

# **NOTES ON CONTRIBUTORS**

**Elena Altheman** is a Film Studies MA student at Universidade de São Paulo (USP), Brazil. Her research is focused on Animation Studies, and she works as a professional scriptwriter. She is a researcher at Zootropo, a CNPq-funded Animation Studies group at USP. In 2018, she was awarded the Emerging Leaders in the Americas Program (ELAP) Scholarship, to attend Concordia University. As a scriptwriter, she has specialized in writing for animation, and she works in Latin America's first Cartoon Network's original show, *Irmão do Jorel* (Jorel's Brother).

**Ilia Antenucci** is completing her PhD at the Institute for Culture and Society, Western Sydney University, where she works with Prof. Brett Neilson. Her research explores how processes of digitalisation are transforming urban government and security politics. Ilia conducted fieldwork for her PhD project in New Town Rajarhat - Kolkata and Cape Town. Her publications include: "Security and the city: post-colonial accumulation, securitization, and urban development in Kolkata," in *Accumulation in Post-Colonial Capitalism*, and "Smart cities, smart borders. Sensing networks and security in the urban space," in *Sensing Security. Sensors and the Making of Transnational Security Infrastructures*.

**Cole Armitage** is an MA student in Film Studies at Concordia University in Montreal. He holds a BA in Media Studies from Trent University in Peterborough, Ontario. Cole's research interests and intended thesis project center around relationships of agency and autonomy, particularly between humans and non-humans, as expressed through the visual culture of anime and animation, video games, webtoons, and other animated media.

**Grant Bemis** is an accomplished photographer, sailor, conservation advocate, media specialist, and fisherman. His passion for aquatic ecology has brought him all over the world, from mountain streams in New Zealand to Amazonian tributaries in Brazil. Grant has an MA in Exploration Science and his work as a conservationist, field logistics manager, and photographer continues to bring him to remote destinations. His photography is narrative-driven, and his subjects include landscape wildlife, architecture, and adventure sports. Grant is a team player, has strong people skills, and is most at peace when on and in the water.

**Victoria Berndt** is a first year Master's student in Film Studies at Concordia University. Prior to this, she attended Wilfrid Laurier University for an undergraduate degree in English and Film Studies. Her research focuses on anime, fan culture, and the increasingly complex relationship between fan-produced and industry-produced works, specifically looking at the impact that such a change in dynamic has on definitions of the fan experience.

**Patrick Brodie** is a PhD candidate in Film and Moving Image Studies, in affiliation with the School of Irish Studies, at Concordia University in Montreal. He is currently a Mitacs Visiting PhD Researcher at the Department of Geography, Trinity College, Dublin. His dissertation project, entitled "Wild Tides: Media Infrastructure, Built Space, and Financialization in Post-Crisis Ireland," investigates the transnational politics of spatial development in relation to Irish media industries. His work has appeared in *Nordic Irish Studies Journal*, *HARTS and Minds*, *Pause Button*, and *Synoptique*, and he has a piece forthcoming in USC's *Spectator*. He is a member of the Global Emergent Media Lab at Concordia University and a member of the editorial collective of *Synoptique*.

**Deborah Cowen** is Associate Professor in the Department of Geography and Planning at the University of Toronto and a 2016 Pierre Elliott Trudeau Foundation Fellow. Her research explores the role of organized violence in shaping intimacy, space, and citizenship. She is the author of *The Deadly Life of Logistics: Mapping Violence in Global Trade* with the University of Minnesota Press, *Military Workfare: The Soldier and Social Citizenship in Canada*, and co-editor with Emily Gilbert, of *War, Citizenship, Territory*. Deborah has also been active in community-based research and organizing in Toronto addressing the racialization of sub/urban space, and was a collaborator on the National Film Board of Canada's Emmy award winning HIGHRISE project. Deborah serves on the board of the Groundswell Community Justice Trust Fund.

**Kay Dickinson** is Professor of Film Studies at Concordia University. She is the author of *Arab Cinema Travels: Transnational Syria, Palestine, Dubai and Beyond* (BFI/Bloomsbury, 2016) and recently compiled *Arab Film and Video Manifestos: Forty-Five Years of the Moving Image Amid Revolution* (Palgrave, 2018). Her current project *Supply Chain Cinema, Supply Chain Education* (forthcoming) examines the logistical engineering of offshored film production with particular attention to labour and training.

**Jordan Gowanlock** is a FRQSC post-doctoral visiting scholar at University of California, Berkeley. He is a graduate of Concordia University's Film and Moving Image Studies PhD program. He studies the history of digital visual effects and animation technology. He is also working on a project on DIY media discourse.

**Kim Grinfeder** is an award-winning creative technologist, professor, and the founder and director of the Interactive Media Program at the University of Miami. His work explores new media tech across the spectrum including immersive storytelling and interactive narratives. His current research and creative work interests are in producing 360° films, spatial storytelling, and algorithmic driven narratives. He founded VR lab at the University of Miami and his students have won multiple awards.

