

ALISON REIKO LOADER

curriculum vitae, feb 2018

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EDUCATION

- 2018 PhD Communication Studies, Concordia University, Montreal, Canada
"Willful Spectacles: The Splendid Camera Obscuras and Popular Observatories of Miss Maria Short" Dr. Kim Sawchuk, supervisor (defense date, April 2018)
- 2011 MA Media Studies, Concordia University, Montreal, Canada
"The Anamorphic Cinema" Dr. Monika Kin Gagnon, supervisor
- 2008 Graduate Certificate in Design & Digital Technologies, Concordia University
"Making Space," pk langshaw, supervisor
- 1996 Computer-generated 3D Animation Certificate, Icari Institute, Montreal, Canada
- 1992 BFA, Film Animation (major); Studio Art & Art History (minor), Concordia University

RESEARCH INTERESTS

optical media history, feminist media studies, early histories of science (natural magic), visual culture, cultural studies, animation studies, moving images, media installation, animate & biological art

GRADUATE FELLOWSHIPS & RESEARCH GRANTS

- 2016 TD Bank Group-CCA Collection Research Grant PhD Fellowship
- 2013 Mobility Award
- 2011 Social Sciences & Humanities Research Canada CGS Doctoral Fellowship
Concordia Special Entrance Award
Bourses Hydro Québec de l'Université Concordia
Hélène Linder Doctoral Fellowship (declined following SSHRC acceptance)
- 2008 J.W. McConnell Memorial Graduate Fellowship
- 2007 Dora & Avi Morrow Fellowship for Excellent Achievement in Visual Arts
Centre interuniversitaire des arts médiatiques Project Grant
- 2007+ CUPFA Professional Development Grants & Student travel grants (multiple awards)

PROFESSIONAL PRODUCTION GRANTS, AWARDS AND PRIZES (selected)

- 2018 30th annual Society of Animation Studies Conference (multiple grants)
- 2009 National Association of Japanese Canadians Endowment Fund
- 2008 NFB (National Film Board of Canada), sale of presentation rights for *Folding*
- 2006 NFB Animation Research & Development Budget, *Folding*

- 2004 Gold Remi Award (Best Animated Short film), WorldFest, Houston
Best Animated Short, Taiwan Int'l Children's TV & Film Festival
Children's Jury Award, Stuttgart Int'l Trickfilm Festival
- 2004 NFB Animation Full Production Budget, *Roots* (completed 2006)
- 2003 Chris Award (Best Animated Short), Columbus International Film & Video, Ohio
- 2003 Best Narrative, Women's Film Festival, Portland, Oregon
- 1999 NFB Animation Full Production Budget, *Showa Shinzan* (completed 2002)

TEACHING EXPERIENCE (part-time contracts as instructor of record)

- 2001- Concordia University, Montreal (avg 1-2 classes/semester)
Computation Arts BFA: Digital Media I & II; Portfolio Studio; Visual Form & Communication; 3d Animation (Beginner, Intermediate & Advanced);
Design BFA: Environmental Research & Practice; Socio-Cultural Research & Practice
Design Graduate Certificate: Contextualizing Design Practice; Language, Politics, Manifestos
Masters of Design: Graduate Colloquium
Film Animation BFA: Production II
- 2011- Dawson College, Montreal, Canada, 3d Animation & CGI
Production Pipeline, Production Project, Rigging, Expression & 3D movement
- 2009 Champlain College, St. Lambert (Quebec) Canada: 3d Animation

PEER-REVIEWED PUBLICATIONS

- 2017 "A rational and entertaining species of amusement to bipeds of all ages: The Splendid Camera Obscura" Fourteenth International Domitor Conference Proceedings (forthcoming)
- 2014 "Re: Animating Moths." *Animation Studies Online Journal*, 9.

"3-D Convergence and Collaboration in the Cold: Norman McLaren and 1950s Stereoscopic Animation at the National Film Board of Canada," *Animation Journal*, 22.

"From Near to Far: Maria Short's Popular Observatory and The Spaces of Science in Edinburgh from 1736 to 1850." *Theory of Science: journal for interdisciplinary studies of science*, 36(1).
- 2013 "Of Motors, Martians and Jazz Age Cuties: The Stereoscopic Inventions of Laurens Hammond." (co-author Owen Chapman), *Public*, 47, Spring.
Reprinted as a book chapter in *3D Cinema and Beyond*, eds. Dan Adler, Janine Marchessault and Sanja Obradovic. Toronto: Intellect, 2014. (reprint)
- 2011 "The Anamorphic Cinema." *Animation Practice, Process and Production Journal*, 1(2).
- 2010 "We're Asian, more expected of us!" *Animation Studies Online Journal*, 5.
Reprinted as book chapters in

The Animation Studies Reader, eds. N. Dobson and A. Ratelle, Bloomsbury (forthcoming)
Animation: Critical and Primary Sources, ed. C. Pallant, Bloomsbury (forthcoming)
The Model Minority Stereotype Reader: Critical and Challenging Readings for the 21st Century,
 ed. Nicholas Hartlep, San Diego: Cognella, 2014.

