

School of Social Communication
Faculty of Human Sciences

Phone: 613-236-1393 ext. 2494
Email: cbem@ustpaul.ca
Office: GIG 255

July 2023

OCGS CURRICULUM VITAE

a) NAME:

Bem, Caroline, Assistant Professor

Employee #: 11697

b) DEGREES:

Ph.D., Communication Studies, McGill University, Canada, 2016
M.A., Communication Studies, McGill University, Canada, 2009
B.A. (Hons), Anglia Ruskin University, UK, 2006

c) EMPLOYMENT HISTORY:

2023- : Assistant Professor, School of Social Communication, Saint Paul University
2020-2023: Assistant Professor, School of Social Communication, Saint Paul University
2019-2020: Postdoctoral Researcher, “Sexuality and Play in Media Culture” Research Group (PI: Susanna Paasonen), University of Turku, Finland
2016-2018: Postdoctoral Fellow, International Research Training Group (IRTG): Diversity, Centre Canadien d’études allemandes et européennes (CCEAE), and Centre de Recherches Intermédiales sur les arts, les lettres et les techniques (CRIalt), Université de Montréal
2016-2018: Lecturer, Département d’histoire de l’art et d’études cinématographiques, Université de Montréal
2016-2018: Lecturer, Faculté des arts et des sciences, Faculté de musique, Université de Montréal
2016: Lecturer, Department of English, McGill University
2013: Lecturer, Department of Art History and Communication Studies, McGill University
2011-2012: Assistant Editor, *Intermédialités: Histoire et théorie des arts, des lettres et des techniques*, Université de Montréal
2010-2014: Teaching Assistant, Department of Art History and Communication Studies, McGill University
2009-2014: Coordinator, “Media and Urban Life in Montreal” Research Group, McGill University
2009: Intern, Peggy Guggenheim Collection, Venice, Italy
2004: Intern, Programming Department, Karlovy Vary International Film Festival, Czech Republic

d) ACADEMIC HONOURS:

2019: Qualification aux fonctions de Maître de conférences en section 18, Conseil National des Universités, France
2016-2018: Postdoctoral Fellowship, IRTG: Diversity, Université de Montréal
2014-2015: Archie Malloch Graduate Fellowship in Public Learning, McGill University

2014-2015: Graduate Excellence Fellowship, McGill University

e) SCHOLARLY AND PROFESSIONAL ACADEMIC ACTIVITIES:

2023: Chair, Masters Thesis Defense of Josh Nadeau (School of Conflict Studies, Saint Paul University)
2023: Member, Senate Committee on the Evaluation of Undergraduate Programs (SCEUP), University of Ottawa
2023: Member, Evaluation Committee “Cinéma, vidéo (13C),” Fonds de recherche du Québec – Société et culture (FRQSC)
2023: Reviewer, John R. Evans Leaders Fund – Funding for research infrastructure, Canada Foundation for Innovation (CFI)
2022- : Member, Research Center on Social Innovation and Transformation, Saint Paul University
2022: Member, Hiring Committee for two positions in the School of Social Communication, Saint Paul University
2022: Peer reviewer, *Journal of Digital Social Research* (Umeå University, Sweden)
2022: Member of the Société Internationale des recherches sur la Fiction et la Fictionnalité/ International Society for Fiction and Fictionality Studies
2021: Peer reviewer, *Sexualities* (Sage)
2021: Chair, Internal Scholarship Committee of the Faculties of Philosophy and the Human Sciences, Saint Paul University
2021-2023 : Executive committee member of the Centre de Recherches Intermédiales sur les arts, les lettres et les techniques, Université de Montréal
2021- : Regular member of the Centre de Recherches Intermédiales sur les arts, les lettres et les techniques, Université de Montréal
2020- : Serving on the committee of the Working Group on Online Teaching (WGOT), Saint Paul University
2020- : Editorial board member of the journal *Intermédialités* (Presses de l'Université de Montréal/Érudit)
2020: Member of the Digital Games Research Association (DIGRA)
2019-2020: Member of the Sexuality and Play in Media Culture Research Group, University of Turku
2019: Peer reviewer, *Intermédialités* (Presses de l'Université de Montréal/Érudit)
2019: Peer reviewer, *Culture Machine* (Open Humanities Press)
2017-present: Member of the International Society for Intermedial Studies (ISIS)
2018: Peer reviewer, *Intermédialités* (Presses de l'Université de Montréal/Érudit)
2018: Postdoctoral faculty member, Doctoral School, IRTG: Diversity, Universität Trier, Germany
2018: Member of the International Society for the Study of Narrative (ISSN)
2017: Member of the Modern Language Association [accepted for presentation but lacked funds to attend]
2016-2021: Postdoctoral member of the Centre de Recherches Intermédiales sur les arts, les lettres et les techniques, Université de Montréal
2016: Postdoctoral faculty member, Doctoral School, IRTG: Diversity, Europäische Akademie Otzenhausen, Germany
2016-2020: Regularly invited to attend *Intermédialités* board meetings
2016-2018: Member of the Centre canadien d'études allemandes et européennes (CCEAE), Université de Montréal
2016: Member of the University Art Association of Canada (UAAC)
2015: Member of the Northeast Modern Language Association (NeMLA)
2012-present: Member of the Society for Cinema and Media Studies (SCMS)
2012-2016: Graduate student member of the Centre de Recherches Intermédiales sur les arts, les lettres et les techniques, Université de Montréal
2011: Member of the International Association of Word and Image Studies (IAWIS)
2010-2016: Co-founder and co-editor-in-chief, *Seachange: Arts, Communication, Technologies*, McGill University
2009-2014: Member of “Media and Urban Life in Montreal” Research Group, McGill University, Montréal

