

Cole Armitage is a Film and Moving Image Studies MA student at Concordia University. His primary interests include animation/anime, video games, Japan, and media theory, and his current thesis project offers theoretical examinations of particular works, including webtoons (*The Bongcheon-Dong Ghost*, 2011) and games (*Undertale* 2015 & *Doki Doki Literature Club* 2017), which produce animacy through the projection of agencies typically associated with human viewers and players. Before his MA, he obtained his BA in Media Studies from Trent University in Peterborough, Ontario. Cole has spent time in Japan through an exchange program at Kansai Gaidai University (2016-2017) and a research fellowship at Yokohama National University (2019), where he has also presented his work. He has been previously published in *Synoptique* and the blog, *Animation Studies 2.0*. Cole is also a member of Technoculture, Art and Games (TAG) and the recently established Platform Lab at Concordia.

Julie Brousseau holds a BFA in Specialization in Film Studies ('16) and an MA in Film Studies ('18) from Concordia University, Montreal, Canada. During her studies, her research work spanned through a large variety of areas including fan production practices, contemporary Japanese genre films, and Indigenous cinema. After graduating from her MA, during which she discovered a passion for teaching, she obtained a CELTA qualification and moved to Japan in 2019, where she currently teaches English as a Second Language in high school. As hobbies, she especially enjoys creating psychological horror short films, devouring every manga she can put her hands on, and learning the particular etymology of words for entertainment purposes.

Kyler Chittick is a Ph.D. student in the interdisciplinary graduate program in Cultural Studies at Queen's University (Kingston, ON, Canada), where he is the 2019-20 Douglas Sheppard Wilson Fellow in Film. He holds graduate degrees in Cinema Studies and Politics from the University of Toronto and York University, respectively. His book reviews are published or forthcoming in *Queer Studies in Media and Popular Culture*, *Foucault Studies*, *Film-Philosophy*, and *ESC: English Studies in Canada*. He has published works of fiction and creative non-fiction in the Edmonton-based literary magazines *Glass Buffalo* and *The Wanderer*.

Kevin Cooley is a PhD Candidate in the English Department at the University of Florida, where he works with animation, visual culture, and queer media. He is the managing editor of *ImageText: Interdisciplinary Comics Studies* and the 2020 recipient of the Lucy Shelton Caswell Award from the Billy Ireland Cartoon Library at Ohio State University. His work is featured in *Modernism/modernity*, *The Journal of Postmodern Culture*, *Animation*, and elsewhere.

Antoine Demeule is a Film Studies Master student at Concordia University. His areas of interests revolve around gender representation and spectator identification in horror films and video games, memes circulation within digital culture, and Quebec cinema. Antoine's main research project seeks out to study, under a feminist perspective, the fluidity of spectator identification within the postmodern slasher film. Antoine is currently Co-President of the Concordia Graduate Film Studies Student Association and has published in the scholarly journal *Pop-en-stock*. He is also studying college education at l'Université de Sherbrooke.

Alyssa Dewees is a PhD candidate at the University of Florida, specializing in Southern literature and feminist theory. Her research also examines rural models of femininity, family dynamics, religion and spirituality, and popular culture. Alyssa graduated with a Master's Degree in English Literature from Southern Illinois University in 2015 and taught for two years at SIU before joining the graduate student teaching staff at the University of Florida where she teaches American literature, English literature, world literature, technical and business writing, and beginner's composition.

Edmond "Edo" Ernest dit Alban is a lecturer in East Asian Studies at McGill University where they teaches

classes on animation, media subcultures and gender. Edo holds a PhD in Moving Images and Film Studies from Concordia University and a Doctorat in Communication Studies from Paris Saint-Denis University. Their dissertation, and book project, examines the overlooked participation of female otaku fandoms in the emergence of Japanese Media Mix strategies through the urban history of recycled media networks in otaku sanctuaries. Edo's publications include a chapter co-written with Marc Steinberg for Paul Booth's *A Companion to Fandom and Fan Studies* (2018) as well as upcoming articles on the history of women's anime cultures, gay manga history and queer animation.