PRESENTATIONS

Juried Conference Papers

- 2017 "The Astronomical Pre-animated Moving Picture Show," Society of Animation Studies, University of Padova, Italy, July 4-7.
- 2016 "Public Sights and Private Dirt: Viewing Women in the Splendid Camera Obscura," Terms of Privacy, McGill University, 3-5 November.
- "A rational and entertaining species of amusement to bipeds of all ages: The Splendid Camera Obscura," Domitor, Stockholm, Sweden, 14-17 June.
- 2015 "Right before the first boom: The lost stereoscopy of Norman McLaren and the National Film Board of Canada," Media Art Histories, Hexagram, Montreal, 4-8 November.
- "Becoming Caterpillar: Surrealist explorations in Entomology and Media Art," Society for Animation Studies, Canterbury Christ Church University, UK, 13-16 July.
- "Silkscreens, Caterpillars and Animating Interspecies Collaborations," Screen Conference, "Screening Animals and the Inhuman," University of Glasgow, 26-28 June.
- "Obscured And Uncovered: Women and the Splendid Camera Obscuras of Nineteenth-Century Edinburgh," HoMER Network, "What is Cinema History?" U of Glasgow, 24-26 Jun.
- "A Short Stop before the Exhibitionary Complex," Lost Museums Colloquium, Brown, 7-8 May.
- "En Masse: The Social Animal Network," (co-presented with Christopher Plenzich) AHGSA, Concordia University, 5-7 March.
- "Caterpillar Choreography," CAA (College Art Association), New York, 11-14 Feb.
- 2014 "Norman McLaren and 1950s Stereoscopic Animation at the National Film Board of Canada," Society for Animation Studies, Sheridan College, Toronto, 16-19 June.
- "The Camera Obscura in Nineteenth Century Edinburgh," Nineteenth Century Studies Association, "Urbanism and Urbanity," Chicago, 22-24 March.
- 2013 "The Popular Observatories & Camera Obscura of Maria Short in Nineteenth-century Edinburgh," Communication, the Media, and Perceptions in the German and British History (18th to 20th century), University of Konstanz, 26-28 September.

"Re:Animating Moths," Society for Animation Studies, "Redefining Animation," USC, Los Angeles. 23-27 June.

"The Claude Mirror: Mobile Media Archaeology," Differential Mobilities, Concordia University, Montreal, 8-11 May. Conference paper and workshop.

2012 "The Anamorphic Cinema." Besides the Screen, Goldsmiths, UK, 1-2 Dec.

2010 "We're Asian, more expected of us: Representation, The Model Minority and Whiteness on King of the Hill." Society for Animation Studies, Edinburgh College of Art. 9-11 July.

2008 "Possible Movements: On Site—Memory, Temporality, and the Spirit of Place." (co-author M. Nitoslawska) Digital Media and its Applications in Cultural Heritage, Petra U, Jordan. 3-6 Nov.

Selected Artist Talks, Workshops & Round Tables

2018 "The camera obscura and aerial cinematography as early useful cinema," *The Nitrate Touch: Graduate Workshop* (Domitor), Rochester, 11-15 Jun.

2017 "Re:Animating Caterpillars" artists talk, Apexart Art, NYC, 11 Feb.

"Short Matters," (microtalk concerning PhD research on Maria Short) at Concordia University Feminism Matters Microtalks, 7 Feb.

"Animating Interdisciplinarity," (research presentation concerning animal studies and art) Concordia Microlinks, 3 Feb.

2015 *Gender and Animation Round Table*, Society for Animation Studies Annual Conference, Canterbury Christ Church University, UK, 13-16 July. Discussant.

"3D McLaren" (Host event), Society for Cinema and Media Studies Annual Conference, Montreal, March 2015. Chair.

2014 *Summer Research Institute*, Concordia University School of Graduate Studies, 8-13 June. Recruitment workshop leader for Hexagram, trained participants on the laser cutter.

