
2018 Permeable Crystals October 20, 2018 (Expanded Cinema Performance), **Antimatter Film Festival**, Victoria, BC.  
2017 Land(ing) 3 (with Kathryn Ricketts) May 7, 2017, **New Dance Horizons**, Regina, SK.  
2016 Land(ing) (with Kathryn Ricketts), **MAGDance New Dance Horizons at The Mackenzie Art Gallery** Regina, SK. Curated by Robin Poitras.  
2015 The Floating World Remix (with Ernie Dulanowsky), **Urbanity Open Air**, Regina, SK.  
2015 Cinema Tintamarresque , **Nuit Blanche Saskatoon**, Saskatoon, SK. Curated by Nuit Blanche.  
2015 Splitting Crystals (with Heidi Philips), **WNDX Festival of Film and Video Art**, Winnipeg, MB. Curated by WNDX Jury.  
2014 The Floating World Remix (with Ernie Dulanowsky), **Nuit Blanche Saskatoon**, Saskatoon, SK. Curated by Nuit Blanche.  
2013 The Floating World Remix (with Ernie Dulanowsky), **Soundasaurus Audio Art Festival**, Calgary, AB. Curated by Sounds Like Audio Art Festival.  
2013 The Floating World Remix (with Ernie Dulanowsky), **The Mackenzie Art Gallery**, Regina, SK. Curated by Jeff Nye.

## Philippe Mather

Associate Professor of Film Studies, Campion College

[philippe.mather@uregina.ca](mailto:philippe.mather@uregina.ca), (306) 359-1229

### Education and Professional Development

#### Degrees:

1995 – Ph.D., Université de Paris III, UFR Cinéma et audiovisuel, Paris, France.

1989 – MA, The University of Iowa, Dept. of Communication Studies, Iowa City, IA, USA.

1987 – BFA, Concordia University, Mel Hoppenheim School of Cinema, Montréal, QC, Canada.

#### Professional Development:

2019 – Enhancing Academic Indigenization course developed by the U of R's Executive Lead from the Office of Indigenization, Dr. Emily Grafton.

2016 – Psycho-metric test administered by the Intercultural Development Inventory, LLC, designed to improve intercultural communication competence.

### Employment History

2008-present – Associate Professor of Film Studies, Campion College at the University of Regina.

### Teaching History

Film 100 – The Art of Motion Pictures (2011-present)

Film 100 – L'Art du cinéma (2015)

Film 245 – Film Genre Theory (2012)

Film 251 – Traditions in Narrative Film (2014)

Film 256 – Underground Film (2011-present)

Film 348 – Thinking About Film (2011-present)

Film 350 – Singapore Film Directors (2016)

Film 380AN – French Science Fiction Film (2012)

Film 380AP – Indigeneity in Film (2018, 2021)

Film 386AE – Aliens in Film (2017)

Film 480AW – Orientalism in Film (2011, 2014)

Film 480AZ – Small Cinemas (2011)

Film 480BA – Kenneth Anger and Mysticism (2012)

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

Film 480BB – Postcolonialism in Film (2012)  
Film 480BE – Stanley Kubrick’s Early Films (2013)  
Film 481AC – Science Fiction Film (2011)  
Film 481AD – Superheroes in Film (2011)  
Film 490AI – Film Acting and Sacrifice (2014)  
MAP 800 – Theory and Methods I (2021)  
Film 804 – Orientalism in Film (2020)  
Film 810BD – Orientalism and Science Fiction (2016)

### Student Supervision

| Name                         | Position               | Dates of supervision |
|------------------------------|------------------------|----------------------|
| <b>Marjorie L. Roden</b>     | MFA candidate          | 2021                 |
| <b>Mariana Vidal Ribolli</b> | Mitacs Research Intern | Summer 2019          |

### University Service

Over the last 10 years I have served as external examiner for an English Dept. MA thesis, chaired several graduate thesis defenses and participated as a committee member on a dozen graduate theses. I organized a visit in 2018 by Indigenous film scholar Dr. Michelle Raheja from UCLA-Riverside. In 2015, I was co-chair of the Film Studies Association of Canada’s Graduate Colloquium at the University of Regina and co-chaired a conference at the U of R in 2012 on French-language Science Fiction. I have served on dozens of administrative committees both at the University and at Campion College, including four years as the film studies committee coordinator, Awards Officer for Campion’s Scholarship Committee in 2016, and faculty representative on Campion’s Board of Regents in 2014-2016.

### Scholarly Research

#### Monograph:

*Stanley Kubrick at Look magazine: authorship and genre in photojournalism and film*, Bristol, UK: Intellect, 2013.

#### Edited Collection:

*Rediscovering French Science-Fiction in Literature, Film and Comics*, ed. by Philippe Mather and Sylvain Rheault. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2016.

#### Book chapters:

“Kubrick and Photography,” in *The Bloomsbury Companion to Stanley Kubrick*, ed. by Nathan Abrams and I.Q. Hunter. London, UK: Bloomsbury, 2021. pp.87-98.

“A Brief Typology of French Science Fiction Film” in *Rediscovering French Science-Fiction in Literature, Film and Comics*, ed. by Philippe Mather and Sylvain Rheault. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2016. pp.143-160.

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

"A Portrait of the Artist as a Young Man: The Influence of Look Magazine on Stanley Kubrick's Career as a Filmmaker" in *Stanley Kubrick: New Perspectives*, ed. by Tatjana Lujic, Peter Krämer and Richard Daniels. London, UK: Black Dog Publishing, 2015. pp.20-47.

### Peer-reviewed journal articles:

"Intercultural Sensitivity in Orientalist Cinema," for the *East Asian Journal of Popular Culture* (Volume 6, No. 2), October 2020. pp.177-193.

"Shanghaied in Singapore: Dogmas of Orientalism," for the *Canadian Journal of Film Studies*, (Volume 29, No. 2), Fall 2020. pp.97-114.

"Orientalist Stylometry: a Statistical Approach to the Analysis of Orientalist Cinema," in *The International Journal of the Image* (Vol.10, No.3), September 2019. pp.11-17.

### Book reviews:

"Criminalization/Assimilation: Chinese/Americans and Chinatowns in Classical Hollywood Film," by Philippa Gates, in *The Historical Journal of Film, Radio and Television* (Nov. 19, 2019), <https://doi.org/10.1080/01439685.2019.1686219>.

"Celluloid Singapore: Cinema, Performance and the National," by Edna Lim, in *Canadian Journal of Film Studies* (Vol.28, No.1), Spring 2019. pp.127-130.

### Editorial work:

Editorial consultant for the *East Asian Journal of Popular Culture*: 2020-present.

Member of the Editorial Board for the periodical *Cinémas* (Montréal): 2018-present.

### Conference presentations:

June 2021 – "Shanghaied in Singapore: Orientalism and Genre in Film." Film Studies Association of Canada (FSAC) annual conference – online.

Oct. 2019 – "Shanghaied in Singapore: Orientalist television starring Frank Buck and China Smith." Midwest Popular Culture Association/American Culture Association Conference in Cincinnati, OH.

Sept. 2019 – "Orientalist stylometry: a statistical approach to the analysis of Orientalist cinema." Asian Film Archive (Singapore), Singaporeana symposium, via Skype.

June 2019 – "Shanghaied in Singapore: Orientalism and Genre in Film." Lasalle College (Singapore), for the 13th Asian Cinema Studies Society Conference.

Oct. 2018 – "Techno-orientalism in Singapore Cinema: The case of Cyber Wars." UCLA-Riverside, Department of English. Lecture by invitation from Dr. Michelle Raheja.

Oct. 2018 – "Orientalist stylometry: a statistical approach to the analysis of orientalist cinema." UC Berkeley, Third International Conference on Communication & Media Studies.

June 2018 – "Intercultural Sensitivity in Orientalist Cinema." University of Regina, Film Studies Association of Canada (FSAC), at the Congress of the Humanities and Social Sciences.

June 2016 – "Dogmas of Orientalism: Edward Said and Film Studies." University of Calgary, FSAC (Congress).

March 2015 – "Shanghaied In Singapore: Orientalist Representations of a Southeast Asian City-State." Montréal, Society for Cinema and Media Studies (SCMS).

Nov. 2012 – "A Typology of French Science Fiction Film." University of Regina, POW! In the Eye of the Moon.