Alani Gaunt holds an MA in Fashion Studies from Parsons School of Design. Her research focuses on the intersections of gender, queer studies, cultural studies, and fashion. She wrote her graduate thesis on the relationship between suiting for women, dandyism, and the mainstreaming of queer style identities through fashion media.

Chloé Glangeaud est étudiante à l'Université de Montréal à la maîtrise en cinéma depuis septembre 2017. Avant de venir étudier à Montréal, elle a été diplômée d'un Master en création contemporaine et industries culturelles à l'université de Limoges en France. Elle a réalisé un mémoire sur le phénomène des personnages de méchants en analysant plus particulièrement le personnage de Regina/la méchante reine dans la série *Once Upon A Time* (ABC 2011-2018). Pour sa maîtrise en cinéma à Montréal, son sujet de recherche porte sur l'analyse d'une série télévisée comme une série-monde et une série phénomène par l'analyse diégétique et de la réception de la série télévisée *Xena la guerrière* (Syndication 1995-2001). Une partie de son analyse s'est intéressée à une lecture queer de la série. Elle a également pu accompagner son parcours à la maîtrise en effectuant plusieurs petits travaux de recherche au sein du LaboTélé dirigé par Marta Boni.

Mark Hollis has a BFA in Film Studies from Concordia University. Though currently on hiatus from academia, his interest in research persists in the form of a habitual yet objectless reflex that he hopes he can soon find the courage and discipline to redirect into a novel he started a few years ago. Main areas of interest include Lacanian psychoanalysis, the way memory and trauma has been theorized across the 20th century, and if there exists a more perfect album than Kate Bush's 1985 album *Hounds of Love*. When vacated of personal work responsibilities, Mark enjoys watching tennis and creating Chet Atkins inspired tunes on his guitar. Yeehaw!

Pablo La Parra-Pérez is professor and head of the Research Department at Elías Querejeta Zine Eskola (University of the Basque Country, affiliated center; EQZE) and principal investigator of the research project "Zinemaldia 70: All Possible Histories" launched by the San Sebastian International Film Festival and EQZE. He defended his PhD dissertation with honors at New York University in 2018. His work has been published in journals such as *Journal of Spanish Cultural Studies*, *Sociologias* and *Alphaville*, and in volumes such as *1968 and Global Cinema* (Wayne State University Press, 2018) and *Global Perspectives on Amateur Film History and Cultures* (Indiana University Press, forthcoming 2020).

Jonathan Larcher is an anthropologist and a filmmaker. He completed a Master of Anthropology at the EHESS in Paris and a Master of Film Studies at the University Paris Sorbonne Nouvelle. He received his PhD in Anthropology at the EHESS. After conducting a long ethnographic survey into a "Gypsy Hood" in Romania, his research and creative work explore the epistemological and methodological issues raised in anthropology by audiovisual practices, low-tech, and archives. He is currently a postdoctoral fellow at the New Europe College in Bucharest, for a project titled, "A social history of Vernacular Videos during Romania Post-Socialist transition (1990-2010)."

Christopher Michael is a visual artist and writer whose work revolves around the intersection of folkloric

practices and utopian ideas of space, primarily through a queer lens. His written work has recently appeared in the *Northwestern Arts Review* and *Journal.fyi*, while his visual work has been shown at various film screenings and guerrilla exhibitions in Ireland. He holds a BA in English and Film from University College Dublin.

Aurélie Petit is a PhD student in the Film Studies program at Concordia University. Her research interests include the reception of Japanese animation in the West, from diffusion of pornographic animated content (*hentai*) to the use of anime imagery in far-right online discourses.

Pearl Moeko is a former journalist, free-writer, and critic for *Kono BL ga sugoi*. Moeko is an active ally for LGBT fanzines and grassroots publishers in Tokyo.