f) GRADUATE SUPERVISIONS AND DEFENSE COMMITTEES:

2022: PhD Comprehensive Examination of Charlotte Van der Elst (supervisor: Dr. Marion Froger, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal)

2021: MA Thesis Defense of Julien Bouthillier (supervisor: Dr. André Habib, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal)

2019-2020: Regular participation in the department's methods seminar and individual mentoring of doctoral students, Department of Media Studies, University of Turku, Finland

2016-2018: Postdoctoral Mentor to the 9 Canadian PhD students of the 2016-2019 cohort of IRTG: Diversity doctoral students; regular mentoring activities with the German PhD students of the cohort during the summer and doctoral schools held in Germany in 2016 and 2018

g) GRADUATE COURSES:

2018: Queer Studies: Gender and Translation (PLU 6034, co-taught)
International Summer School, MA and PhD-level seminar
Centre d'études et de recherches internationales, Université de Montréal

2017-2018: Cinéma et culture numérique (CIN 6056)
MA and PhD seminar (taught 3 times)
Département d'histoire de l'art et d'études de cinéma
Université de Montréal

2016-2018: Recherche et création: approches (ART 6001)
Pro-seminar of the D.E.S.S. Arts, création et technologies (taught 3 times)
Faculté des arts et des sciences, Faculté de musique, Université de Montréal

2016-2018: Methods seminar (co-taught continuously over 2 years)
Interdisciplinary PhD seminar (anthropology, political science, history, literature)
IRTG: Diversity
Centre Canadien d'études allemandes et européennes (CCEAE), Université de Montréal

h) EXTERNAL RESEARCH FUNDING:

2023-2025: PI, SSHRC Insight Development Grant "Développement d'une campagne vidéoludique francophone d'éducation et de prévention des violences sexuelles au postsecondaire" (51, 584 CAD).

2023- 2028: Collaborator, "Chaire de recherche en économie créative et mieux-être: Cartographier, intermédiaire et contribuer à la création au Québec pour le mieux-être citoyen" FRQSC (Fonds de recherche du Québec - société et culture) (PIs: Olivier Beauchet, Julie Bérubé, Guillaume Blum, and Laureline Chiapello).

2022: Co-applicant, SSHRC Connection Grant for international conference "Pier Paolo Pasolini: Riprese Reprises Retakes" (Concordia University, UQÀM, Saint-Paul University, 2022; PI: Luca Caminati; funding attributed: 22,000 CAD).

2022: PI, SSHRC Insight Development Grant “Cartographie du rôle des jeux vidéo dans l'éducation sexuelle et la prévention des violences sexuelles et de genre” (Funding requested: 74 817,00 CAD; project was ranked #16 – projects ranked #1-#15 were funded or waitlisted).