**Lisa Han** is a PhD candidate in Film and Media Studies at UC Santa Barbara with an emphasis on technology and society. Her research interests include new media studies, environmental humanities, STS, and critical infrastructure studies. Her dissertation examines the history and culture of deep-sea media technologies and infrastructures, and their role in the material and semiotic remaking of the seafloor. This includes examining sonar-based imaging, sensing, and sampling used for extractive industries, oceanographic research, and archaeological excavation. Lisa has also published work on fetal ultrasound, the Planned Parenthood video controversies, and internet freedom.

**Sydney Hart** is an artist and PhD candidate in the Cultural Studies programme at Queen's University, Canada. He obtained an MA in Aesthetics and Art Theory from the Centre for Research in Modern European Philosophy, London UK. His current research investigates infrastructures for transnational mobility, focusing on digital representations of mobility at Canadian airports. His critical writing on art and infrastructure has featured in magazines and journals such as *Espace art actuel*, *C Magazine*, *Esse arts + opinions*, *COMComposite*, and *Scapegoat Journal*.

**WhiteFeather Hunter** is a multiple award-winning Canadian artist and scholar, as well as an educator, arts administrator, curator and writer. She holds an MFA in Fibres and Material Practices from Concordia University (Montreal, Canada) and is currently a PhD researcher, Australian Government Commonwealth Scholar and University of Western Australia Postgraduate Scholar. She presents her work internationally, most recently at Ars Electronica (AT), transmediale (DE), University of the Arts Helsinki (FI), KIKK Festival (BE), Iceland Academy of the Arts (IS) and various North American cities.

**Alix Johnson** is a Postdoctoral Fellow in the Department of Sociology and Surveillance Studies Centre at Queen's University. Her current research examines expanding digital networks in Iceland as a lens on questions of sovereignty, identity, and imperial power. Her work has appeared in *American Ethnologist*, *City & Society*, *Culture Machine*, *Imaginations*, and *Allegra Lab*.

**Evan Karge** is a current graduate student at the Rosenstiel School of Marine and Atmospheric Sciences studying Exploration Science. Coming from an anthropological background, his main focus is on understanding and communicating the cultural and humanistic dimensions of contemporary environmental issues. With a passion for underwater cinematography, he has been focused on utilizing film and media as a tool for environmental conservation.

**Léa Le Cudennec** is a Master's student in Film Studies at Concordia (Montréal). She previously completed a Master's in political sciences in France (Sciences Po Toulouse, Institut d'Etudes Européennes). Her research focuses on issues of gender and sexuality in contemporary mainstream media, ranging from cinema to YouTube, and is currently exploring their intersections with end-of-the-world narratives.

**Peter Lešník** is a Ph.D. Candidate in Italian Studies and Cinema and Media Studies at the University of Pennsylvania. He is currently completing his doctoral dissertation, entitled *An Adaptive Auteur: Michelangelo Antonioni and His Literary Encounters*, which represents the first systematic study of Antonioni's work as an adapter of preexisting literary texts. He has published articles and book chapters on a variety of topics in the fields of Italian Studies and Cinema and Media Studies, both in Italian and English language.

**Marco Meneghin** is a PhD student at the Mel Hoppenheim School of Cinema in Concordia University. He has a background in Latin American Studies (literature) and holds a MA in Film and moving Image studies from University College London (UCL). His research deals with the theorization of re-enactment in documentary filmmaking.

**Liz Miller** is a documentary maker and professor interested in new approaches to community collaborations and documentary as a way to connect personal stories to larger social concerns. Liz is a Professor in Communications Studies at Concordia University in Montreal and has partnered with international organizations including Witness (USA), UNESCO and the International Association of Women in Radio and Television. Her films on timely issues such as water privatization, refugee rights, gender & environmental justice have won international awards, been integrated into educational curricula and influenced decision makers. She is the co-author of *Going Public: The Art of Participatory Practice* (2017).

**Tyler Morgenstern** is currently a PhD student in Film and Media Studies. His research is concerned with the visual and discursive organization (and governance) of racial and Indigenous difference in settler-colonial states, and explores how particular representational forms – especially documentary and archival media texts – operate in tandem with colonial legal orders to uphold racialized distributions of power. As well, his work considers how racialized and Indigenous populations answer (or resist, or refuse to answer) these formations through experimental media and performance practices, artistic interventions, and grassroots political organizing. Tyler holds a BA in Communication from Simon Fraser University (Vancouver) and a MA in Media Studies from Concordia University (Montreal), where he was a fellow of both the Feminist Media Studio and the Media History Research Centre. Currently, he is a doctoral fellow of the Social Sciences and Humanities Research Council of Canada and a fellow of the Graduate Center for Literary Research at UCSB.

