

ALISON REIKO LOADER

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EDUCATION

Concordia University Montreal, Canada

PhD Communications, 2018

Thesis: "Willful Spectacles" supervised by Kim Sawchuk

MA Media Studies, 2011

Research-Creation Project: "The Anamorphic Cinema," supervised by Monika Kin Gagnon

Graduate Certificate, Digital Technologies in Design Practices, 2008

BFA, Film Animation/Studio Art and Art History (minor), 1992

RESEARCH & TEACHING INTERESTS

optical media history, visual culture/critical visibility studies, animation studies, feminist media studies, history of science, animate & biological arts, digital media & manipulated moving images, expanded cinema & media installations

SCHOLARLY PUBLICATIONS

Eyes Aloft: Women, Popular Observatories and the Splendid Camera Obscura, completed monograph (under review)

"The Anamorphic Cinema" (reprint) in *Animation: Critical and Primary Sources*, ed. C. Pallant, (Bloomsbury Academic), forthcoming. Originally published in *Animation Practice, Process and Production Journal*, 1(2), 2011.

"We're Asian, more expected of us!: The Model Minority and Whiteness in *King of the Hill*" (reprints) in *Animation: Critical and Primary Sources*, ed. C. Pallant, (Bloomsbury Academic), forthcoming; in *The Animation Studies Reader*, eds. N. Dobson et al. Bloomsbury (New York: Bloomsbury Academic), 235-246, 2018; in *The Model Minority Stereotype Reader: Critical and Challenging Readings for the 21st Century*, ed. Nicholas Hartlep (San Diego: Cognella), 371-384, 2014. Originally published in *Animation Studies Online Journal*, 5, 2010.

"A rational and entertaining species of amusement to bipeds of all ages: The Splendid Camera Obscura" in *Corporeality in Early Cinema*, ed. M Dahlquist et al. (Bloomington: Indiana UP), 289-299, 2018.

"3-D Convergence and Collaboration in the Cold: Norman McLaren and 1950s Stereoscopic Animation at the National Film Board of Canada," *Animation Journal*, 22, 2014

"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), 2014.

"Re: Animating Moths." *Animation Studies Online Journal*, 9, 2014.

"Of Motors, Martians and Jazz Age Cuties: The Stereoscopic Inventions of Laurens Hammond." (co-author Owen Chapman, reprint), *3D Cinema and Beyond*, eds. Dan Adler, Janine Marchessault and Sanja Obradovic (Toronto: Intellect), 110-122, 2013; originally published in *Public* 24(47), Spring 2013.

"Possible Movements: On Site–Memory, Temporality, and the Spirit of Place." (co-author M. Nitoslawska) *Digital Media and its Applications in Cultural Heritage Conference Proceedings*, 2008.

TEACHING EXPERIENCE

Multiple part-time contracts as the instructor of record include designing and teaching lecture, seminar & studio/production courses at college, undergraduate & graduate levels.

Concordia University, Montreal, Canada, 2001-present (avg 2 classes/semester)

Departments of Design & Computation Arts; Cinema (200-600 levels)

Digital Media I & II; History of Animated Film; Culture of Images; Portfolio Studio; Visual Form & Communication; Animation Production II; Socio-Cultural Research & Practice; Environmental Research & Practice; Contextualizing Design Practice; Language, Politics, Manifestos; Graduate Colloquium; 3d Animation (Beginner, Intermediate & Advanced)

Dawson College, Montreal, Canada, 2010-present (avg 2 classes/semester)

3D Animation and CGI Program (3yr Vocational Diploma)

Production Pipeline, Production Project, Rigging, Expression & 3d movement

RELATED PROFESSIONAL EXPERIENCE

Halon Entertainment; Mokko Studio, Montreal, Previsualization/3d Artist, 2007

National Film Board of Canada, Montreal, Director (English Animation), 1998-2007

Milai Corp, Tokyo, Entertainment Designer, 1997-1998

RESEARCH FUNDING

Scholarships, academic awards and grants total approximately \$300k

30th annual Society of Animation Studies Conference (with co-chair Marc Steinberg), 2018.