Tanvi Rajvanshi is currently pursuing her MA in Film Studies at Concordia University in Montreal. She moved to Montreal from Singapore, where she did her undergraduate studies in English Literature. Her research interests include Southeast Asian screen cultures, with a particular focus on the experimental.

Evelyn Ramiel is a PhD candidate at York University studying the environmental history of Japan. Informed by a restless and curious approach to research, they write stories about how organic, inorganic, and technological lives intertwine. They're now beginning a dissertation on the invention and sunset afterlife of the Betamax tape format. They are fascinated by the dissertation process and hopes to find a softer and healthier working process. During downtime, Evelyn prefers to stay indoors to write fiction, make experimental zines, watch baseball, and compose wild outfits to break up the monotony of academic fashion. On a sunny day, you can find them outside talking to neighbourhood cats and enthusing about tree moss. They're shy, but don't mind if you look them up on twitter under @eco_ramiel.

Jacqueline Ristola lives and works as a guest in Tio'tia:ke. She is a PhD candidate in Film and Moving Image Studies at Concordia University, Montréal, and a FRQSC scholar. She received her master's degree in Cinema and Media studies from York University in 2017, where she also received a Graduate Diploma in Asian Studies from the York Centre for Asian Research. Her research areas include animation/anime studies, media industry studies, and queer theory. Her dissertation examines the transition from broadcast to streaming platforms through the case study of animation television channel Cartoon Network. Her work is published in *Animation Studies Online Journal*, where she was awarded the inaugural Maureen Furniss Student Essay Award, and also has a chapter in *Representation in Steven Universe* (Palgrave 2020). She is a member of the Global Emergent Media Lab and the Platform Lab at Concordia University.

Sasha Sanders is a doctoral candidate in the Department of Communication at the University of South Florida. Her embodied, reflexive approach to exploring media and culture engages Black feminist thought, critical cultural studies, and performance studies in Communication. Performance inquiry often plays a critical role in her research. Her approach to performance inquiry not only engages the stage but various generative aesthetic forms, such as collage, comics, stop-motion animation, and performative writing. Her current research is invested in generating new ways of understanding identity, space, and power.

Marie-Josée Saint-Pierre travaille professionnellement dans l'industrie du cinéma québécois depuis plus d'une quinzaine d'années à titre de productrice, réalisatrice, scénariste, artiste digitale et cinéaste d'animation. En 2004, elle fonde la société de production indépendante MJSTP Films qui est destinée à la production de ses propres films. Elle se spécialise dans le documentaire d'animation. Deux thématiques se dégagent de son travail : la maternité, qu'elle a abordée dans *Post-Partum* (2004), *Passages* (2008), *Femelles* (2012) et *Ta mère est une voleuse!* (2018) et la création artistique avec *Les Négatifs de McLaren* (2006), *Le Projet Sap-*

poro (2010), *Jutra* (2014), *Flocons* (2014), *Oscar* (2016) et *La Théorie Lauzon* (en cours de production). Ses films ont été présentés dans plusieurs festivals prestigieux partout à travers le monde, incluant une sélection au Festival international du Film de Cannes dans la section de la Quinzaine des Réalisateurs pour son film coproduit avec l'ONF intitulé *Jutra* (2014). Ses films ont récolté plus de cinquante prix à travers le monde dont deux Prix Jutra, un Prix Gémeaux et un Prix Écrans Canadiens.