**Matthias Mushinski** is a PhD student in Film and Moving Image Studies at Concordia University. He completed his MA in Film Studies at Columbia University and his master's thesis was published in *Framework: The Journal of Cinema and Media* in 2017. His research explores the critical reception of free jazz musicians such as Don Cherry, Archie Shepp and the Art Ensemble of Chicago in Paris during the late 1960s and the unrecognized influence of Amiri Baraka on the foundations of political film theory. He hosts a monthly free jazz radio show titled "Out from Outside" on n10.as in Montréal.

**Ylenia Olibet** is a PhD Student in Film and Moving Images Studies at Concordia University, Montreal. Her interests of research focus on feminist film theory, transnational approaches to film studies, transmedia, and reception practices. For her PhD research thesis she is focusing on feminist film culture from within a geocultural transnational perspective taking Québec and France as case studies, under the supervision of Professor Maule.

**Weixian Pan** is a PhD candidate in Film and Moving Image Studies at Concordia University, Montreal. Her work investigates the critical intersection of global media and environments, particularly from the perspective of China and the Global South. Her dissertation *China Southern: Digital Environments as Geopolitical Contact Zones* examines how digital media shapes the materiality and political imaginary of land, sea, and air. Her next project will focus on racial and gender formations in streaming practices and live data in Asia. Her writing appears in journals such as *Asiascapes: Digital Asia, Culture Machine*, and *Synoptique*. She is also the lead coordinator in the Global Emergent Media Lab, and collaborates in several research initiatives including Life-Streaming Research Group and Digital Ethnography Workshops.

**Miguel Penabella** is a MA/PhD student in Film and Media Studies at the University of California, Santa Barbara. His research deploys the specter as a theoretical framework for examining historical revisionism and cinema in the Philippines. He is also interested in theorizations of cinematic temporality with regards to national identity, memory, spectatorship, and slowness, focusing specifically on Southeast Asian filmmakers. He is a member of the *Media Fields* editorial collective.

**Lola Rémy** is a doctoral student in Film and Moving Image Studies at Concordia University, Montreal. Her thesis, *The "Universal Language of Images": Decolonizing Post-War Experimental Cinema*, under the direction of Professor Ca-

therine Russell, investigates and contextualizes the formation of a post-war universalist discourse as expressed in experimental film practices of assemblage. She offers a decolonizing perspective on the appropriation of Indigenous artefacts and imagery, at the core of this discourse. Her work has been published in *NECSUS European Journal of Media Studies*.

**Shirley Roburn** researches the public storytelling strategies used by indigenous communities and their civil society allies in order to reframe controversies over energy infrastructure development in terms of issues of land and water, food, and cultural sovereignty. Her work to date has focused on campaigns related to the Arctic Refuge and to proposed pipelines, ports, and hydro projects in northern and western Canada, and has appeared in peer reviewed journals including the International Journal of Communication and the Canadian Journal of Communication. Her active research areas include indigenous communications and legal orders; environmental justice and environmental humanities; and sound studies. She is an Assistant Professor of Communication Studies at York University in Toronto.

**Solveig Suess** is a filmmaker and designer who works primarily between Berlin and Beijing. However, her practice addresses weather-stricken geographies where ecological shifts collide with infrastructures of migration, trade and optics. A graduate of the Centre for Research Architecture, Goldsmiths and Strelka Institute, Moscow, she is currently working on the documentary series called ‘Geocinema’ under the Digital Earth Fellowship. She is also designing with User Group, a cooperative developing open source software for climate change adaptation and environmental engagement. Recent work has been shown at the International Film Festival Rotterdam, Images Festival Toronto, Tabakalera Centre for Contemporary Culture, the Istanbul Design Biennial, along with talks given at the ICA, Sonic Acts, Transmediale.

**Zahirah Suhaimi** is a doctoral candidate in Anthropology at the University of California, Santa Cruz.

**Miles Taylor** is a Master’s student in Film Studies at Concordia. Previously, he has written about semi-professional American soccer for *In Bed With Maradona* and done sound design on the short film *Reid Hill*. He holds undergraduate degrees in Modern Culture and Media and English literature. His work investigates the relationship between Theodor Adorno’s concept of negativity and film.

**Ila Tyagi** is a Writing Lecturer at Yale-NUS College in Singapore. Her teaching and research fields include the environmental humanities, science and technology, and modern and contemporary Anglo-American literature and visual media. She completed a PhD in Film and Media Studies and American Studies at Yale University in 2018. Her dissertation, *Extending the Eye: The American Oil Industry in Moving Images*, examines technologies used within the oil industry to enhance the human sense of sight. Ila has written for *Oxford Bibliographies*, *Senses of Cinema*, and the *World Film Locations* book series.

**Alexandre G. Vermeil** is a Master’s student in Film Studies at Concordia University in Montreal. His research focuses on the representation of queer characters in anime, animation techniques, and enchantment in contemporary magical themed media objects.