

# SYNN

*An Online Journal of Film*

**CONTRIBUTOR  
BIOGRAPHIES**

**Sarah Best** is a PhD student in Religious Studies at Wilfrid Laurier University. Her research centres on the convergence of spirituality, science, and environmentalism in the age of the Anthropocene, as well connections between digital media and ecomaterialism. She has an MRes in Social Anthropology from the University of St Andrews, and an MA in English and Digital Humanities from Carleton University.

**Marielle Coleman** is a graduate student currently completing her degree in Film Theory at Concordia University. Marielle has a BA in Political Science from McGill University. Her main research interest focuses on the aesthetics of nostalgia in vaporwave and in other emerging forms of digital media. She has also worked on research projects concerning posthumanism in the context of neorealist Italian cinema. She is a fashion and portrait photographer in her spare time.

**Dr. Aparajita De** (she/her/hers) is an Associate Professor at the University of the District of Columbia and specializes in postcolonial literature and Cultural Studies. Her recent collection, *South Asian Racialization and Belonging after 9/11: Masks of Threat*, was published by Lexington Books Inc. in 2016. Her essays can also be found in the *Journal of South Asian Popular Culture*, *South Asian Review*, and *Postcolonial Text*. Dr. De's most recent essay is a chapter in Bollywood's *New Woman: Liberalization, Liberation, and Contested Bodies* (Rutgers University Press, 2021). Her scholar profile is accessible at [Aparajita De - Google Scholar](#).

**Mark Sloane Ebbay** (he/them) is currently in his second year of coursework at the University of Illinois at Urbana Champaign. While he is Filipino by birth, he now finds himself in the Midwest of the US where the weather alternates between the frigid cold and the sweltering heat that is seemingly only possible when surrounded by cornfields. He tries to read and watch a little bit of everything, so even if he focuses on Lav Diaz and slow cinema here, he also does enjoy films, things, and life at a faster pace sometimes. Some of his current academic interests are slow cinema, new media, exploitation films, runaway productions, and Gerrardo De Leon. He's not sure how any of it fits into a coherent dissertation yet, but he's working on it.

**Thomas Gow** is a PhD student in Film and Moving Image Studies at Concordia University. He is a settler scholar studying the relationships between cinematic narratives and settler colonialism in its contemporary institutional and discursive dimensions. His FRQSC-funded research currently focuses on feature films and television series produced by Indigenous filmmakers working in the context of diverse nation-states including Canada, Australia, and Israel/Palestine. He holds a BA and MA in Cinema Studies from the University of Toronto.

**Dr. Claire Henry** is a Lecturer and Discipline Lead in Screen at Flinders University, Australia. She is the co-author of *Screening the Posthuman* (with Missy Molloy and Pansy Duncan, Oxford University Press, 2023) and the author of *Revisionist Rape-Revenge: Redefining a Film Genre* (Palgrave Macmillan, 2014) and the BFI Film Classics volume on *Eraserhead* (Bloomsbury, 2023). She has also published widely in journals such as *Studies in European Cinema*, *Open Cultural Studies*, *Frames Cinema Journal* and *Senses of Cinema*.

**Max Holzberg** (he/him) is an emerging filmmaker, writer, and curator based in Tiohtà:ke/Montréal. His critical and creative work explores documentary film and its intersections with archive, nation, and memory. He has several films and writing projects in development, including his SSHRC funded MA thesis project "Replaying the Past: Queer Canadian Documentary as a Counter-Archival Practice."

**Molly Joyce** has been deemed one of the "most versatile, prolific and intriguing composers working under the vast new-music dome" by *The Washington Post*. Her work is concerned with disability as a creative source. Molly's creative projects have been presented and commissioned by Carnegie Hall, TEDxMidAtlantic, Hirshhorn Museum and Sculpture

Garden, Bang on a Can Marathon, Danspace Project, Americans for the Arts, National Sawdust, Gaudeamus Muziekweek, National Gallery of Art, Classical:NEXT, and in *Pitchfork*, Red Bull Radio, and WNYC's New Sounds. She is a graduate of Juilliard, Royal Conservatory in The Hague, Yale, and alumnus of the YoungArts Foundation. She holds an Advanced Certificate in Disability Studies from City University of New York, and is a Dean's Doctoral Fellow at the University of Virginia in Composition and Computer Technologies. She has served on the composition faculties of New York University, Wagner College, and Berklee Online.

**Olive Zeynep Kartal** is an MA student in Film Studies at Concordia University's Mel Hoppenheim School of Cinema. Olive is Copyediting Manager at Synoptique. She holds a BA Honours in English (Cultural Studies) and Gender Studies from McGill University. Her thesis "The Spectral Cloth: Queer Identity in Textiles" proposes a textile approach to queer theory. Her research interests include feminist film and literature, spectrality, media studies, and disability studies. Olive's work has been published in NECSUS, Synoptique, and elsewhere. She describes herself as a writer, editor, filmmaker, and passionate reader.