## Sheila Petty

Professor of Film Studies

[Sheila.Petty@uregina.ca](mailto: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; Film 245/286AG: Genre-French Gangster Films; 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 |
|---------------------------|----------------------|----------------------|
| Ricardo Jimenez           | MFA (co-supervision) | 2020-                |
| Esperanza Sanchez         | MFA (co-supervision) | 2020-                |
| 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 Hussain          | MA (co-supervision)  | 2015-2019            |

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

|                   |  |                  |
|-------------------|--|------------------|
| <b>Shiyu Chen</b> | <b>MA Interdisciplinary Studies<br/>(co-supervision)</b> | <b>2015-2018</b> |
|-------------------|--|------------------|

### University Service

Faculty of Graduate Studies and Research – Chair, PhD Committee (2019-continuing)  
University Council Committee on Research (2019-2021)  
Pathways to Prosperity Board of Directors (National – 2013-2018)  
University SSHRC and CIHR doctoral and masters adjudication committees (2016, 2017)  
University Promotions Committee (2017-2021)  
Deputy Minister’s Policy Panel on Postsecondary Education in Saskatchewan (2013-14)  
University Faculty Appeals 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)  
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

A ascensão do musical africano: disjunção pós-colonial em *Karmen Gei* e *Madame Brouette*,” in *Cinemas africanos contemporâneos: abordagens críticas* / Ana Camila Esteves; Juscielle Oliveira (orgs.). – São Paulo: Sesc, 2021, pp. 62-76. [Translation into Portuguese of “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].

“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.

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

"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

"Afrofuturity Ecosystems," with Marie-Paule Macdonald, U. Waterloo, *International Journal of Francophone Studies*, 23 (3&4) pp. 331-340 Intellect Limited 2020.

"Representational Sovereignty in Moroccan Amazigh Documentary Film" (with Brahim Benbouazza), *Studies in American Indian Literatures* Special Issue: "Sovereign Histories, Gathering Bones, Embodying Land," Vol. 32, Nos. 3-4, Fall-Winter 2020: 129-148.

"FESPACO and its Many Afterlives," *Black Camera: an International Film Journal*, special issue: "African Cinema: Manifesto and Practice for Cultural Decolonization, Part I: FESPACO: Formation, Evolution, Challenges," Volume 12, No. 1, Fall 2020: 276-281.

"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* », *Diogenès*, 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](http://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](http://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.

## Dr. Christine Ramsay

Professor of Film Studies, Media Studies and Creative Technologies

[Christine.Ramsay@uregina.ca](mailto:Christine.Ramsay@uregina.ca), (306) 585 4210

### Education and Professional Development

**Post-Bac in Studio Art** Visual Arts, University of Regina (2018-present; projected completion Dec 2022.

**Visiting Scholar** Canadian Studies Program, University of Edinburgh, 2012.

**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

**Associate Dean Graduate and Research, Faculty of MAP, University of Regina (2020-present)**

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

#### Graduate Courses

|            |  |            |                           |
|------------|--|------------|---------------------------|
| FILM 804   | Mapping the City, Navigating the Urban   | FILM 890AV | Iranian Women Cinema      |
| FILM 810AC | Masculinities in Contemporary Cinemas    | FA 800     | Interdisciplinary Studies |
| FILM 810AF | Traditions in Ethnographic Documentary   | FA 801     | Interdisciplinary Studies |
| FILM 810AG | Actualities and Realities in Documentary | FA 801     | Culture of Cities         |
| FILM 810AM | Documenting the Self in New Media        | FA 804     | Art in Anthropocene       |
| FILM 810AN | Readings in Identity and Hybridity       | FA 804     | Atom Egoyan Study         |
| FILM 810AN | Readings in Bakhtin and Levinas          | FA 890AB   | Place/Space               |
| FILM 810AP | Memory in Film and Cultural Theory       | FA 890AF   | Cultural Landscapes       |
| FILM 810AS | Diasporic Identities in Atom Egoyan      | FA 890     | Urban Cultures            |
| FILM 810AV | Bakhtin in Art and Culture               | FA 809AX   | Art and Trauma            |
| FILM 890AM | Art and Film Installation                | ART 811AE  | Women's Art Practice      |
| FILM 890AR | Masculinities, Cultures, Art             | ART 811AF  | Social Theory and Art     |
| FILM 890AU | Gendering Media                          |            |                           |

MAP FILM Unit Review - APPENDIX I - Faculty CVs

Student Supervision

| Name   | Position  | Dates of supervision              |
|--|---|-----------------------------------|
| <b>CURRENT FILM</b>  |   |                                   |
| <b>Fausto Llampallas Iturriria</b>                             | Co-supervisor, MFA, Med Prod  | 2021-present                      |
| <b>William Sherrick</b>  | Supervisor, Honours BA, Film  | 2021                              |
| <b>DEFENDED</b>  |   |                                   |
| <b>Mazin Saffou</b>  | Supervisor, MA, Media Studies   | 2012-2014                         |
| <b>Saqib Noman</b>   | Co-supervisor, MFA, Med Prod  | 2013-2015                         |
| <b>Trevor Grant</b>  | Co-supervisor, MFA, Med Prod  | 2011-2012                         |
| <b>Dianne Ouellette</b>  | Committee, MFA, Med Prod  | 2020                              |
| <b>Kelsi Murrow</b>  | Committee, MA, Media Studies  | 2020                              |
| <b>Peter Kosanovich</b>  | Committee, MA, Media Studies  | 2020                              |
| <b>Elian Mikkola</b>   | Committee, MFA, Med Prod  | 2018                              |
| <b>Joy Emelogu</b>   | Committee, MA, Media Studies  | 2018                              |
| <b>Chloe Chen</b>  | Committee, MA, Media Studies  | 2018                              |
| <b>Xin Shen</b>  | Committee, MA, Media Studies  | 2017                              |
| <b>David Gane</b>  | Committee, MFA, Med Prod  | 2013                              |
| <b>CURRENT INTERDIS (MAP)</b>                                  |   |                                   |
| <b>Seema Goel</b>  | Co-supervisor, MFA, Interdis  | 2019-present                      |
| <b>Berny Hi</b>  | Committee, MFA, Interdis  | 2018-present                      |
| <b>Yujie Gao</b>   | Committee, PhD, Interdis  | 2018-2020 (transfer to UBCO 2020) |
| <b>DEFENDED</b>  |   |                                   |
| <b>Bridget Keating</b>   | Committee, PhD IDS, Sp. Case  | 2015-2020                         |
| <b>Kylie-Rae Dahlstrom</b>                                     | Committee, MA, Interdis   | 2018-2020                         |
| <b>Sarah Wood-Gagnon</b>                                       | Co-supervisor, MA, Interdis   | 2016-2019                         |
| <b>Garry Wasyliw</b>   | Co-supervisor, MFA, Interdis  | 2015-2017                         |
| <b>Lydia Miliokas</b>  | Co-supervisor, MA, Interdis   | 2014-2017                         |
| <b>Melanie Wilmink</b>   | Co-supervisor, MA, Interdis   | 2012-2013                         |
| <b>Brett Robison</b>   | Co-supervisor, MA, Interdis   | 2011-2013                         |
| <b>Jamie Cooper</b>  | Co-supervisor, MFA, Interdis  | 2009-2012                         |
| <b>Regena Marler</b>   | Co-supervisor, MA, Interdis   | 2008-2010                         |
| <b>Total: 25 committees;<br/>13 supervision/co-supervision</b> | Supervisor/Co-Supervisor/Committee<br>PhD, MA, MFA in Film, Interdis,<br>Vis Arts | 2006-2021                         |

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

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

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**

"Adrift in History: Who Is This One? Art in the Critical Zone." *Ekphrasis*. Special Issue: Intermedial Ecocriticism: The Anthropocene Ecological Crisis across Media and the Arts 24:2 (2020): 167-192. Refereed journal.

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

"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**

"Mkrtich 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), 5<sup>th</sup> 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 Design, 2016. 28 p.

### **Exhibitions**

"Still Songs to Sing." Sculpture and sound piece in Imaginary Exhibition: Green & Gold, curated by Sandee Moore, Art Gallery of Regina (June 1-21, 2020).

"Who Is This One?" Suite of drawings in House on Fire, curated by Amy Snider, 5<sup>th</sup> Parallel Gallery, University of Regina. February 3-14, 2020.

"Studies in Aluminum." Solo exhibition of paintings, curated by Jess Richter, Art Gallery of Regina, (March 26-June 30, 2017).

"Bardo." Paintings in Bird Is The Word, curated by Marsha Kennedy, Mata Gallery, Regina (May 20-July 4, 2015).

"Three for Saint Mungo." Paintings in Hope, curated by Holly Fay, Regina Art Gallery (December 10, 2014-January 23, 2015).