2019-2020: Postdoctoral Researcher funded by the Academy of Finland, University of Turku

2007: Arts and Humanities Research Council Full Maintenance Scholarship, UK of £ 10,500 to pursue PhD in film studies with Lee Grieveson, University College London (Declined).

i) INTERNAL RESEARCH FUNDING AND SUPPORT:

2024: Six-months sabbatical leave granted to complete first book manuscript for submission to Duke UP, Saint Paul University

2023: Internal Research Grant to hire a graduate student RA as contribution to external funding granted by SSHRC, Saint Paul University (4,000 CAD)

2022: Internal Research Grant to hire a graduate student RA to assist in preparing external funding applications, Saint Paul University (4,000 CAD)

2020: Internal Research Grant to hire a graduate student RA to assist in preparing a SSHRC Insight Development grant, Saint Paul University (3,110 CAD)

2020: Travel budget “Sexuality and Play in Media Culture,” Academy of Finland to attend the annual DIGRA conference in Tampere, June 2020 [cancelled due to COVID-19]

2019: Travel budget “Sexuality and Play in Media Culture,” Academy of Finland (Fieldwork, NYC, NY)

2018: Conference attendance fees, IRTG: Diversity, Université de Montréal (Narrative, Montréal)

2015: Arts Graduate Student Travel Award, McGill University (NeMLA, Toronto)

2015: Graduate Travel Grant, Media@McGill, McGill University (NeMLA, Toronto)

2013-2014: Beaverbrook Dissertation Completion Grant, McGill University

2013-2014: Arts Dissertation Writing Workshop Fellowship, McGill University

2013: Arts Graduate Student Travel Award, McGill University (SCMS, Chicago)

2013: Graduate Travel Grant, Media@McGill, McGill University (SCMS, Chicago)

2012: Arts Graduate Student Travel Award, McGill University (SCMS, Boston)

2012: Graduate Travel Grant, Media@McGill, McGill University (SCMS, Boston)

2010-2013: Beaverbrook Graduate Research Fellowships, McGill University

2010-2011: Principal's Graduate Research Fellowship, McGill University

2010-2011: McCall McBain Fellowship, McGill University

2009-2010: McCall McBain Fellowship, McGill University

2009-2010: Provost's Graduate Research Fellowship, McGill University

2008: Principal's Graduate Fellowship, McGill University

2007: Goldsmiths Scholarship Scheme Partial Fee-waiver, Goldsmiths, University of London, UK (declined)

j) PUBLICATIONS:

1) Lifetime summary (count) according to the following categories:

-Book manuscripts authored.....	(1)
-Book manuscripts edited.....	(1)
-Special journal (refereed) issues edited.....	2
-Journal (non-refereed) founded and edited.....	1
-Refereed chapters in books.....	2
-Articles in refereed journals.....	4
-Articles in refereed conference proceedings.....	3
-Book reviews in refereed journals.....	2
-Other:	

-Journal issue introductions written.....	5
-Interviews given.....	3
-Interviews conducted.....	5
-Exhibition reviews.....	4
-Non-refereed articles.....	2
-Articles in non-refereed conference proceedings.....	2
-Academic translations (selection).....	7
-Invited guest lectures.....	4
-Invited presentations and participation in graduate summer schools.....	3
-Invited roundtable participations.....	3
-Presentations at international conferences.....	26
-Conferences organized.....	4
-Conference panels organized.....	1
-Panels chaired and responder.....	5
-Participation in lecture series.....	1

Book (single-authored) manuscript under preparation:

1. Bem, Caroline. *The Diptych: A Moveable Form*. ‘In preparation, to be submitted (invited) to Duke UP.’

Book (edited) manuscript under preparation:

1. Bem, Caroline (ed.). *The Montreal School of Intermedial Studies: A Reader*. ‘Proposals to be submitted to McGill-Queen’s UP and University of Ottawa Press in 2023.’

Special journal (refereed) issues:

2. *Sexualities*. “Play!” Co-edited by Caroline Bem and Susanna Paasonen. ‘The complete issue has been published Online First at <https://journals.sagepub.com/home/sex> under various DOIs, print and electronic volume forthcoming 2023’
3. Bem, Caroline (editor). *Intermédialités*. “Mapping (Intermediality)/Cartographier (l’intermédialité).” Vols. 30-31 (Fall 2017/Spring 2018). <https://www.erudit.org/en/journals/im/2017-n30-31-im03868/>

Journal (non-refereed):

1. *Seachange: Arts, Communication, Technologies*, vols. 1-6 (2010-2016). International and bilingual (English and French) journal with review by the editors, co-founded and co-edited by Caroline Bem and Rafico Ruiz (editors-in-chief) and Natalie Bussey, Dylan Mulvin, Jasmine Pisapia, and Cayley Sorochan (Editors). Archived at the McGill University Library (formerly published at www.seachangejournal.ca).