TD Bank Group-CCA Collection Research Grant PhD Fellowship, 2016.

Mobility Award, 2013.

Social Sciences & Humanities Research Canada CGS Doctoral Fellowship, 2011-2014

Concordia Special Entrance Award, 2011-2015

Bourses Hydro Québec de l'Université Concordia, 2011-2013

Hélène Linder Doctoral Fellowship (declined following SSHRC acceptance)

National Association of Japanese Canadians Endowment Fund, 2009

J.W. McConnell Memorial Graduate Fellowship, 2008-2010

Dora & Avi Morrow Fellowship for Excellent Achievement in Visual Arts, 2007-2008

Centre interuniversitaire des arts médiatiques Project Grant, 2008

CUPFA Professional Development Grants (multiple awards from 2007-present))

CONFERENCE PAPERS

"The Astronomical Pre-animated Moving Picture Show," Society of Animation Studies, University of Padova, Italy, July 4-7, 2017.

"Public Sights and Private Dirt: Viewing Women in the Splendid Camera Obscura," Terms of Privacy, McGill University, 3-5 November 2016.

"A rational and entertaining species of amusement to bipeds of all ages: The Splendid Camera Obscura," Domitor, Stockholm, Sweden, 14-17 June 2016.

"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 2015.

"Becoming Caterpillar: Surrealist explorations in Entomology and Media Art," Society for Animation Studies, Canterbury Christ Church University, UK, 13-16 July 2015.

"Silkscreens, Caterpillars and Animating Interspecies Collaborations," Screen Conference, "Screening Animals and the Inhuman," University of Glasgow, 26-28 June 2015.

"Obscured and Uncovered: Women and the Splendid Camera Obscuras of Nineteenth-Century Edinburgh," HoMER Network, "What is Cinema History?" U of Glasgow, 24-26 June 2015.

"A Short Stop before the Exhibitionary Complex," Lost Museums Colloquium, Brown U, 7-8 May 2015.

"En Masse: The Social Animal Network," (co-presented with Christopher Plenzich) AHGSA, Concordia University, 5-7 March 2015.

"Caterpillar Choreography," CAA (College Art Association), New York, 11-14 Feb 2015.

"Norman McLaren and 1950s Stereoscopic Animation at the National Film Board of Canada," Society for Animation Studies, Sheridan College, Toronto, 16-19 June 2014.

"The Camera Obscura in Nineteenth Century Edinburgh," Nineteenth Century Studies Association, "Urbanism and Urbanity," Chicago, 22-24 March 2014.

"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 2013.

"Re:Animating Moths," Society for Animation Studies, "Redefining Animation," USC, Los Angeles. 23-27 June 2013.

"The Claude Mirror: Mobile Media Archaeology," Differential Mobilities, Concordia University, Montreal, 8-11 May 2013. Conference paper and workshop.

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

"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 2010.

"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. 2008.

SERVICE TO PROFESSION

Co-chair (with Marc Steinberg), 30th Annual Society for Animation Studies Conference 2018: Initiated and coordinated a 4-day international conference (fundraising, budgeting, design, communication, space planning, scheduling, etc.), with 3 keynotes, 6 screenings, 81 papers, 3 roundtables, 2 workshops and one day of graduate seminars.

Part-time rep for misc. Design & Computation Arts (Concordia) committees, 2007-2018.

Jurist, Apexart Gallery (New York) international selection committee, 2018

Evaluator, Dawson 3d Animation & CGI admissions, 2011-2017.

Jurist, Faculty of Fine Arts: Distinguished Teaching Awards 2016, 2017.

Evaluator, Concordia Computation Arts admissions, 2007-2017.

Committee member, Concordia University Double Our Research Strategic Planning, 2016.

Committee member, Design and Computation Arts Department Appraisal, 2015-16.

Treasurer, Communication Studies PhD Association, Concordia University, 2015

Guest curator, Society for Animation Studies 2.0 (Animation and gender), 2015.

Co-organizer/emcee/presenter, Microtalks, Concordia University, 2014-2015.