"Red-wing Aura." Paintings in AfterLife, curated by Jack Anderson, Regina Art Gallery (December 15, 2011-January 27, 2012)

# Michael Rollo

Associate Professor

[mike.rollo@uregina.ca](mailto:mike.rollo@uregina.ca), (306) 585-4569/4948

## Education and Professional Development

Master in Fine Arts, Studio Arts (Film Production), Concordia University, 2004

Bachelor of Fine Arts (Distinction), University of Regina, federation with Campion College, 1999

## Employment History

|              |   |
|--------------|---|
| 2021-present | <b>Associate Professor</b> , Department of Film, Faculty of Media, Arts, and Performance, University of Regina, Saskatchewan                  |
| 2018-2021    | <b>Assistant Professor</b> (with Tenure), Department of Film, Faculty of Media, Arts, and Performance, University of Regina, Saskatchewan     |
| 2016-2018    | <b>Lecturer</b> (Tenure Track), Department of Film, Faculty of Media, Arts, and Performance, University of Regina, Saskatchewan               |
| 2012-2016    | <b>Instructor</b> (Limited Term Appointment), Department of Film, Faculty of Media, Arts, and Performance, University of Regina, Saskatchewan |

## Teaching History

### Undergraduate Courses

|  |  |
|--|--|
| Film 101AA The Art of Mobile Photography | Film 200 Introduction to Film Production |
| Film 201 Film Production I               | Film 202 Film Production II              |
| Film 205 Black and White Photography     | Film 300 Film Production III             |
| Film 301 Film Production IV              | Film 305 Cinematography                  |
| Film 306 Post-production                 | Film 307 Audio Production                |
| Film 386AG The Photo Essay               | Film 386AY Advanced Film Direction       |
| Film 400/401 Senior Production I and II  | Film 412 Directing the Experimental Film |
| Film 413 Directing the Documentary       | Film 480BJ Advanced Expanded Cinema      |

### Graduate Courses

|   |                            |
|---|----------------------------|
| Film 820AW Advanced Documentary Development | Film 831 Production Studio |
|---|----------------------------|

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

### Student Supervision

| Name                               | Position                         | Dates of supervision |
|------------------------------------|----------------------------------|----------------------|
| Masoud Bahmani                     | Committee, MFA                   | 2022                 |
| Edgar Fernandez                    | Co-supervisor, MFA               | 2020-present         |
| Marie Carmen Tay Lee               | Co-supervisor, MFA               | 2018-2020            |
| Elian Mikkola                      | Committee, MFA                   | 2018                 |
| Saqib Noman                        | Committee, MFA                   | 2015                 |
|                                    |                                  |                      |
| <b>Undergraduate:</b>              |                                  |                      |
| Living Skies Student Film Festival | Supervisor (8 students per year) | 2017-2019            |

### University Service

#### **University**

Head, Department of Film, 2020-present

Committee on Admissions, Studies and Procedure, Chair, 2017-2019 & 2020-2021

Film Production Committee, Chair, 2015-2019 & 2021

Executive Council, Representing Faculty of Media, Art and Performance, 2018-2020

President's Research Seed Grant Committee, 2018-2019

Gathering Diversities, URegina, Congress 2018, May 30, 2018

Member: Plant, Production, Graduate Committees – Department of Film, 2012-ongoing

#### **Community**

Saskatchewan Filmpool Cooperative, President (2016-2018), Board Member (2012-2018 & 2020-2021)

WNDX: Festival of the Moving Image, Board Member, (2016-2019)

Peer Assessment, Canada Council for the Arts, (2019-2020)

Jury Member, Saskatchewan Independent Film Awards, 2019

Adjudicator, City of Regina Grant Committee, 2017

Assessor, SSHRC Insight Grant, 2016

Jury member, Yorkton Film Festival, 2015

Co-organiser of the Heritage Language Film Festival with the Saskatchewan Organisation of Heritage Language, RPL Theatre, Regina (SK), 2014

Jury member, Saskatchewan Filmpool Cooperative, Filmmaker's Assistance Program, 2013

Jury member, International Puppet Underground Film Festival, 2012

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

Member: Saskatchewan Filmpool Cooperative, Neutral Ground Artist Run Centre, Sakewewak Artists Collective, CJTR Community Radio, PAVED Arts, FSAC

### Scholarly Research

#### Book Chapter

"A Collective Charge: The Double Negative Collective." MacKenzie, Scott, and Janine Marchessault, editors. *Process Cinema: Handmade Film in the Digital Age*. McGill-Queens U.P., 2019

#### Curatorial Work

Independent Visions (2013-2020): experimental films programmed at the Regina Public Library Theatre, 15 screenings

**Accents of Air and Earth**, Films by Anna Hogg, Ella Mikkola, Tânia Dinis, Lana Z Caplan, Kyath Battie, Jaimz and Karen Asmundson, Cinémathèque québécoise, Montréal QC, Canada, 2018

Programming for WNDX: Festival of Moving Image, Winnipeg MB, 2017-2018

#### Solo Screenings

*The Films of Mike Rollo: Under (The Weight Of) Prairie Skies*, presented by Monograph, Contemporary Calgary, AB, Canada, 2019

*The Films of Mike Rollo: Under (The Weight Of) Prairie Skies*, presented by VISIONS and the Cinémathèque québécoise, Montréal QC, Canada, 2018

#### Festival and Gallery Exhibitions

Peer reviewed: curated [programmers & curators of festivals and galleries] (C) / juried [works assessed and programmed by established film artists, critics, programmers and academics] (J) / invitation [specialized programs and events] (I)

2021

**XXIve International Encounters Traverse**, museum Les Abattoirs, Toulouse, France (J), **39th edition of the Festival Tous Courts of Aix-en-Provence**, Experimental Short Film Competition, France (J), **WNDX: Festival of Moving Image**, curated by Hagere Selam "shimby" Zegeye- Gebrehiwot Winnipeg (MB), Canada, **33rd Girona Film Festival**, Spain (J), **Revolutions Per Minute Festival**, Boston (MA), USA, (C), **50th Edition Festival du nouveau cinéma**, Les Nouveaux Alchimistes Competition, Montreal, QC, Canada (J), **Crossroads 2021**, San Francisco Cinematheque, curated by Steve Polta, USA (C), **La Fémis** (Fondation Européenne pour les Métiers de l'Image et du Son), featuring the works of Ken Jacobs, Bea Haut, Vicky Smith and Mike Rollo, Paris, France (I), **Ryoanji**, curated by Gaëlle Rouard, featuring the works of Patrick Bokanowski, Phil Solomon, Peter Tscherkassky, Rose Lowder, Charlotte Pryce, and Mike Rollo, Jarnages, France (C), **Non-Event TV**, curated by Wenhua Shi, online (C), **Walthamstow International Film Festival**, London, England (C), **OBSKURA: Festival de cinéma argentin contemporain**, Rennes, France (C), **Mute: Audio Visual Mutations**, Potenza, Italy (C), **37e Festival International de Musique Actuelle de Victoriaville**, curated by Karl Lemieux, Canada (C), **Peripheries: Experimental Film & Video Festival**, Boston, Massachusetts, USA (J), **Dawson City International Short Film Festival**, Canada, (J), **13rd Strangoscope - Experimental Audio, Video / Film and Performance Festival**, Rio de Janeiro, Brazil, (C), **59th Ann Arbor Film Festival**, USA, (J), **Panorama Video Art and Experimental Cinema Vol #1 and Vol #2**, curated by Muriel Paraboni (Brazil), online via Visual Container (C)

2020

**Prisme #3: Argentinique du futur**, Cinémathèque Nantes, France (C), **Harkat 16mm Film Festival**, Mumbai, India, (J), **AFV 2020: Alternative Film and Video**, Belgrade, Serbia, (J), **Kinoskop: International Festival of analog experimental cinema and audio-visual performance**, program: *In the Realms of Non-Human*, curated by Elja Kovačević, Belgrade, Serbia (C), **Analogica 10**, Bolzano, Italy (J), **1666 Festival internacional de cinema 16mm**, curated by Vinícius Campos, Rio de Janeiro, Brazil, **ULTRAcinema MX**, program: *Film is not Dead*, curated by Francisco Álvarez, Tepic, Mexico (C), **Cámara Lúcida – IV Festival**

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

**Internacional de Cine No ficción, Experimental y Poéticas Expandidas**, program: *Fractales*, Ecuador (C), **Experimental Superstars**, Novi Sad, Serbia (J), **Engauge Experimental Film Festival**, program: Camera Sick, curated by Jon Behrens, Seattle, USA (C), **Fracto Experimental Film Encounter**, program: *Visible Limits*, Berlin, Germany (C), **Antimatter [Media Art]**, Rogue Gallery, Victoria BC, Canada (C), **Underneath the Floorboards**, curated program by Pablo Robertson de Unamuno, London UK (C), **Bideodromo International Experimental Film and Video Festival**, Bilbao, Spain (J), **Coop Microcinema and Gallery**, Nashville (TN), USA (C), **Labocine**, program: *Are you Listening?*, online (C), **Bogotá Experimental Film Festival**, program: *Audiovisual Anomalies*, Colombia (C)