Refereed chapters in books:

1. Froger, Marion and Caroline Bem. “Case Studies as a Heuristic of Intermediality.” *Handbook of Intermediality: Media Integration and Media Transformation in Theory and History*. Eds. Jorgen Bruhn, Asun López-Varela Azcárate, Mary Simonson and Miriam de Paiva Vieira. (London: Palgrave-McMillan). ‘Forthcoming 2023.’
2. Bem, Caroline. “Humor in Pornographic Browser Games: From *Undertale* to *Uddertale*, a Case

Study.” *Games and Comedy*. Eds. Krista Bonello Rutter Giappone, Tomasz Z. Majkowski, and Jaroslav Švelch. (London: Palgrave-McMillian, 2022): 307-324.

Articles in refereed journals:

1. Bem, Caroline. “Neither of us was much into feminist or queer porn.’ Petit traité audio-visuel de pornographie *queer* en quatre scènes.” Special issue “Le regard *queer* et l’image en mouvement.” Eds. Joëlle Rouleau and Julianne Pidduck. *Cinémas*. 29.3 (Fall 2021): 33-56. doi.org/10.7202/1084570ar
2. Bem, Caroline and Marion Froger. “Construction collective d’une théorie en chantier. Les études de cas dans la revue *Intermédialités*.” Special issue “Études intermédiales: à la rencontre de l’École de Montréal.” Eds. Elsa Tadier and Éric Méchoulan. *Communications & Langages*. 208-209 (2021): 247-267.
3. Bem, Caroline. “Cinema | Diptych: *Grindhouse* | *Death Proof*.” *Journal of Cinema and Media Studies*. 58.2 (Winter 2019): 1-22. doi.org/10.1353/cj.2019.0000
4. Bem, Caroline. “Mediality, Materiality, Narrative: Successive Incarnations of a Special Effect in *Vanishing Point* and *Death Proof*.” *Screen*. 57.1 (Spring 2016): 52-70. doi:10.1093/screen/hjw001

Articles in refereed conference proceedings:

1. Bem, Caroline. “A Discipline is Always Born Twice: Is there Room for Interdisciplinary Humanities Methods in Game Studies Scholarship Today?” DIGRA 2020 Conference Proceedings. http://www.digra.org/wp-content/uploads/digital-library/DiGRA_2020_paper_397.pdf
2. Bem, Caroline. “Queer Aesthesis in Robert Yang’s *Marathon* (2018).” 13th International Philosophy of Computer Games Conference Proceedings, St Petersburg, 2019. <https://gamephilosophy.org/conference-manuscripts/>
3. Bem, Caroline. “Text as Image in the Digital Age: A Formalist Reading of Polyvore Sets.” In *L’Imaginaire: texte et image / The Imaginary: Word and Image*, edited by Claus Clüver, Matthijs Engelberts, and Véronique Plesch, 243-260. Leiden and Boston: Rodopi, 2015.

Book reviews in refereed journals:

1. Bem, Caroline. “Eugenie Brinkema, *Life-Destroying Diagrams* (Durham, NC: Duke UP, 2021).” *Screen* 63.3 (Autumn 2022): 389-393. <https://doi.org/10.1093/screen/hjac030>
2. Bem, Caroline. “Alicia Spencer-Hall, *Medieval Saints and Modern Screens: Divine Visions as Cinematic Experience* (Amsterdam: Amsterdam UP, 2017).” *Screen* 60.4 (Winter 2019): 629-631. doi.org/10.1093/screen/hjz041

Journal issue introductions:

1. Bem, Caroline and Susanna Paasonen. “Play! A Special Issue.” *Sexualities*. “Play!” Co-edited with Susanna Paasonen (Online First, April 30, 2021). doi.org/10.1177/13634607211013662
2. Bem, Caroline. “L’intermédialité est la carte autant que le territoire.”/ “Intermediality is the Map as much as the Territory”/ “Introducción. La intermedialidad es a la vez mapa y territorio.”

Intermédialités. “Mapping” (Intermediality)/ Cartographeur (l’intermédialité).” Vols. 30-31 (Spring 2017/Fall 2018): 1-18. doi.org/10.7202/1049943ar

3. Bem, Caroline. “Inscriptions of Time: Towards a Multilevelled Conceptualization of Age.” *Seachange*, “Age/Âge” 4 (2013): 1-10.
4. Bem, Caroline and Rafico Ruiz. “Living Oelwein, Iowa.” *Seachange*, “Choice/Choix” 2 (2011): 8-17.
5. Bem, Caroline and Rafico Ruiz. “2.” *Seachange*, “The Face-to-Face/Le face-à-face” 1 (2010): 1-11.