Optical Obscura (with Sandra Eber) at Montreal Mini Maker Faire, 7-8 June (also participated in 2012, and at KidsPOP Montreal 2013). Exhibitor and children's workshop leader.

2013 *Doing Research-Creation Panel*, Journée d'Étude, Communication Studies, Concordia University, Montreal, 29 November. Exhibitor and Discussant.

U of Edinburgh, MSc in Film, Exhibition & Curation, 11 Nov. Artist talk on expanded animation.

2012 *Wired Women Salon 90*, Studio XX, Montreal, May 17, Artist talk.

Artists Talk on Animation, Amérasia Film Festival, Montreal, 9 March. Discussant.
De la Nature Symposium, Société des Arts Technologiques, Montreal. 19 March. Discussant.

2010 *Wetwares When Biology and Art Meet* (panel), Arts Interdisciplinaires: Hi-tech, Lo-tech, No-tech? Conference, Montreal, 29 May. Discussant.

2009 *Fait ta Valise!* at Hexagram, Montreal, 17 December. Artist talk on micrography, animation and biological arts. (3d animation artist talk given in 2008)

Pacific Northwest College of Art, Portland, Oregon, November. Artist talk.

Possible Movements at Interactive Futures '09 Stereo conference, Emily Carr University of Art + Design, Vancouver, Canada, 19-21 November. Artist talk on stereoscopic artworks.

Exhibitions

2017 *Animal Intent* group show (curated by Emily Falvey), Apexart New York, Jan-Mar 2017

L'art est vivant! group show (curated by Anne-Marie Belley), Maison des Arts Laval, (Nov 2016-Feb 2017); Centre d'exposition de Val-d'Or (Feb-Apr 2017)

2015 *Cross-Pollinated: Hybrid Art Abuzz* (curated by Lynn Tomlinson), Centre for the Arts Gallery, Towson University, Baltimore, Sept-Dec 2015, video installation.

En Masse (with Chris Plenzich), FOFA Gallery vitrines, Montreal, April-May 2015, caterpillar choreography, video installation and performance.

Mass Transit (with Chris Plenzich) in *Mobile Interventions: YUL* (PerforMigrations, suitcase exhibition curated by Concordia Mobile Media Lab) Montreal, April-May 2015,.

2013 *Malacosoma disstria* in *De la Nature* (group exhibition with Kelly Andres, Brandon Ballengée and Claire Kenway, curated by Anne-Marie Belley) Galerie les Territoires, Montreal, Jan-Feb 2013, projection & video/specimen table.

2012 *Democroscope* (curated by Matt Soar), Joyce Yahouda Gallery, Montreal, Oct 2012, video installation of *Rouge ta rue*.

Archives and the City (curated by Chris Moore and Jake Moore), FOFA Gallery, Montreal, Oct 2012. Maquette-size installation of *Ghosts in the Machine*.

The Distance Between: Stereoscopic 3D Art by Women (curated by Emily Pelstring), Studio XX, Montreal, May 2012. stereoscopic installation of *Folding*.

2011 *Ghosts in the Machine: The Inquest of Mary Gallagher* (curated by Shauna Janssen for "Urban Occupations"), Centaur Theatre Workshop and Rehearsal Space, June 2011, site-specific three-channel anamorphic video projection and sound installation.

2010 *Electronic Art Exhibition*, La Grande Bibliothèque, Montreal. Oct-Dec 2010, "Possible Movements," stereoscopic touchscreen video installation of *Possible Movements* (2009).

Possible Movements: Grey Nuns Chapel, FOFA Gallery vitrines, Montreal, Sept-Oct, seven-channel stereoscopic animated video installation

Culinary Cultures in the Kinder/Garden (with Kelly Andres) at Visualeyez performance art festival, Latitude 53, Edmonton, Sept 2010, installation of *Kinder/Garden*.

Nuit Blanche, Montreal, Feb 2010. anamorphic video installation of *Kappa Garden*.

2009 *Boundary Crossings*, Hybrid Media Gallery, Portland, Oregon, Nov 2009. anamorphic video installation of *Kappa Garden*.

Filmography

2014 *Mass Transit*, 1min, co-directed with Christopher Plenzich. video and timelapse photography.

2013 *Mobile Media Archaeology*, three short DIY videos (approx. 3min each) on the Claude Mirror, a shoebox Camera Obscura and a temporary Walk-in Camera Obscura for Mobilities.ca.

2012 *Rouge ta rue*, 1min, (concept, coordination, editing) collaborative animation on the Quebec Student Strike

2010 *Squash & Stretch: The Secret Life of Zucchini's*, 5min 2, stop motion micrography & timelapse. Music by Owen Chapman.