2019

**Cámara Lúcida – IV Festival Internacional de Cine No ficción, Experimental y Poéticas Expandidas**, curated program by Jean-Jaques Martinod, Ecuador (C), **Cine Festival Tornado**, Cinemateca de Curitiba, Brazil (J), **Buenos Aires Film Festival**, Brazil (J), **Rive Festival**, program: *Onda. Nel cosmo dell'occhio*, curated by Giorgiomaria Cornelio and Maurizio Marras (La Camera Ardente), Italy (C), **55th Pesaro Film Festival**, program: *Onda. Nel cosmo dell'occhio*, curated by Giorgiomaria Cornelio and Maurizio Marras (La Camera Ardente), Pesaro, Italy (C), **Cine Experimental en Guanajuato**, Cine Club of the University of Guanajuato, México (C), **Panorama Internacional - Videoarte & Cinema Experimental**, O Sitio Arte Educação Coworking, curated by Muriel Paraboni, Florianópolis, SC, Brazil (C), **Hazel Eye Film Festival**, Tennessee (KY), USA (J), **Revolutions Per Minute**, Boston (MA), USA (J)

2018

**Pinacoteca Ruben Berta Gallery**, *International Panorama: Video Art and Cinema Experimental*, curated by Muriel Paraboni, Porto Alegre, Brazil (C), **Experimental Film Guanajuato**, Mexico (J), **Transient Visions: Festival of the Moving Image**, Johnson City NY, USA (C), **Haverhill Film Festival**, Haverhill (MA), USA (J), **Analogica Selection 7**, Artist Filmmaker Workshop, Melbourne, Australia (C), **Pugnant Film Series: Fuck Narration**, program: *Fuck Me With Silence*, curated by Giorgos Efthimiou, Athens, Greece (C), **Live Soundtrack 40**, Drugstore Beograd, Belgrade, Serbia (I), **Moving Image Catalog**, online curatorial program by Julio Fermepin (C), **Analogica Selection 7**, Artist Television Access, San Francisco (CA), USA (C), **Images Contre Nature: Festival international de vidéo expérimental**, Programme: Perception, Marseille, France (J), **72nd edition Edinburgh International Film Festival**, program: *Black Box Shorts: Canadian Experimental Film – Forty Years Later*, UK, (I), **25th Chicago Underground Film Festival**, USA, (J), **Fracto Film Festival**, ACUD Cinema, Berlin, GERMANY (C), **20th Movieate Underground Film Festival**, Harrisburg (PA), USA, (J), **Yorkton Film Festival**, Canada (J), **Microscope Gallery, Pool Party II**, Brooklyn (NY), USA, (C), **Kyiv International Short Film Festival**, program: *Urban Experiment*, Ukraine, (I), **Milwaukee Underground Film Festival**, program: *Do You Remember*, USA, (J), **42nd Atlanta Film Festival**, experimental program *Those Who Make Tomorrow*, USA (J), **Single Frame Festival**, Shadowbox Studio, Durham (NC), USA (J), **The New Alchemists — Experimental Film Symposium: Works by Terra Long, Mike Rollo, and Rhayne Vermette**, Denison University, Granville (OH), USA (I), **26th Artifact Small Format Film Festival**, Calgary (AB), Canada (J), **40th annual Big Muddy Film Festival**, program: *Late Night Transmission*, Carbondale IL, USA (J), **Various Positions: Works from Double Negative**, Films featured *The Broken Altar* and *Patience*, LA Filmforum, Spielberg Theatre (The Egyptian), Hollywood CA, USA (C), **aDifferent Festival**, aCinema, program: *Rabbit Moon*, Milwaukee WIS, USA (J), **8Fest: Small Gauge Film Festival**, Toronto ON, Canada (J)

2017

**London Experimental Film Festival**, Walthamstow, London, UK (J), **Kaunas International Film Festival**, Lithuania (I), **Analogica — Festival for Analog Technology**, Bolzano, Italy (J), **KLEX 2017: 8th Kuala Lumpur Experimental Film, Video and Music Festival**, Malaysia (J), **The Unforeseen: International Experimental Film Festival**, CzKD, Beograd, Serbia (J), **Antimatter [Media Art]**, Rogue Gallery, Victoria BC, Canada (C), **46 édition Festival du nouveau cinéma**, Cinémaèque québécoise, Montréal QC, Canada (J), **Pile of Bones Underground Film Festival**, Regina, Canada (J), **Coop Microcinema and Gallery**, Curated by Jonathan Rattner, Jon Warren, and Morgan Higby-Flowers, Elephant Gallery, Nashville (TN), USA (C), **3° Edição do Dobra- Festival Internacional de Cinema Experimental**, Cinémaèque of the Museum of Modern Art, Rio de Janeiro, Brazil (J), **Open Aperture: Film and Sound**, Regina SK, Canada (J), **Panorama XP**, Cinémaèque québécoise, Montréal QC, Canada (I), **Meet in the Middle, Station #4: Saskatchewan Gothic**, curated by The Strandline Collective, Dunlop Art Gallery, Regina SK, Canada (C)

2016

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

**Main Film Symposium: Contre-Courant — Préservation: techniques, équipement et processus au cinéma expérimental**, curated by Roger Wilson, Montréal QC, Canada (C), **Artscape Sandbox**, a co-presentation between PleasureDome and imagineNative, curated by Lindsay McIntyre, Toronto ON, Canada (C), **Unexposed Microcinema**, three-part program focusing on Canadian experimental cinema, curated by Brendan and Jeremy Smyth, Durham NC, USA (C), **LightCone: Scratch (Mémoires)**, Paris, France (J), **43rd annual Athens International Film and Video Festival**, The Athena Cinema, USA (J), **Dawson City International Short Film Festival**, Dawson City YT, Canada (J), **Sunspot Cinema: Broken Altar / Dramatis Personae**, curated by Deborah de Boer, UFC School of Visual Arts and Design, Florida, USA (C), **38th annual Big Muddy Film Festival**, Carbondale IL, USA (J)

2015

**Deluge Contemporary Art: Broken Altar / Dramatis Personae**, curated by Deborah de Boer, Victoria BC, Canada (C), **63rd annual Columbus International Film and Video Festival**, Columbus OH, USA (J), **Transient Visions: Festival of the Moving Image**, Johnson City NY, USA (J), **44 édition Festival du nouveau cinéma**, Montréal QC, Canada (J), **WNDX Festival of Moving Image**, Winnipeg Cinematheque, Winnipeg MB, Canada (J), **Haverhill Experimental Film Festival**, Haverhill MA, USA (J), **Meet in the Middle, Station #4: Saskatchewan Gothic**, curated by The Strandline Collective, NPAK (Armenian Centre for Contemporary Experimental Art), Yerevan, Armenia (C), **Images Contre Nature: Festival international de vidéo expérimental**, Marseille, France (J), **Iris Film Collective presents The Work of the Double Negative Collective, The Broken Altar**, Cineworks, Vancouver BC, Canada (I), **Yorkton Film Festival**, Yorkton SK, Canada (J), **22nd annual The Chicago Underground Film Festival**, Chicago IL, USA (J)

2014

**8Fest: Small Gauge Film Festival**, Toronto ON, Canada (J), **Saskatchewan Independent Film Awards**, Regina SK, Canada (J), **Antimatter [Media Art]**, Victoria BC, Canada (J), **16e Festival des cinémas différents et expérimentaux de Paris**, International Competition, France (J), **Future Identities - Bodies . Places . Spaces: International architecture, video art, experimental cinema, photography, installation and performance art festival**, Venice, Italy (J), **Third Space Gallery**, Saint John NB, Canada (I), **DOXA Documentary Film Festival**, Vancouver Cinematheque, Vancouver BC, Canada (I), **Dawson City International Short Film Festival**, Dawson City YT, Canada (J), **It's All True - 19th International Documentary Film Festival**, Short Film Competition, Brazil (J), **(De) Constructions: Memoire(s)**, curated by the Light Cone Collective, featuring works by Mike Rollo, Maki Satake and Hollis Frampton, Le Bal, Paris, France (C), **\$100 Dollar Film Festival**, Calgary AB, Canada (J), **FLEX: Florida Experimental Film Festival**, Curated by Daichi Saito featuring two works: *The Broken Altar* and *Lola*, Florida, USA (C)