Interviews given:

1. June 2022. Podcast series “Humour and Games” (Producer Scott De Jong, Concordia University).
<https://open.spotify.com/show/7nJNAuHH765I2Vxl3uKHRj?si=37762abbf63940ff&nd=1>
2. November 2021. Interview granted to students Geneviève Blais and Mia Hérard-Boudriau on the topic of objectification and emancipation in the context of some contemporary pop music videos for their final video essay submission for the course 300-301-RE “Le cours de démarche d’intégration des acquis en sciences humaines (DIASH),” Cégep de l’Outaouais.
3. March 2018. *Cinematary* podcast #189: “*Death Proof* with Guest Caroline Bem (Tennessee Auteurs).” <https://www.cinematary.com/show-episodes/2018/3/26/episode-189-death-proof-with-guest-caroline-bem-tennessee-auteurs?rq=189>.

Interviews conducted and published:

1. Bem, Caroline. “The Work of Dancing: A Portrait of Kenji Matsuyama Ribeiro (Grands Ballets Canadiens de Montréal).” *Seachange*, “Practice(s)/Pratique(s)” 5 (2014): 89-107.
2. Bem, Caroline. “Practice for Itself: An Interview with Jason Gladue (Restaurant BALNEA).” *Seachange*, “Practice(s)/Pratique(s)” 5 (2014): 146-168.
3. Bem, Caroline and Rafico Ruiz. “Universities, Futures: A Roundtable with Darin Barney (McGill University), Andrew Piper (McGill University), and Joanna Zylinska (Goldsmiths, University of London).” *Seachange*, “Choice/Choix” 2 (2011): 144-186.
4. Bem, Caroline and Rafico Ruiz. “Thoughts on Writing Histories of Art, Live and Otherwise. An Interview with Amelia Jones (McGill University)” *Seachange* “The Face-to-Face/Le face-à-face” 1 (2010): 135-150.
5. Bem, Caroline. “Lars von Trier’s Antichrist: Natures, Couples, Rules, Games. An Interview with Jan Simons (University of Amsterdam).” *Seachange* “The Face-to-Face/Le face-à-face” 1 (2010): 120-134.

Exhibition reviews:

1. Bem, Caroline. “Exposition de Jeremy Borsos à SBC.” *Ciel Variable* 92 (2012): 80.
2. Bem, Caroline. “Jeremy Borsos: Frieze Frames, SBC Gallery of Contemporary Art, Montreal Feb

4 to Mar 31, 2012.” *Canadian Art*. www.canadianart.ca/online/reviews/2012/03/22/_jeremy-borsos-sbc

3. Bem, Caroline. “Chris Stones.” *Border Crossings* 118 30.2 (2011): 108.
4. Bem, Caroline. “Sharing Interiority: Notes on Tino Sehgal’s Guggenheim Solo Show.” *Seachange* “The Face-to-Face/Le face-à-face” 1 (2010): 81-119.

Non-refereed articles:

1. Bem, Caroline and Rémy Besson, Suzanne Beth, Claudia Polledri. “La nouvelle sphère intermédiatique (colloque du CRI – 1999) à l’épreuve de la remédiation : supports, approches et discours.” *Intermédiétés*. “Mapping (Intermediality) / Cartographier (l’intermédiabilité).” Vols. 30-31 (Fall 2017/Spring 2018) : 1-8. <https://www.erudit.org/en/journals/im/2017-n30-31-im03868/1049956ar.pdf>
2. Bem, Caroline. “Of Talk and Silence on Television: Notes on *In Treatment*.” *Seachange*, “Talk/Parole” 3 (2012): 25-39.

Articles in non-refereed conference proceedings:

1. Bem, Caroline. “Queering the Sense of an Ending in Greta Gerwig’s Adaptation of *Little Women*.” In *Proceedings of the 2022 Conference Impossible Fictions/Fictions impossibles*. Eds. Alison James and Françoise Lavocat. *Fabula* ‘accepted.’
2. Bem, Caroline. “*Miles to go before I sleep*: Narrative Reconfigurations and Generic Border-Crossings in Recent American Cinema.” In *(Re)discovering “America”: Road Movies and Other Travel Narratives in North America/ (Re)descubriendo “América”: road movie y otras narrativas de viaje en América del Norte*. Eds. Wilfried Raussert and Graciela Martínez-Zalce, 155-170. Trier, Germany and Tempe: Wissenschaftlicher Verlag Trier/ Bilingual Press, Arizona State University, 2012.