Peer reviewer, *Theory of Science Journal*, 2013.

Co-editor, *Wi Journal*, Out of the Mouth of "Casseroles" (student strike issues), 2012.

Peer reviewer, SIGGRAPH Art Papers, 2011.

PROFESSIONAL GRANTS AND PRIZES

Production budgets and prizes (awarded for film direction) total approximately \$800k

NFB (National Film Board of Canada), sale of presentation rights for *Folding*, 2008.
 NFB Animation Research & Development Budget, *Folding*, 2006
 Gold Remi Award (Best Animated Short film), WorldFest, Houston, 2004
 Best Animated Short, Taiwan Int'l Children's TV & Film Festival, 2004
 Children's Jury Award, Stuttgart Int'l Trickfilm Festival, 2004
 NFB Animation Full Production Budget, *Roots* (completed 2006) 2004
 Chris Award (Best Animated Short), Columbus International Film & Video, Ohio, 2003
 Best Narrative, Women's Film Festival, Portland, Oregon, 2003
 NFB Animation Full Production Budget: *Showa Shinzan* (completed 2002) 1999

SELECTED INVITED TALKS, WORKSHOPS & ROUNDTABLES

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

"Public feminisms and intersectional placemaking" (workshop leader with Nathalie Doonan and Briana Wiens, as replacement for Shana MacDonald), Unsettling Feminisms conference, Concordia, 9-11 May 2018.

"From PRE-proposal to POST-proposal Preparing for PhD Candidacy in the first years of study," Concordia PhD Communication Students Association-sponsored talk/workshop, 20 April 2018.

"Re.Animating Caterpillars" artist talk, Apexart Art, NYC, 11 February 2017.

"Short Matters," (microtalk concerning PhD research on Maria Short) at Concordia University Feminism Matters Microtalks, 7 February 2017.

"Animating Interdisciplinarity," (research presentation concerning animal studies and art) Concordia Microlinks, 3 February 2017

Doctoral Students Program (research residency and workshop), Canadian Centre for Architecture, June-August 2016. Grant recipient.

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

"Experiments in 3D: Norman McLaren", Society for Cinema and Media Studies Annual Conference, Montreal, 28 March 2015. Stereoscopic screening organizer and panel chair for conference host event.

Summer Research Institute, Concordia University School of Graduate Studies, 8-13 June 2014. Recruitment workshop leader for Hexagram.

Optical Obscura (with Sandra Eber) at Montreal Mini Maker Faire, 7-8 June 2014. (also participated in 2012, and at KidsPOP Montreal 2013). Exhibitor and children's workshop leader.

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

U of Edinburgh, MSc in Film, Exhibition & Curation, 11 Nov. 2013. Artist talk on expanded animation.

Wired Women Salon 90, Studio XX, Montreal, May 17 2012, Artist talk on stereoscopic animation.

Artists Talk on Animation, Amérasia Film Festival, Montreal, 9 March. Discussant.

De la Nature Symposium, Société des Arts Technologiques, Montreal. 19 March. Discussant on bioart.

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

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

Pacific Northwest College of Art, Portland, Oregon, November 2009. Artist talk.

Possible Movements at Interactive Futures '09 Stereo conference, Emily Carr University of Art + Design, Vancouver, Canada, 19-21 November 2009. Artist talk on stereoscopic artworks.

Boundary Crossings, Pacific Northwest College of Art, Portland, Oregon. Summer Institute in Expanded Animation. Workshop participant, Summer 2009.

EXHIBITIONS

En Masse in Animal Intent (group exhibition curated by Emily Falvey), Apexart Gallery, New York, Jan-Mar 2017.

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

En Masse in Cross-Pollinated: Hybrid Art Abuzz (group exhibition curated by Lynn Tomlinson), Centre for the Arts Gallery, Towson University, Baltimore, Sept-Dec 2015.

En Masse (solo exhibition with collaborator/entomologist Chris Plenzich), FOFA Gallery vitrines, Montreal, April-May 2015, full size video installation and works with live forest tent caterpillars.