2013

**Monoquini: Les Visiteurs du son**, featuring works by Robert Schaller, Mike Rollo, and Guy Sherwin, Bourdeaux, France (C), **Antimatter [Media Art]**, Victoria BC, Canada (C), **42 édition Festival du nouveau cinéma**, Cinémathèque québécoise, Montréal QC, Canada (J), **Vermont International Film Festival**, USA (I), **Arquiteturas Film Festival Lisboa**, Portugal (J), **WNDX Festival of Moving Image**, Winnipeg Cinematheque, Winnipeg, Canada (J), **Projection Super 8: En Plein Air**, La Place de la Paix du Quartier des Spectacles, Montréal, Canada (I), **Curt.doc - Festival internacional de curtmétratges documentals de Vidreres**, In Competition, Spain (J), **Haverhill Experimental Film Festival**, Haverhill MA, USA (J), **Yorkton Film Festival**, Canada (J), **Iowa City International Documentary Film Festival**, Iowa City IA, USA (J), **20th annual Chicago Underground Film Festival**, Chicago IL, USA (J), **Sonic Circuits**, Pyramid Atlantic, curated by Chris Lynn, Washington DC, USA (C), **University of Western Ontario, McIntosh Gallery, The Films of the Double Negative Collective**, curated by Matt Rossoni, London ON, Canada (C), **Synthetic Age**, curated by Jeff Nye, Mackenzie Art Gallery, Regina SK, Canada (C)

2012

**New Canadian Experimental Cinema: Double Negative**, Terrazza del Museo Hermann Nitsch, Napoli, Italy (I), **Roma Tre Film Festival**, Rome, Italy (J), **Atelier Impopulaire: The films of Double Negative, Morgan Fischer and Bruce McClure**, O'Gallery, Milan, Italy (I), **Wundercloset: What Remains**, films by Cam Archer, Cara Morton, Mike Rollo, Arie Stavchansky, Christina Battle, Leighton Pierce and Bruce Baillie, co-curated by Hanna Exel, Molly Stein, and Stephanie Tallering, Oberlin College OH, USA (C), **New Canadian Experimental Cinema: Double Negative**, Cineteca di Bologna, Cinema Lumière, Bologna, Italy (I), **Vithèque**, online video program: *Double Negative Collective*, Montréal QC, Canada, (C)

## Gerald Saul

Professor

[gerald.saul@uregina.ca](mailto:gerald.saul@uregina.ca), (306) 585-4619

### Education and Professional Development

BFA, University of Regina, 1993

MFA, York University, 1996

### Employment History

University of Regina, Department of Film, Associate professor up to 2021

Promotion to full professor, 2021

### Teaching History

|            |            |            |            |
|------------|------------|------------|------------|
| Film 200   | Film 401   | FA 499AH   | Film 820AS |
| Film 201   | Film 412   | FA 499AJ   | Film 820AU |
| Film 202   | Film 486AI | Film 820AC | Film 820BA |
| Film 203   | Film 486AN | Film 820AF | Film 820BB |
| Film 303   | Film 486AR | Film 820AG | Film 820BD |
| Film 310   | Film 486AO | Film 820AN | Film 830   |
| Film 311   | Film 486AS | Film 820AO | Film 831   |
| Film 386AC | Film 486AV | Film 820AR | Film 890AO |

### Student Supervision

| Name                              | Position         | Dates of supervision |
|-----------------------------------|------------------|----------------------|
| <b>Trevor Grant</b>               | Co-supervisor    | 2011-2012            |
| <b>David Gane</b>                 | Committee member | 2013                 |
| <b>Geremy Lague</b>               | Co-supervisor    | 2012-2015            |
| <b>Saqib Noman</b>                | Co-supervisor    | 2014-2015            |
| <b>Robert Hillstead</b>           | Supervisor       | 2011-2015            |
| <b>An An</b>                      | Supervisor       | 2014-2016            |
| <b>Zaheer Shahid</b>              | Committee member | 2016                 |
| <b>Xin Shen</b>                   | Co-supervisor    | 2015-2016            |
| <b>Rania Al Harthi</b>            | Co-supervisor    | 2015-2017            |
| <b>Kallie Garcia</b>              | Committee member | 2016-2017            |
| <b>Xincheng Zhang</b>             | Supervisor       | 2017-2019            |
| <b>Jingyi Zhang</b>               | Co-supervisor    | 2015-2019            |
| <b>Maricarmen Tay-Lee Sanchez</b> | Co-supervisor    | 2018-2021            |
| <b>Sandra Staples-Jetko</b>       | Co-supervisor    | 2018-2021            |
| <b>Narges Rezaian</b>             | Co-supervisor    | 2019-present         |
| <b>Masoud Bahmani</b>             | Co-supervisor    | 2019-present         |
| <b>Berny Hi</b>                   | Supervisor       | 2018-present         |

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

|                      |               |              |
|----------------------|---------------|--------------|
| <b>Ayesha Mohsin</b> | Co-supervisor | 2020-present |
| <b>Jessie Short</b>  | Co-supervisor | 2021-present |

### University Service

University of Regina

Head of Department of Film, 2017-2019, 2020-2021.

Chair of Media Art and Performance Undergraduate Interdisciplinary Programs, 2021-2022

Executive of Council, 2020-2022

Film Department Plant Committee member

Film Department Production committee member, chair 2011-2013

Faculty Committee for Admission, Studies, Procedures, 2011-2017

Faculty Interdisciplinary Committee 2019-present

Faculty Peer Review committee, 2010-2011, and chair 2014-2015

Representative from faculty to Engineering (2011, 2015-2016), to Science (2011), to Graduate Studies (2011), to Business Admin (2013-2014), to Education (2014-2015), to Arts (2016-2017), to Campion College (2011-2013), to URFA (2014-2015)

Partnership Grant Adjudication committee (2015), President's Research Seed Grant Committee (2015), Child Trauma Research Centre (2018), Academic Leadership Group (2018-2019)

Search committees, Film tenure track (2011), Music tenure track (2019, 2020), Dean of Fine Arts (2014)

External/Community:

Saskatchewan Filmpool Co-operative member 2011-present, on Board 2011-2015

Cabinet Collective Inc. director, 2015-2017 (Caligari Project)

Independent Puppet Underground Festival (IPUF) Board member, 2017- 2019

Neutral Ground member 2016-present

Shotgun Super-8 Film Festival organizer, 2012

City of Regina Arts and Culture, alternate jury member, 2014 and 2017

Saskatchewan Filmpool Co-operative, Annual film production fund jury, 2015

Canada Council, Governor General's Award selection jury, 2014

Yorkton Film Festival, student film category, jury head, 2013

Saskatchewan Arts Board, Media Arts individual assistance program, 2012

Canada Council, Media Arts, Film Production, 2011

### Scholarly Research

Publications (reviewed)

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 Sharing Stories through Video: Aboriginal Elders Speak About End of Life, co-author, Hampton, Saul, Bourassa, Goodwill, McKenna, McKay-McNabb, Baydala. Innovations in Knowledge

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

Translation: the SPHERU KT Casebook, Saskatoon, Saskatchewan Population Health and Evaluation Research Unit, Ed. Juanita Bacsu and Fleur Macqueen Smith, pages 19-22.

- 2011 Seven Years of Completing the Circle: End-of-Life Care With Aboriginal Families, co-author, Hampton, Baydala, Bourassa, McKenna, Saul, McKay-McNabb, Goodwill, Clark, Christiansen, CJNR, McGill University School of Nursing, Volume 43, No. 3, pages 119-125.

### Gallery Exhibitions

- 2020 Imaginary Exhibition: Green and Gold—online exhibition of sculptures curated by Sandee Moore
- 2017 Saskatchewan Gothic— group exhibition of film, Dunlop Art Gallery, curated by Strandline, January, Regina.
- 2016 Anecdotal Evidence— solo/retrospective exhibition of film and photography, Art Gallery of Regina, curated by the Strandline Collective, July – August, Regina.
- 2016 *Eyes of Sorrow Moon* solo screening on the Dunlop Art Gallery Mediatheque, October to January, curated by the Cabinet Collective, Regina.
- 2014 CASA Gallery (Lethbridge) Getting Around (Regina 24) curator Darcy Logan (Silent Treatment)
- 2013 Mackenzie Art Gallery (Regina) Synthetic Age, curator Jeff Nye, "Grain" installation, 22 minutes.