Academic translations (selection):

1. Claudia Wedepohl (trans. Caroline Bem). “The Genesis, Writing, and Re-Writing of Erwin Panofsky and Fritz Saxl’s Dürers ‘Melencolia I.’” In *Raymond Klibansky and the Warburg Library Network: Intellectual Peregrinations from Hamburg to London and Montreal*. Eds. Philippe Despoix and Gillian Tomm, with Georges Leroux and Eric Méchoulan. Montreal: McGill-Queens UP, 2018: 210-235.
2. Rémy Besson (trans. Caroline Bem). “Intermediality: Axis of Relevance.” *SubStance* 44 (Fall 2015): 139-154.
3. Carlotta Darò (trans. Caroline Bem). “The Wired Sublime.” In *Infrastructure Canada* (exhibition catalogue). Eds. Daniel Young and Christian Giroux. Oakville Galleries, 16 September to 18 November 2012.
4. Aurélie Barjonet (trans. Caroline Bem). “Manufacturing Memories: Textual and Mnemonic Weaving in *The Kindly Ones*.” In *Writing the Holocaust Today: Critical Perspectives on Jonathan Littell’s The Kindly Ones*. Eds. Aurélie Barjonet and Liran Razinsky. Amsterdam and New York: Rodopi, 2012: 111-132.
5. Philippe Despoix (trans. Caroline Bem). “Radio as Music: A Video Document by (and with)

- Glenn Gould.” *Intermédialités*. “Synchroniser/ Synchronizing” 19 (Spring 2012): 177-180.
6. Cornelia Epping-Jäger (trans. Caroline Bem). “Hitler’s Voice. The Loudspeaker Under National Socialism.” *Intermédialités*. “Reproduire/ Reproducing” 17 (Spring 2011): 83-104.
 7. Will Straw and James Cisneros (trans. Caroline Bem). “Bâtir. La Ville intermédiaire.” *Intermédialités*. “Bâtir/ Build” 14 (Fall 2009): 11-18.

Invited guest lectures:

1. March 2020 [cancelled due to COVID-19]. “Intervention dans le cadre d’une séance sur l’étude de cas chez Eugenie Brinkema.” PLU 6060 “Champs des études intermédiales.” Invited by Marion Froger, Département d’histoire de l’art et d’études cinématographiques, Université de Montréal.
2. June 2019. “Cute, Zany, and Woke: Colourful Cockfights and Good Intentions in *Genital Jousting*.” Invited by Thomas Apperley, Centre of Excellence in Game Culture Studies, University of Tampere, Finland.
3. April 2018. “Présentation d’une thèse de doctorat intermédiaire.” PLU 6060 “Champs des études intermédiales.” Invited by Philippe Despoix, Département de littératures et de langues du monde, Université de Montréal.
4. November 2016. “Migration d’une structure: le diptyque.” CIN 2110 “Le cinéma et les autres arts.” Invited by Stéphanie Croteau, Département d’histoire de l’art et d’études cinématographiques, Université de Montréal.

Invited presentations and participation in graduate summer schools:

1. June 2023. Invitation to lead one session in the Graduate Summer School PLU 6917 “Entre archives et création: approches intermédiales des images.” Invited by Rémy Besson and Claudia Polledri, Université de Montréal.
2. May 2021. Invitation to present on the Montreal School of Intermediality in the opening session of the Graduate Summer School PLU 6917 “Témoigner en images : intermédialité, institutionnalisation et politiques visuelles,” alongside André Habib (Director, CRIalt) and James Cisneros (Director, *Intermédialités*). Invited by Rémy Besson and Claudia Polledri, Université de Montréal.
3. May 2017. (With Marion Froger). “Présentation de la revue *Intermédialités* et du travail conceptuel de ses éditeurs.” Graduate Summer School PLU 6917 “Témoigner en images : intermédialité, institutionnalisation et politiques visuelles.” Invited by Rémy Besson and Claudia Polledri, Université de Montréal.

Invited roundtable participations:

1. February 2023. Responder for “Les midis de l’intermédialité: Exploration féministe de la patrimonialisation du cinéma québécois: remédiation numérique des archives du collectif Vidéo Femmes (1973-1993),” Centre de Recherches Intermédiales sur les arts, les lettres et les techniques (CRIalt), Université de Montréal. Presenter: Julia Minne. Organizers: Rémy Besson and Jenny Brassebin.