2009 *Stereo Norman*, 3min43, stereoscopic remix video using abstract films by Norman McLaren.

2008 *Folding*, 2min30, developed at the National Film Board of Canada, and completed at Concordia University as a graduate thesis project, stereoscopic 3d animation (and installation). Sound re-recorded by composer Luigi Allemano in 2011.

2006 *experiment 02_06*, 3min30, co-directed with Donald McWilliams. found footage & flicker

Roots, 11min, produced by Michael Fukushima, National Film Board of Canada, 3d animation.

2002 *Showa Shinzan*, 13min, produced by Michael Fukushima, National Film Board of Canada, 3d animation.

Selected Film Festival Screenings (out of over 80 international exhibitions)

2014 Toronto Urban Film Festival, Toronto, Canada.

- 2012 Exploding Cinema, London, UK
Arbeit's Short Movie Night, London, UK
Understanding Visual Music Conference, Montreal
- 2011 Amérasia Film Festival, Montreal.
Rendez-vous du cinéma québécois, Montreal (also 2003, 2007, 2010)
- 2010 "Thinkbox" screenings, Congress 2010, Montreal
Planet in Focus, Toronto, Canada (also 2003)
- 2008 New Asia Film Festival, Richmond, Canada
- 2007 ReelAsian, Toronto, Canada
Festival int'l du film de Catalogne / SITGES, Spain (also 2003)
Festival du cinéma en cours Montréal, Canada
Acces-Asie, Montréal, Canada, (also 2003)
Best of Canadian Independent Animation, Cinémathèque Québécoise
- 2006 Ottawa International Animation Festival, Canada, (also 2004)
Hiroshima International Animation Festival, Japan, (also 2004)
- 2004 London International Animation Festival, England
Zagreb World Festival of Animated Films, Croatia
Telluride Mountain Film Festival, USA
Oberhausen International Short Film Festival, Germany
Stuttgart International Trickfilm Festival, Germany
Berlin International Film Festival, Germany
- 2003 CINANIMA, Espinho, Portugal
Golden Horse Int'l Film Festival, Taipei, Taiwan
Chicago International Children's Film Festival, USA
Copenhagen International Children's Film Festival, Denmark
Anima Mundi, Rio de Janeiro, Brazil
Asian American International Film Festival, New York, USA
Annecy Int'l Animated Film Festival, France
Hollywood Shorts-Women in Filmmaking, Los Angeles, USA
Sprockets, Toronto, Canada
Festival int'l de films de Femmes, Créteil, France

SERVICE TO PROFESSION

- 2017+ Co-chair and conference organizer, Society of Animation Studies conference
Montreal organizer "Breaking the Glass Frame: Women in Animation" symposium (date TBA)
- 2007+ CUPFA (Concordia University Part time Faculty Association) Representative (ongoing)

Design & Computation Arts: Departmental Council; Part time hiring, Curriculum Committee;
 Chair Search (2007-8); Department Appraisal (2015-16)
 Faculty of Fine Arts: Distinguished Teaching Awards jury (2016, 2017)
 Double Our Research Strategic Planning Committee (2016)
 Microtalks, Concordia University, Co-organizer, host (2014-15)

2015 Society for Cinema and Media Studies Annual Conference, Montreal 2015
 Host Committee (closing event organizer); Animated Media SIG, NFB tour organizer

Treasurer, Communication Studies PhD Association, Concordia University (2014-15)

Society for Animation Studies blog, guest curator, (2014-15)

2013 Peer reviewer, *Theory of Science Journal*

2011 Peer reviewer, SIGGRAPH Art Papers

ADDITIONAL PROFESSIONAL EXPERIENCE

1998- National Film Board, Montreal, Canada.
 Hothouse 5 mentor, 2009
 Animation Director: *Folding*, 2006/8, *Roots*, 2006, *Showa Shinzan*, 2003
 Animator/Compositor: *Ryan*, 2004; *A Monster's Calling*, 2001

2007 3d Artist, Mokko Studio
 Pre-visualisation, Halon Entertainment

1997-8 Entertainment Design, Milai Corp, Tokyo

RESEARCH AFFILIATIONS

Concordia University

Milieux clusters: Media History; Textiles & Materiality
 Fluxmedia (lead researcher: Tagny Duff)
 Mobile Media Lab (lead researchers: Kim Sawchuk, Owen Chapman)
 Possible Movements (lead researcher: Marielle Nitoslawska)

External

Domitor
 Society for Animation Studies
 Studio XX