### Festival screenings

- 2011 "Memories of Uncle's House" at \$100 Film Festival, Calgary
- 2011 "Precurseurs" and "Affaire classée" at Carburari International Experimental Film Festival
- 2012 "Rerun Amok" at \$100 Film Festival, Calgary
- 2013 "Amazing Flying Marshmallow House" at \$100 Film Festival, Calgary
- 2013 "MNDR" at Night of the Museums, Maia Mare, Romania
- 2013 "Thomas Edison's Stitchpunk Frankenstein" at Winnipeg Underground Film Festival
- 2013 "Grain: Seeds" at Red Dirt International Film Festival, Oklahoma
- 2013 "Grain: Seeds" at Antimatter Film Festival
- 2013 "Regina 25" at Open City Cinema, Winnipeg
- 2013 "Modern" at Process/Failure at Paved with live symphonic performance
- 2014 "Memories of Uncle's House" at 8 Fest, Toronto
- 2014 "untitled Brigitte Gyre poem" at French-English Poetry Festival at Cinema Galande, Paris
- 2014 "Grain: Seeds" at Frozen Film Festival, San Francisco and Underground Short Film Fest, Ireland
- 2015 "Lebendiger Himmel" at \$100 Film Festival, Calgary
- 2015 "Star Bright, Meagre Might" at International Festival of Animated Objects, Calgary
- 2016 "Matchbox Weekend" at 8 Fest, Toronto
- 2017 "Sock-Vile Mystery Theatre, Episode 13" commissioned for 8 Fest, Toronto
- 2017 "Testament of Frankenstitch" at Whoops Film Festival (New York)
- 2017 "Eyes of Sorrow Moon" at Southern Arizona Independent Film Festival and Frostbite International Film Festival (Colorado)
- 2017 "Mr. Saul and Son" at WNDX (Winnipeg)
- 2018 "Canister versus The Red Death" at Artifact Film Festival, Calgary
- 2018 "Overview (a Life is Like Lint story)" at Pile of Bones Underground Film Festival, Regina
- 2020 "Grain: Seeds" at Nuit Blanche pop up performance, Regina

## Brian Stockton

Associate Professor, Department of Film

brian.stockton@uregina.ca (306) 585-4785

### Education and Professional Development

Teaching Innovation Seminar Series 2010/2011 Centre for Teaching & Learning, U of R.

MFA Film and Video Production, York University, 2005

Director Resident, Canadian Film Centre, 1993/94

BFA Film and Video, University of Regina, 1989

### Employment History

Instructor III, University of Regina, Department of Film, achieved tenure 2014

Promotion to Assistant Professor, University of Regina, Department of Film, 2020

Promotion to Associate Professor, University of Regina, Department of Film, 2021

### Teaching History

2021 Film 203 Animation Production  
2021 Film 400-001 Senior Production I  
2021 Film 400-002 Senior Production I  
2020 Film 400 Senior Production I  
2020 Film 830 Production Studio  
2020 Film 306 Post-production  
2020 Film 401-001 Senior Production II  
2020 Film 401-002 Senior Production II  
2019 Film 203 Animation Production  
2019 Film 400 Senior Production I  
2019 Film 306 Post-production  
2019 Film 306 Post-production  
2019 Film 205 Intro to photography  
2019 Film 401 Senior Production II  
2018 Film 400 Senior Production I  
2018 Film 205 Intro to photography

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

2018 Film 221 The Art of Podcasting  
 2018 Film 202-002 Film Production II  
 2018 Film 202-001 Film Production II  
 2018 Film 411 Directing the Narrative Film  
 2017 Film 209-002 Technical Fundamentals  
 2017 Film 209-001 Technical Fundamentals  
 2017 Film 205 Intro to photography  
 2016 Film 280AD The Art of Podcasting  
 2016 Film 301-002 Film Production  
 2016 Film 301-001 Film Production  
 2015 Film 310 Screenwriting  
 2015 Film 300-002 Film Production  
 2015 Film 300-001 Film Production  
 2015 Film 205 Intro to photography  
 2015 Film 301-002 Film Production  
 2015 Film 301-001 Film Production  
 2014 Film 203 Animation Production  
 2014 Film 300-002 Film Production  
 2014 Film 300-001 Film Production  
 2014 Film 280AA Intro to digital filmmaking for non-film majors  
 2014 Film 205 Intro to photography  
 2014 Film 301-002 Film Production  
 2014 Film 301-001 Film Production  
 2013 Film 301-001 Film Production  
 2013 Film 301-001 Film Production  
 2013 Film 205 Intro to photography  
 2013 Film 385 AD Intro to digital filmmaking for non-film majors  
 2013 Film 300-001 Film Production  
 2013 Film 300-002 Film Production  
 2013 Film 100 The Art of Motion Pictures  
 2012 Film 301-001 Film Production  
 2012 Film 301-002 Film Production  
 2012 Film 205/Art 222 Intro to photography  
 2012 Film 203 Animation Production  
 2012 Film 300-001 Film Production  
 2012 Film 300-002 Film Production  
 2012 Film 205 Intro to photography  
 2011 Film 301-001 Film Production  
 2011 Film 301-002 Film Production  
 2011 Film 203 Animation Production  
 2011 Film 300-003 Film Production  
 2011 Film 300-004 Film Production  
 2011 Film 205/Art 222 Intro to photography

### Student Supervision

| Name                      | Position      | Dates of supervision |
|---------------------------|---------------|----------------------|
| <b>Amin Malakootikhah</b> | Co-supervisor | To begin in 2022     |

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

|  |  |  |
|--|--|--|
|  |  |  |
|--|--|--|

### University Service

U of R Executive of Council, 2019-2021  
U of R Film Dept. Grad Committee, 2020-present  
U of R Film Dept. Production Committee Chair, 2020  
Saskatchewan Arts Board jury member, Nov. 2019  
Saskatchewan Filmpool Production Grant Jury, May 2019  
U of R Film Dept. Plant Committee Chair, 2017/18  
Canada Council for the Arts, Media Arts Jury, 2017  
Saskatchewan Arts Board, Media Arts Jury, 2016  
U of R Film Dept. hiring committee 2015  
U of R Film Dept. Production Committee Chair, 2015/16  
U of R MAP Admissions, Studies and Procedures Committee, 2015/16  
U of R MAP Peer Review Committee, 2014-2016  
Canadian Comedy Awards, national jury for best direction in a feature film, 2014  
Calgary International Film Festival, debut feature film jury, 2012  
Saskatchewan Filmpool Production Grant Jury, 2007  
U of R Film Dept. Production Committee Member, ongoing  
U of R Film Dept. Plant Committee Member, ongoing

### Scholarly Research

#### BOOKS

***Biblio Files: a History of the Regina Public Library***, U of R Press, 2017 my essay re: RPL Film Theatre.  
***Day on the Bay***, 2014, published by The Georgian Bay Land Trust, includes my photography

#### GALLERY EXHIBITIONS

***Saskatchewan***, 2002 short film (writer/director) included in *Laying Claim* multimedia exhibition, Estevan Art Gallery, 2017  
***The Last Kodachrome Summer*** (photography lightboxes) in *The Synthetic Age* exhibition, Mackenzie Art Gallery, Regina SK, Dec. 8 2012 to April 14, 2013

#### SOLO SCREENINGS

***The Epic Story of My Life in Ten short films*** Retrospective screening of short films made between 2002 & 2018, Winnipeg Cinematheque Nov. 17, 2018, RPL Film Theatre May 30, 2019  
***My Dinner With Generation X and selected short films*** Retrospective screening & lecture of short films made between 1994 & 2010, Calgary International Film Festival, Sept. 21 and 29, 2012  
***My Dinner With Generation X*** screening and lecture, Echo Park Film Center, Los Angeles, June 8, 2011

#### FILM FESTIVAL SCREENINGS

***I Forgive You***, 2018 short film (writer/director/cinematographer): Edmonton Festival of Fear, Oct. 2019  
***The Sabbatical***, 2015 feature film (co-writer, producer, director): Beijing International Film Festival, Whistler Film Festival, Fargo Film Festival, Palm Beach International Film Festival, Canadian Film Festival Toronto, Sedona Film Festival, Nashville Film Festival, Festival du Film Canadien de Dieppe.  
***Snapshots***, 2013 short film (writer/director/ animator/editor): Vancouver International Film Festival, Raindance Film Festival London UK, Canadian Film Festival Toronto, Winnipeg Underground Film Festival, Dawson City Film Festival

## Dr. Christina Stojanova

Professor

[Christina.Stojanova@uregina.ca](mailto:Christina.Stojanova@uregina.ca), (306) 585-5690

### Education and Professional Development

- 2021 On-line course June-Sept, 2021 on JUNGIAN IN-DEPTH PSYCHOLOGY, at the Centre for Applied Jungian Studies, South Africa (Cycle of 14 lectures, offered by prominent Jungians and Post-Jungians)
- 2014 On-line course February-March 2014 on SHAKESPEARE, GHOSTS, AND DREAMS (Jungian approaches to four Shakespeare plays), with Prof. Susan Rowland, Pacifica University,
- 1999 Interdisciplinary PhD in Humanities, Concordia University, Montreal
- Fields of Study and Research:*  
 Film Studies  
 Political Economy  
 Communications
- 1982 MA/ BA in Film Studies, Institute Supérieur D'Art Dramatique, Sofia