2. May 2017. Guest speaker on roundtable on intermediality with the performer (Mykalle Bielinski) and dramaturg (Sophie Tremblay-Devirieux) of *Gloria* at La Chapelle Scènes Contemporaines, Montréal.
3. October 2016. Roundtable responder on “Democracy and Its Discontents: Illiberalism and the Feebleness of Its Adversaries” with Andreas Wirsching (presenter, LMU Munich), Peter Niesen (responder, Hamburg University), Karin Bauer (responder, McGill University), and Till Van Rahden (organizer, Université de Montréal).

Presentations at international conferences:

1. May 2023, with Charlotte Courtois. “Pour une longévité des projets ayant reçu un financement public: comment pérenniser les créations de jeux vidéo féministes et LGBTQ+ pour la santé sexuelle?” 318 - Pratiques audiovisuelles en devenir au Québec dans les organismes féministes et LGBTQ. 90th ACFAS Congress held at Université de Montréal. Symposium organizer: Rosanna Maule, Concordia University.
2. May 2023, with Charlotte Courtois. “Paysage vidéoludique pornographique au Québec: quelle place pour le mieux-être sexuel?” 661 – Cartographier, médier et favoriser l’activité créative au Québec pour le mieux-être citoyen. 90th ACFAS Congress held at Université de Montréal. Symposium organizers: Guillaume Blum (Université Laval), Julie Bérubé (UQO), Olivier Beauchet (Université de Montréal), Laureline Chiapello (UQAC).
3. March 2023, with Charlotte Courtois. “Jeux vidéo francophones d’éducation sexuelle: présentation d’un corpus.” 10e édition du symposium sur l’histoire du jeu. Organizers : LUDOV (Laboratoire Universitaire de Documentation et d’Observation Vidéoludiques), Homo Ludens, and TAG (Technoculture, Arts and Games). Université de Montréal.
4. December 2022, with Charlotte Courtois. “Jeux vidéo, éducation pour la santé sexuelle et prévention des violences sexuelles et de genre: cartographie d’un corpus de jeux militant.” Le genre et la sexualité dans le jeu: jeux de rôles, imaginaires et possibles. Organizers: Laurence Schmol, Valentine Royaux, Kim-Marlène Le. Université de Strasbourg.
5. November 2022, with Charlotte Courtois. “Cartographie d’un corpus de jeux vidéo éducatifs sexuels et développement d’une trousse interactive à l’intention des campus post-secondaires.” 4e Colloque du CRITS. Organizers: Jonathan Durand Folco, Lauren Levesque, Jennifer Bruce, Dan Furukawa Marques, Marc D. Lachapelle. Université Saint-Paul, Ottawa.
6. September 2022 [cancelled due to COVID-19]. “Pasolini’s Binary Dialectic and Diptych Theory.” Pier Paolo Pasolini: Riprese Reprises Retakes. Concordia University, UQÀM, Saint Paul University, Montréal and Ottawa.
7. March 2022. “Diptychal Thinking, Paradox, and the (Im)Possibility of Fiction in Greta Gerwig’s Adaptation of *Little Women*.” Impossible Fictions/Fictions impossibles Conference. Organizers: Alison James and Françoise Lavocat. University of Chicago, IL, online.
8. September 2021. “Dilettante Game Design, Gameplay, and Games Scholarship.” Game History Symposium 2021: Inclusion, Intersectionality, Intergenerational Equity: Past, Future. Main organizers: Carl Therrien and Charlotte Courtois. Université de Montréal, online.
9. March 2021. “Much More Than Nostalgia: Reversal, Humor, and the Paradoxical Politics of Revenge in *Once Upon a Time in Hollywood*.” SCMS 2021, online.