**Geistė Marija Kinčinaitytė** is an artist and researcher. Her image-making practice is defined by encounters with the eerie, which is understood to be both the cessation of a comfort zone—whether self, human, habit, habitat, milieu—and alertness to a yet-to-be-identified presence. She is currently undertaking her PhD in Film and Screen Studies at the University of Cambridge. Geistė works at the intersection of media theory, contemporary art, philosophy, and film studies. Her research project focuses on artists' moving image installations and their capacity for affect and experience. The project seeks to investigate the potential of such installations to function as sites for an experiential critique of the contemporary mediascape.

**Tyler Klatt** is a PhD candidate in English with an emphasis in Film and Media Studies at the University of Florida. His dissertation explores the rise of streaming services and the sweeping changes across the film and television industries, viewing habits, and processes of subject formation. His research on streaming platforms has appeared in *Media, Culture & Society* and *Mediapolis*. He serves as the Program Coordinator for the Center for the Humanities and the Public Sphere at UF where he also teaches courses on film and media.

**Kellie Lu** is a game designer and writer who examines social problems using speculative settings, with a particular fascination with the morality of "ugly" emotions. She indulges in twisted experimentation on genre and format. In her spare time, you can find her enjoying a museum, finding worldbuilding inspiration in nature, or practicing the introspective martial art of Ki-Aikido.

**Geneveive Newman** is a PhD Candidate at the University of Pittsburgh completing her dissertation on sexual violence in media, literature, and poetry. This dissertation argues in favor of centering women victim-survivors of sexual and intimate partner violence as a primary presumed audience for graphic depictions and descriptions of sexual violence in cultural production. Her previous publications, including an article for *Studies in the Fantastic*, engage ecocriticism, gender analysis, queer theory, and transmedia studies. She is currently a Graduate Student Assistant with Archives and Special Collections through the University of Pittsburgh University Library System. Her work there involves putting the university's as-yet-uncatalogued comics collection into conversation with the Horror Scripts and Ephemera and George A. Romero collections and other archival and rare books holdings. As part of this work, she is hosting and producing a monthly podcast, *Evil in the Stacks*, which can be found here: [horrorstudies.library.pitt.edu](http://horrorstudies.library.pitt.edu).

**Shania Perera** is a graduate student in Film and Moving Image Studies at Concordia University's Mel Hoppenheim School of Cinema. Her research interests include feminist theory and pop-culture. One of her major research projects explores the depictions of adolescent girlhood and femininity in relation to material consumption and opulence in the films of Sofia Coppola. Outside of academia, Shania is interested in film production, having worked as a production assistant on various media projects in Toronto. She is passionate about and hopes to further witness an increase of women of colour in the film industry.

**Jake Pitre** is a PhD candidate in Film & Moving Image Studies at Concordia University. He is coordinator of the Platform Lab at Concordia. His work has been published in *Global Storytelling: Journal of Digital and Moving Images*, *Transformative Works and Cultures*, and *New Media & Society*, and he has chapters in the edited collections *Representation in Steven Universe* (Palgrave 2020) and *Serial Killers in Contemporary Television* (Routledge 2022). His Social Sciences and Humanities Research Council (SSHRC)-funded research brings together platform studies and theories of futurity to chart the technopolitics of platform capitalism. He is also an active journalist and has been published in the *Globe and Mail*, *Columbia Journalism Review*, *Pitchfork*, *Jacobin*, and elsewhere.

**Agustín Rugiero Bader** is a PhD candidate in Film and Moving Image Studies at Concordia University in Montreal. His work deals primarily with the intersection of art cinema, representation, and mass death. He is currently working on his dissertation, *Haunted Landscapes*, in which he investigates the emergence of landscape in cinema as a means of representing the deep sociopolitical wounds caused by mass murder and disappearance. He has recently presented at SCMS (Society for Cinema and Media Studies) and FMSAC (Film and Media Studies Association of Canada).

**Brianna Setaro** is a Tiohtiá:ke/Montréal-based visual artist who is currently completing her MA in Film Studies at Concordia University. Her research explores home movies and the archival practices implemented by (counter)archival institutions that serve to animate and activate said texts as alternative forms of historical and cultural knowledge. She has previously worked as a Student Cultural Agent at la maison de la culture Marie-Uguay where she developed and exhibited a participatory timeline, „m[a/i]crohistoire“. She is currently working as a research assistant with Raah Media and Migration Lab for their upcoming project “Participatory Media and Affordable Housing as Mutual Aid.”

**Jess Stewart-Lee** is an MA student at Concordia University working on her SSHRC-funded thesis project, which seeks to explore the intersection of marginalized identity, temporality, and memory—themes which she often explores in her creative work outside of the academy. She also works as a research assistant with the Archive/Counter-Archive Network to study the use of archival footage in autobiographical films by Chinese filmmakers.

**Rai Terry** is a Black queer visual scholar, audiovisual archivist and multimedia artist. They are a 2nd year master's student in the Public Humanities program at Brown University and Fellow at the Center for Slavery and Justice. They have a decade of experience in photography and filmmaking and earned their Bachelor of Arts in African and African American studies with a concentration in Arts from Brandeis University. Recently they have held a fellowship with the Association of Moving Image Archivists and practicums in the Audio-Visual Archives at the Rhode Island Historical Society and the South Side Home Movie Project. They are interested in engaging and preserving spaces of Black Queer agency and joy within and outside of the archive and utilizing alternative ways of history making toward a truer public education.