### Employment History

- 2021, July Professor, Dept of Film, University of Regina  
 2012, July Associate Professor, Dept of Film, University of Regina  
 2006-2011 Assistant Professor, Dept of Media Production & Studies, U of R (contract)

### Teaching History 2011-2021

|  |   |  |
|--|---|--|
| <p><b>2011-2012</b><br/>                     Film 100: The Art of Motion Pictures<br/>                     Film 240: Film History<br/>                     Film 251: Traditions in Narrative<br/>                     Film 480AO: Horror and Mysticism<br/>                     Film 890AL: Jungian Approaches</p> <p><b>2012-2013</b><br/>                     Film 100: The Art of Motion Pictures<br/>                     Film 240: Film History<br/>                     Film 480BD: Artistic Freedom<br/>                     Film 480BF: Andrey Tarkovsky<br/>                     Film 810AX: Chinese Cinema<br/>                     Film 241: Contemporary Cinema<br/>                     Film 252: Traditions in Narrative<br/>                     Film 245: Film Noir<br/>                     Film 480BG: Masculinities/ Film Noir<br/>                     Film 810AN: Global Identities</p> | <p>Film 810BE: Jungian Approaches<br/>                     Film 901 (MA thesis)<br/>                     Film 902 (MFA project)<br/>                     Film 100: The Art of Motion Picture<br/>                     Film 253: Narratives Digital Age<br/>                     Film 480AO: Horror and Mysticism<br/>                     o<br/>                     Film 901 (MA thesis)</p> <p><b>2016-2017</b><br/>                     Film 100: The Art of Motion Picture<br/>                     Film 286AC: Cult Cinema<br/>                     Film 490AJ: Documentary Film<br/>                     Film 890AL: Death in Iranian Film<br/>                     TCH 304: Media Empires<br/>                     Film 253: Narratives Digital Age<br/>                     Film 348: Film Theory<br/>                     Film 890AX: Jungian Approaches</p> <p><b>2017-2018 (Fall' 17 sabbatical)</b><br/>                     Film 901 (MA thesis)</p> <p><b>Winter 2018</b><br/>                     Film 253: Narratives Digital Age</p> | <p>CTCH 304: Media Empires<br/>                     Film 253: Narratives Digital Age<br/>                     Film 804: Indigenous Motifs/ Horror and Mysticism<br/>                     Film 901 (MA thesis)</p> <p><b>2019-2020</b><br/>                     Film 100: The Art of Motion Picture<br/>                     Film 901 (MA thesis)<br/>                     Film 253: Narratives Digital Age<br/>                     CTCH 402: Media Propaganda<br/>                     Film 810BF: Jungian Approaches</p> <p><b>2020-2021 (Win' 21 sabbatical)</b><br/>                     Film 380AR: Film Noir<br/>                     Film 480BN: Traditions in Animation<br/>                     Film 890BA: Psychosomatic Cinema<br/>                     Film 890BB: Narratives/ Narrativity<br/>                     Film 890BC: Theory of Animation<br/>                     Film 901 (MA thesis)<br/>                     901 (MA thesis)</p> |
|--|---|--|

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

|   |   |  |
|---|---|--|
| <p><b>2013-2014 – full year sabbatical</b><br/>                 Film 901 (MA thesis)</p> <p><b>2014-2015</b><br/>                 Film 480AS: Jean-Luc Godard<br/>                 Film 902 (MFA project)<br/>                 Film 253: Narratives Digital Age<br/>                 CTCH 304: Media Empires<br/>                 CTCH 402: Media Propaganda<br/>                 Film 810BC: Media Propaganda, Censorship and Surveillance</p> <p><b>2015-2016</b><br/>                 Film 480BI: Jung and Shakespeare</p> | <p>CTCH 402: Media Propaganda<br/>                 Film 810BC: Censorship/ Surveillance<br/>                 Film 890AY: Jungian Approaches<br/>                 Film 901 (MA thesis)</p> <p><b>2018-2019</b><br/>                 Film 100: The Art of Motion Picture<br/>                 Film 245: Film Noir<br/>                 Film 901 (MA thesis)</p> | <p><b>Spring/Summer</b> – Film 901 (MA thesis); Film 902 (MFA project)</p> <p><b>2021-2022</b><br/>                 Film 100: The Art of Motion Picture<br/>                 Film 345: New Quebec Cinema<br/>                 Film 480BO: Indigenous Motifs in Screen Horror and Mysticism<br/>                 Film 902 (MFA project)</p> |
|---|---|--|

### Student Supervision 2011-2021

| Name of Honours, Graduate, Capstone Project or Research Practicum Student | Department/Subject Area | Degree Program of Student | No. of years student has been in the program | Completed Program? (Yes/No) | Indicate whether individual supervision, Co-Supervision, thesis committee, other |
|---|-------------------------|---------------------------|--|-----------------------------|--|
| <b>2020-2021</b>  |                         |                           |  |                             |  |
| Filho, Wagner Cavalcanti de Albuquerque Silva                             | FILM                    | MA in Media Studies       | since 201930                                 | No                          | Individual supervision   |
| Murrow, Kelsi Elizabeth   | FILM                    | MA in Media Studies       | 201730 to 2012010                            | Yes                         | Individual supervision   |
| Sywanyk, Byron Gordon   | FILM                    | MA in Media Studies       | since 201730                                 | No                          | Individual supervision   |
| Bahmani, Masoud   | FILM                    | MFA in Media Production   | since 201930                                 | No                          | Co-Supervision   |
| Rezaian, Narges   | FILM                    | MFA in Media Production   | since 201930                                 | No                          | Co-Supervision   |
| Chhabi, Sabrina   | FILM                    | MA in Media Studies       | since 201730                                 | No                          | Thesis Committee   |
| Shakur, Negar   | FILM                    | MA in Media Studies       | since 201530                                 | No                          | Thesis Committee   |
| <b>2015-2019</b>  |                         |                           |  |                             |  |
| Robert Hillstead  | FILM                    | MFA in Media Production   | 201530 graduated                             | Yes                         | Thesis committee   |
| An An   | FILM                    | MFA in Media Production   | 201630 graduated                             | Yes                         | Thesis committee   |
| Yanqiong Huang (Eunice)   | FILM                    | MA in Media Studies       | 201230 to 201720                             | Yes                         | Individual supervision   |
| Xin Shen  | FILM                    | MFA in Media Production   | 201630 graduated                             | Yes                         | Thesis committee   |
| Jingyi Zhang  | FILM                    | MFA in Media Production   | 201330 to 201910                             | Yes                         | Co-Supervision   |
| Shahrukh Hussnain   | FILM                    | MA in Media Studies       | 201430 to 201930                             | Yes                         | Co-Supervision   |

### External Graduate Student Examiner 2011-2021

|      |  |
|------|--|
| 2021 | External Examiner for Ioana Stamatescu, thesis "The New Romanian Cinema", for Master of Arts in Film. Mel Hoppenheim School of Cinema, Concordia University  |
| 2018 | External Examiner for Kateryna Skoropad's thesis "Japanese Photographic Documentation of Jewish Refugees In Kobe: In 1941 in the Context of 1930s Social Documentary Photography", for Master of Arts in History, U of R |

## MAP FILM Unit Review - APPENDIX I - Faculty CVs

- 2015 External Examiner for Bailey Antonishyn's Master thesis "Purchasing Fear: Analyzing Cold War Ideologies in Alfred Hitchcock's *The Birds*", for Master of Arts in History, U of R
- 2014 External Examiner for Megan Negrych's Master thesis "In The Shadow of Anxiety: The Detective Fiction of Akimitsu Takagi and Seichō Matsumoto and the Japanese Post-war Experience", for Master of Arts in History, U of R

### University Service 2011-2021

#### Administrative Committee Member (University of Regina)

|               |                                     |             |   |
|---------------|-------------------------------------|-------------|---|
| 2021-2023     | Peer Review Committee               | 2014-2016   | Fine Arts Rep to Arts Faculty Council                     |
| 2019 (winter) | IDS Committee                       | 2011-2013   | Fine Arts Research Committee                              |
| Since 2015    | FGSR Scholarship Committee          | 2011-2013   | FGSR University Council                                   |
| Since 2013    | MAP Undergrad Scholarship Com-tee   | 2011-2013   | Fine Arts Rep to Business/ Admin                          |
| 2015-2020     | Graduate Co-ordinator, Dept of Film | 2009-2013   | Fine Arts Scholarship Com-tee                             |
| 2015-2020     | MAP Graduate Committee              | 2010 - 2011 | Fine Arts Graduate Committee,                             |
| 2016 (winter) | MAP Peer Review Com-tee             | 2010 - 2011 | Studies Coordinator, Dept of Media Production and Studies |
| 2015-2018     | FGSR Council Committee              |             |   |

### Scholarly Research 2011-2021

#### Books

- 2019 *The New Romanian Cinema*, Editor, Traditions in World Cinema Series, Edinburgh U Press, UK, 323 pages.
- 2014 *The Legacies of Jean-Luc Godard*, Anthology, co-edited with Douglas Morrey, U of Warwick, UK, and Nicole Cote, U of Sherbrooke, WLU Press, Canada, 244 pages.
- 2011 *Wittgenstein at the Movies : Cinematic Investigations*, Anthology, co-edited with Bela Szabados, U of Regina), Lexington Books, USA, 172 pages.