Elle a déposé en décembre dernier sa thèse de Doctorat en études et pratiques des arts à l'Université du Québec à Montréal avec une concentration en études féministes sous la supervision de Thérèse St-Gelais (département de l'histoire de l'art) et de Louis Jacob (département de sociologie). Financée par la prestigieuse bourse d'études supérieures du Canada Vanier, sa thèse de recherche porte sur l'émergence d'un cinéma d'animation féministe à l'Office national du film du Canada dans les années 1970. Son projet de recherche sera publié aux presses de l'Université de Montréal en 2020 sous le titre de : *50 ans de films d'animation réalisés par des femmes à l'Office national du film du Canada (1939-1989)*. Elle détient une maîtrise en production cinématographique et un baccalauréat en cinéma d'animation de l'Université Concordia. Elle est membre de l'Académie canadienne du Cinéma et de la Télévision (ACCT), du Society for Animation Studies (SAS) et du Réseau québécois en études féministes (RéQEF). Elle est également co-chercheuse à la Chaire de recherche sur la francophonie canadienne en santé (unité de recherche sur l'histoire du nursing) sous la supervision de Marie-Claude Thifault de l'Université d'Ottawa. Sur ce projet, intitulé *Des institutions et des femmes : Évolution du nursing psychiatrique au Québec 1912-1974* (financé par le IRSC), elle occupe le rôle de réalisatrice pour des capsules d'animation qui seront intégrées à un webdocumentaire (2021).

Patrick Brian Smith is a PhD Candidate in the Mel Hoppenheim School of Cinema. His research interests include documentary, spatial and political theory, media forensics and human rights discourse. His PhD thesis, "Capital, Carcerality, Borders: Documentary Spatiality," examines how non-fiction media's engagements with space and geography serve to expose various forms of political and economic violence.

Xavier Éloïse Gorgol Steimetz is a Brussels based artist working in-between states: student, teacher, animator, performer, activist, volunteer. While currently working as a part-time administrative at her/their/his alma mater, erg (école de recherche graphique), they/he/she is teaching traditional 2D animation with a feminist and queer point of view. He/they/she is co-organising the project [Teaching To Transgress Toolbox](#) that she/they/he was co-creating in 2017 in the same school. Interested in the art pedagogies and their relations with feminist, queer and intersectional theories, she/he/they is working on different projects that involved collectives and pedagogical situations: ARG (animation research group), Vibes&Leaks (how gender appears with the voice) and an ongoing collaboration with the artist [Rares-Augustin Craiut](#) on food performances. From 2011 he/she/they is participating in the activities of the organisation [Genres Pluriel. le.s](#), an NGO active for the rights of transgender and intersexual people.

Giulia Taurino is a Visiting Research Fellow at Brown University and an affiliate at metaLAB (Harvard University). She is currently completing a doctorate degree in Media Studies at the University of Bologna and at the University of Montreal (joint-program), with a project on the affordances and uses of the anthology form in internet-distributed television, considering the broader context of digital economy and culture. Her main research interests focus on narrative and cultural forms, media industries, digital distribution. Her publications combine media ecology with cultural analytics and computational methods in Digital Humanities. She is part of the research group Labo Télé (University of Montreal), where she works on a project for implementing data visualization in media studies.

Alexandre G. Vermeil is a MA student in Film Studies at Concordia University, Montreal. He received a BFA in the Specialization in Film Studies at the same institution. His research interest includes animation/anime studies, comic book/manga studies, and queer theory. He is currently working on an MA thesis

which consists of a character study of the magical boy figure in various Japanese media, through the lens of queer theory. He is currently Co-President of Concordia's Film Studies Graduate Association, member of Marc Steinberg's project The Platform Lab, the Animating Television research group, and is Sponsorship Coordinator for Synoptique, where he leads a grantwriting team.

Patrick Woodstock is currently completing his MA in Film Studies at Concordia University in Montréal. His research is primarily concerned with the application of queer and feminist perspectives towards contemporary and historical popular visual cultures, with a focus on classical Hollywood, camp, horror media and the histories of decadent aesthetics.

Jacob Zhicheng Zhang is a writer, researcher, and curator in Berlin, Germany. He holds a MA in Modern and Contemporary Art History from the School of the Art Institute of Chicago, where he studied as a New Artists Society Scholar. His research interests lie at the intersection of mediated transnational history in contemporary art and practices of migration. His writings can be found in issues of *THE SEEN*, *Strange Fire*, and *Berlin Art Link*, in addition to exhibition catalogues.