10. June 2020 [cancelled due to COVID-19]. “A Discipline is Always Born Twice: Is there Room for Interdisciplinary Humanities Methods in Game Studies Scholarship Today?” DIGRA, Tampere, Finland.
11. April 2020 [cancelled due to COVID-19]. “Night & Day in Tarantino & Rodriguez’s Virtual Grindhouse Recreations.” Media and the Night Conference. Organizers: Will Straw and Jessica Rheia. McGill University, Montréal, QC.
12. April 2020 [cancelled due to COVID-19]. “Much More Than Nostalgia: Reversal, Humor, and the Paradoxical Politics of Revenge in *Once Upon a Time in Hollywood*.” SCMS, Denver, CO.
13. October 2019. “Queer Aesthetics in Robert Yang’s *Marathon* (2018).” 13th International Philosophy of Computer Games Conference, St Petersburg, Russia.
14. May 2019. “Colourful Cockfights and Good Intentions: The Cute, the Funny, and the Woke in *Genital Jousting*.” 3rd Sexual Cultures Conference: PLAY, University of Turku, Finland.
15. April 2018. “The Diptych in Literature: Ethical Paradox in Coetzee’s *Disgrace* and Hemmereichs’ *Alles verandert*.” ISSN, Montréal, QC.
16. March 2018. “From Reboot to Playthrough: The Politics of Forms in *Death Proof* and *The Hateful Eight*.” SCMS, Toronto, ON.
17. May 2017. “Formats, Approaches, Discourses: Remediating the 1999 CRI Conference ‘A New Intermediatic Sphere.’” Co-presented with Rémy Besson, Suzanne Beth, Claudia Polledri. International Society for Intermedial Studies, Montréal, QC.
18. July 2016. “Le débat théorique dans les ‘études de cas’ de la revue *Intermédialités*.” Co-presented with Marion Froger. ICLA, Vienna, Austria.
19. April 2015. “Moral Paradox in *Death Proof*.” NeMLA, Toronto, ON.
20. March 2015. “The Pursuit of Vertigo: On the Use of Graphic Sex in Two Rockstar® Games.” SCMS, Montréal, QC.
21. November 2013. “Return to Aesthetics: Theorizing the Fantastic Turn in Recent Art House Cinema.” *La Magie des effets spéciaux: cinéma, technologie, réception*. Organizers: André Gaudreault, Viva Paci, Martin Lefebvre. Université de Montréal, Montréal, QC.
22. March 2013. “Archaic Number Theory in Contemporary Narrative Cinema: The Case of *Death Proof*.” SCMS, Chicago, IL.
23. March 2012. “The Revenge Contract: Mirroring, Repetition and Masochism in Quentin Tarantino’s *Death Proof*.” SCMS, Boston, MA.
24. August 2011. “Text as Image in the Digital Age: The Polyvore Phenomenon.” IAWIS, Montréal, QC.
25. February 2011. “*Miles to go before I sleep*: Narrative Reconfigurations and Generic Border-Crossings in Recent American Cinema” presented at *(Re)descubriendo “América”: road movie y otras narrativas de viaje en Norteamérica*. Organizers: Wilfried Raussert and Graciela Martínez-Zalce. UNAM, Ciudad de México.

26. June 2010. "From Writing Tablets to System Reboots: The Diptych in Contemporary Cinema." FSAC/ Congress of the Humanities and Social Sciences, Concordia University, Montréal, QC.

Conferences organized:

1. September 2022. Pier Paolo Pasolini: Riprese, Reprises, Retakes. Co-Organizer with Luca Caminati (PI SSHRC Connection Grant), Silvestra Marinello, Rosanna Maule, Viva Paci, Julie Paquette. Concordia University, UQAM, Université Saint-Paul, Montréal and Ottawa.
2. September 2017. Canada 150: Grappling with Diversity since 1867. Assistant Organizer. IRTG Diversity International Conference, Université de Montréal, QC.
3. August 2014. The Urban Night: Culture, Security, Inclusion. An Interdisciplinary Conference. Assistant Organizer (Organizer: Will Straw). Casa del Popolo, Montréal, QC.
4. April 2011. The Indiscernible (Graduate Student Conference). Co-organizer with Elizabeth Lista, Paulina Mickiewicz, and Cayley Sorochan. Department of Art History and Communication Studies, McGill University, Montréal, QC.

Conference panels organized:

1. October 2016. Panel "Of Diptychs, Doubles, and Mirrors: Towards a Theory of Twoness." Co-organized with David Mitchell. UAAC, Concordia University, Montréal, QC.

Panels (chair and responder):

1. May 2019. Responder. Panel "Koulu 3." Panel Organizer: Veli-Matti Karhulahti. 3rd Sexual Cultures Conference: PLAY, University of Turku, Finland.
2. May 2019. Chair. Panel 9. 3rd Sexual Cultures Conference: PLAY, University of Turku, Finland.
3. May 2019. Chair. Panel 5, Day 2. Queer Television Conference: Representations, Forms, Fandoms. Organizers: Marta Boni and Joëlle Rouleau. Université de Montréal.
4. September 2017. "State-Building, National Identities and Transnational Connections." Canada 150: Grappling with Diversity since 1867. Co-chair with Saaz Taher. IRTG Diversity International Conference, Université de Montréal, QC.
5. March 2012. Chair. Panel "Doubles, Chiasmus, and Narrative." SCMS, Boston, MA.

Participation in lecture series:

1. April 2022. "Diptych Form and Theory: Media, Ethics, Paradox." "Brown Bag Lunch/Dîner-Causerie." Saint Paul University, Ottawa.