#### Edited Collections

- 2019 *Expressionism and its Legacy*, Special Issue co-edited with Ian Germani, in *Acta Universitatis Sapientiae, Series Film & Media Studies*, Volume 16, 2019 (print)

#### Chapters in Anthologies

- 2020 Trickster Narratives and Carnavalesque Intermediality in Contemporary Romanian Cinema, in *Caught- In-Between: Intermediality in Contemporary Eastern European and Russian Cinema*, Agnes Petho, Ed., Edinburgh UP, pp. 109-126.
- 2019 Subjectivity and the Female Double, in *Post-Totalitarian Cinema in Eastern European Countries: Models and Identities*, N. Marinchevska, Ed, Institute of Art studies, Bulgarian Academy of Science. Pp. 113-127
- 2019 Authenticity in New Romanian Cinema: "Ethics and Aesthetics Are One", in *The New Romanian Cinema*, C. Stojanova, Ed, Edinburgh U Press, pp. 123-137
- 2019 Historical Overview, in *The New Romanian Cinema*, C. Stojanova, Ed, Edinburgh U Press, pp. 243-282
- 2014 Private Regina: The Poetics and Politics of Memory in *Mind the Gap*, C. Ramsay, R. Rogers, Eds., niversity of Regina Press, pp. 245-265
- 2014 Jean-Luc Godard and Ludwig Wittgenstein in New Contexts in *The Legacies of Jean-Luc Godard*, D. Morrey, C. Stojanova, N. Cote, Eds., WLUP, pp. 127-141
- 2013 The Damnation of Labor in the Films of Béla Tarr, in *Work in Cinema: Labor and the Human Condition*, edited by Ewa Mazierska, Palgrave-MacMillan, UK, pp. 169-187
- 2013 The Surreality of Saskatchewan Puppets: Notes on the IUPFF Exhibition and Films, *DAG Volumes: No. 2*, 2013, pp. 10-14
- 2012 A Gaze From Hell: Eastern European Horror Cinema Reconsidered in *European Nightmares*, P. Allmer, D. Huxley and E. Brick, Eds., Wallflower, UK /Columbia U Press, USA, pp. 225-238

## Mark Wihak

Associate Professor

[mark.wihak@uregina.ca](mailto:mark.wihak@uregina.ca), 306-337-2233

### Education and Professional Development

M.F.A. Studio Arts, Concordia University, Montreal 1996.

Directing Resident, Canadian Film Centre, Toronto 1995.

B.F.A. with Distinction in Film and Video, University of Regina 1990.

### Employment History

Since 2011/12: Associate Professor - Department of Film

### Teaching History

Since 2011/12: Film 200, Film 201, Film 202, Film 300, Film 386AC/486AS, Film 400, Film 401, Film 403, Film 486AI, Film 820AJ, Film 820AW, Film 830, Film 831, Film 890AN, Film 890AT, Film 890BD, Film 896, Film 902

### Student Supervision

| Name              | Position                  | Dates of supervision |
|-------------------|---------------------------|----------------------|
| Xin Shen          | MFA - Co-Supervisor       | 2013-2016            |
| Elian Mikkola     | MFA - Co-Supervisor       | 2016-2019            |
| Shloka Doshi      | MFA - Co-Supervisor       | 2019-ongoing         |
| Marjorie Roden    | MFA - Co-Supervisor       | 2019-ongoing         |
| Fausto Llampallas | MFA - Co-Supervisor       | 2021-ongoing         |
| Gary Wasyliv      | MFA - Examining Committee | 2017                 |
| Rob Hillstead     | MFA - Examining Committee | 2015                 |

As Department Head, I supervised approximately a dozen undergraduate students doing Professional Placements with companies and organisations: FA 499AK, FA 499AO, FA 499AV, FA 490AQ, FA 499AZ, FA 499BB, FA 499BL, FA 499BQ, FA 499BV.

### University Service

**University:**

Head, Department of Film: 2011-2016, 2019/20

Chair, Hiring Committee for *Canada Research Chair Tier 2* - Faculty of MAP, April - July 2020

Chair, Performance Review Committee, Faculty of MAP - 2018/19

Member: Dean's Executive, between 2011-2016, 2019/20

Chair, Plant Committee, Department of Film, 2006 to Fall, 2013

Chair, Graduate Committee, Department of Film, 2011-2015

Member: Plant, Production, Graduate Committees - Dept. of Film, ongoing

**Community:**

Saskatchewan Filmpool Cooperative - President since August 2021. Board Member since 2020

Member of Saskatchewan Independent Film Awards organising committee, 2015 to ongoing, Chair since September 2020.

Advisory committee Saskatchewan Arts Alliance, 2020 onwards.

Board Member, Friends of the Dunlop Art Gallery, 2004-2012 (Co-Chair from 2006).

Creative Saskatchewan, Pre-Development Jury 2020

SSHRC Insight Grant review jury, 2017

Jury Member, City of Regina Cultural Activity Grants, 2016

Jury Member, Saskatchewan Independent Film Awards, 2014

Jury Member, Skills Saskatchewan High School Video Contest, 2012

Jury Member, Saskatchewan Filmpool Cooperative Grant Program, 2012

Co-founder and co-curator of the community lecture series *Chicken & Wine*, 2011, 2014-16

Scholarly Research

2021 Exhibition: Text walk image contributor to Baco Ohama's *Regina Walks*, Dunlop Art Gallery

2020 Film Screening: **A World Away** - Saskatchewan Archives Week, RPL Film Theatre

Article: *No one wants to live in dank*, Splice Magazine, Spring 2020

2020 Talk: MAP Presentation Series *Compression, Collaboration, & Codecs*

Panel: *I Heart Regina* panelist. Presented by the Saskatchewan Filmpool

MAP FILM Unit Review - APPENDIX I - Faculty CVs

- 2019 Panel: *Hot Topics* panelist *The Fyre Festival Failure*. RPL Film Theatre  
Talk: *Compression* as part of Humanities Research Institute Fellowship program
- 2018 Film Screening: **Vous êtes ici** - Ethnograf Film Festival, Paris, France
- 2017 TV Broadcast: **U R Here** - Premiere, October 3rd, City Saskatchewan
- 2017 Film Screening: **Vous êtes ici** - Jahorina Film Festival, Bosnia & Herzegovina  
Film Screening: **River** - RPL Film Theatre as part of National Canadian Film Day  
Article: *Our Man in Winnipeg: Saskatchewan and the NFB*, Splice Magazine, Spring 2017  
Article: Two essays for *Biblio Files*, edited by Susan Birley, Anne Campbell, Jeannie Mah, published by U of R Press: *Working At AV Services, RPL Central + River*, 2017
- 2016 Film Screening: **Vous êtes ici** - RPL Film Theatre; Roxy Theatre, Saskatoon  
Article: *Adapting on the Fly*, an article for Prairie Dog Magazine on the film *Basic Human Needs*, April, 2016  
Award: Saskatchewan Independent Film Awards - Best feature film award for *Vous êtes ici*
- 2013 Film Screening: **Cinephile** - Montreal World Film Festival; Reel Rave Film Festival, Waskasieu, Saskatchewan; Red Rover 4 – Simultaneous screenings at Paved Arts (Saskatoon), FAVA (Edmonton), EMMedia (Calgary)  
Award: Best Small Scale Production Award for *Cinephile*, Reel Rave Film Festival – Waskasieu, SK
- 2012 Film Screening: **I Heart Regina** Metro Cinema, Edmonton
- 2011 Film Screening: **I Heart Regina** - Fargo Film Festival (U.S.A.); Prairie Scene – National Arts Centre, Ottawa  
TV Broadcast: **River** - SuperChannel; SCN  
TV Broadcast: **Unless We Take A Chance** - SCN  
TV Broadcast: **A World Away: Stories from the Regina Five** - SCN  
Film Screening: **A World Away: Stories from the Regina Five** - Thames Art Gallery, Chatham, ON