Mass Transit (video and artwork made with Chris Plenzich) in *Mobile Interventions for Performigrations*, (traveling exhibition curated by Concordia Mobile Media Lab), April-May 2015,

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, *Malacosoma disstria* projection & video/specimen table.

Democroscope (curated by Matt Soar), Joyce Yahouda Gallery, Montreal, Oct 2012, video installation.

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

Ghosts in the Machine: The Inquest of Mary Gallagher (solo exhibition 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.

Electronic Art Exhibition, La Grande Bibliothèque, Montreal. Oct-Dec 2010. *Possible Movements*.

Possible Movements: Grey Nuns Chapel, FOFA Gallery vitrines, Montreal, Sept-Oct 2009 (solo exhibition with principal investigator Marielle Nitoslawska), 7-channel stereoscopic animated video installation

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

Boundary Crossings, Hybrid Media Gallery, Portland, Oregon, Nov 2009. anamorphic video installation.

FILMOGRAPHY

Mass Transit, 1min, 2014 co-directed with entomologist Christopher Plenzich.

Mobile Media Archaeology, 2013, 3 DIY videos for the Mobile Media Lab: Claude mirror, shoebox camera obscura and walk-in camera obscura (approx. 3min each)

Rouge ta rue, 1min, 2012, collaborative animation for *Wi Journal*.

Squash & Stretch: The Secret Life of Zucchini, 5min 2, 2010, research documentation/animated music video with stop motion, time-lapse and microscopy

Stereo Norman, 3min43, 2009, stereoscopic remix video.

Folding, 2min30, 2008, stereoscopic 3d animation for a Wheatstone stereoscope.

experiment 02_06, 3min30, 2006, co-directed with Donald McWilliams. found footage & flicker
Roots, 11min, 2006, produced by National Film Board of Canada, 3d animation.
Showa Shinzan, 13min, 2002 produced by National Film Board of Canada, 3d animation.

SELECTED FILM FESTIVAL SCREENINGS

(out of over 80 international exhibitions)

Toronto Urban Film Festival, Toronto, Canada, 2014
Exploding Cinema, London, UK, 2012
Arbeit's Short Movie Night, London, UK, 2012
Understanding Visual Music Conference, Montreal, 2012
Amérasia Film Festival, Montreal, 2011
Rendez-vous du cinéma québécois, Montreal, 2011 (also 2003, 2007, 2010)
"Thinkbox" screenings, Congress 2010, Montreal
Planet in Focus, Toronto, Canada 2010 (also 2003)
New Asia Film Festival, Richmond, Canada, 2008
ReelAsian, Toronto, Canada, 2007
Festival int'l du film de Catalogne / SITGES, Spain, 2007 (also 2003)
Festival du cinéma en cours, Montréal, Canada, 2007
Acces-Asie, Montréal, Canada, 2007 (also 2003)
Best of Canadian Independent Animation, Cinémathèque Québécoise, 2007
Ottawa International Animation Festival, Canada, 2006 (also 2004)
Hiroshima International Animation Festival, Japan, 2006 (also 2004)
London International Animation Festival, England, 2004
Zagreb World Festival of Animated Films, Croatia, 2004
Telluride Mountain Film Festival, USA, 2004
Oberhausen International Short Film Festival, Germany, 2004
Stuttgart International Trickfilm Festival, Germany, 2004
Berlin International Film Festival, Germany, 2004
CINANIMA, Espinho, Portugal, 2003
Golden Horse Int'l Film Festival, Taipei, Taiwan, 2003
Chicago International Children's Film Festival, USA, 2003
Copenhagen International Children's Film Festival, Denmark, 2003
Anima Mundi, Rio de Janeiro, Brazil, 2003
Asian American International Film Festival, New York, USA, 2003
Annecy Int'l Animated Film Festival, France, 2003
Hollywood Shorts-Women in Filmmaking, Los Angeles, USA, 2003
Sprockets, Toronto, Canada, 2003
Festival int'l de films de Femmes, Créteil, France, 2003

REFERENCES AVAILABLE UPON REQUEST