

C. BLAKE EVERNDEN

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ACADEMIC DEGREES

- 2014 MFA in New Media, University of Lethbridge, AB
"Digital Imperfections: Analog Processes in 21st Cinema"
- 2008 BFA in New Media (Honours), University of Lethbridge, Alberta

ACADEMIC DIPLOMAS/CERTIFICATES

- 2010 Diploma, Completions International Academy of Make-up Artistry, Toronto, ONT
(Honours / Best of Class)
- 2001 Diploma in Multimedia, Lethbridge Community College, Alberta (Honours)
- 1999 Vancouver Film School (Part-time Studies), BC
(Acting, Directing for Film, and Developing Screenplays)
- 1994 Diploma in Visual Arts (Honours), Arts York Program, Unionville High School, ONT

HIGHLIGHTS, AWARDS and EXHIBITIONS

- 2021 Grave: (13 festivals)
Best Poster: Horror Film Awards
Best Poster: ISAFF 2022
Best Poster: DarkVeins Horror Fest
Best Poster: Europe Independent Movie Festival
Best Poster: Cult Movie Critic Awards
Best Poster: Vesuvius International Film Fest
Quarter-Finalist - ISA Horror Thriller Genre Busting Screenplay Competition
Semi-Finalist - Creative Screenwriting Unique Voices Screenplay Competition
- 2021 Muse: (4 festivals)
Best Short Film - Genre Experiment Film: Lime Light Film Contest
- 2021 Rationale: (37 festivals)
Best Thriller Short/Best Actor/Best Poster: Only the Best Film Awards
Best Short Narrative: Central Alberta Film Festival
Best Poster: Europe Film Festival U.K.
Best Mystery Short Film: Shot in the Dark Mysteries: Mystery Film Fest
Best Poster: Halicarnassus Film Festival
Best Sound Design: Lime Light Film Contest
Best Crime Short Film: Calgary Independent Film Festival
Best Crime Film: Short Cine Fest
- 2020 Best Suspense/Thriller Short: AltFF Alternative Film Festival
- 2021 Wisdom
Original Cover Art - Independent Author Novel (published)
- 2021 A Wink or a Smile: (12 festivals)
Best Comedy Short: Spotlight Short Film Awards
- 2019 Best Comedy Short: AltFF Alternative Film Festival
- 2019 Telus Storyhive ("Community Stories" Pilot Project; in collaboration with CSIF)
Lead mentorship for first time documentary filmmakers through the 3-month filmmaking process.
- 2019 Embraced by Darkness
Original Cover Art - Independent Author Novel (published)
- 2019 S.O.L.A.R. Awards (Annual Lethbridge Art Exhibition/Contest)
Visual Arts Exhibition: March 22, 2019 (Lethbridge, Alberta)
People's Choice Award Winner: Spider
- 2019 Buckskin Girl and Blackheart
Original Cover Art - Independent Author Novel (published)

HIGHLIGHTS, AWARDS and EXHIBITIONS (cont'd)

- 2018 SOLO ART EXHIBITION (SELECTED)
June 23 - August 24, Cinematic Imaginings: The Movie Poster Artwork of C. Blake Evernden.
The Gallery at CASA, Lethbridge, Alberta, Canada
- 2018 Rue Morgue Magazine
Original Cover Art - July/August Issue #183 (published) *Limited Edition Print & T-Shirt Design
- 2018 Separation
Original Poster Art - DVD/Bluray Release
- 2021 Spider: (19 festivals)
Best Short - Experiment: Imaginary Mind Film Contest
- 2019 S.O.L.A.R. Awards People's Choice Award Winner: Spider
- 2018 Best Experimental Short: Bahia Independent Cinema Festival
Best Experimental Short: Five Continents International Film Festival
- 2017 Engaging FNMI Students in the Classroom (Cinematographer, Editor and Sound Recordist)
Aboriginal Educator's Advice to Teachers, commissioned by the University of Calgary
Interviews: Tatsikiisaapo'p Middle School, Kainai High School and the Kainai Board of Education
- 2017 Becoming Unlimited: Documentary Short (Lead Editor)
Funded through SSHRC, SAIPA, U of L Drama and ASC!
- 2019 Prairie Dog: (20 festivals - International Distribution)
Best Feature Narrative: Central Alberta Film Festival
- 2017 Best International Feature, Best in Festival: Southern NY Paranormal Expo Film Festival
- 2016 Best Fantasy Feature: Genre Celebration Festival
Best Fantasy Feature: Fantasmagorical Film Festival
Best Fantasy Feature: Motor City Nightmares International
- 2015 Favourite Feature, Best Actor: Northern Fright Fest
- 2015 Prairie Dog - Visual Arts Exhibition
January 20 - March 15, The Gallery at CASA, Lethbridge, Alberta, Canada.
Acrylic Matte Paintings, Creature Fabrication, Miniature Construction, MU FX Design, Concept Illustration
Funded through SSHRC and Alberta Arts Graduate Scholarships
Visual and Creature Makeup Arts Exhibit; satellite project stemming from Masters Fine Arts Feature Film
- 2015 New Media Intersections
Production Manager, DOP, Sound Recordist, Editor - Interviews conducted in: New York, Lethbridge, AB
Commissioned by University of Lethbridge Professors in New Media, Education, Art and Management
- 2014 San Antonio Horrific Film Fest: Best SPFX - "Scars" - Key MU & SPFX Designer
- 2010 IMATS Toronto Finalist: Student Competition: Prosthetics & Character Design
- 2006 American Zoetrope Screenplay Contest: Quarter Finalist: "Northern Lights" (feature)
Screenwriting Expo 5: Top 25 Percent: "The Hension" (feature)

RESEARCH/TRAVEL FUNDING

- 2017 Travel Grant - \$2000 Award - 2017 Roswell Film Festival (Exhibition)
Prairie Dog (Feature Film) - Official Film Festival Selection
- 2013 SHHRC Grant - \$17,500 Award - Masters Research
Alberta Arts Graduate Scholarship - \$15,000 Award - Masters Research
U of L Graduate Studies Profiling Award - \$1500 Award

VOLUNTEER ACTIVITIES

- LIFS: Board Member Lethbridge Society of Independent Filmmakers (2019-2021)
Canadian Blood Services (CBS): 115 Blood Donations (1993 - Present)
Zombie Walk: Makeup FX/Organization (Fall 2017 - 2018)
Word on the Street: Screenwriting Panel (Fall 2018)
YWCA: Makeup FX Artist/Camera Assistance - "Help Stop Family Violence" Campaign
Big Brothers & Big Sisters: Big Brother (January 2012 - June 2012)
YWCA: Christmas Volunteer - 14 years (2003 - 2017)

PUBLICATIONS & PRESENTATIONS

Digital Imperfections: Analog Processes In 21st Century Cinema. FSAC (Film Studies Association of Canada), Scholar's Screening Series - Annual Conference - University of Victoria, BC, June 4-6, 2013

Review of Mastering Fear: Women, Emotions, and Contemporary Horror, by Rikke Schubart. Projections 13.3 (2019): pp 121-125. DOI: <https://doi.org/10.3167/proj.2019.130310>

Video Essay of "Why So Serious? Clowning, the Method, and Performative Adaptations of the Joker", (Co-authored with Aaron Taylor, Ryan Harper-Brown, Bryn Hewko). The Society for Cinema and Media Studies 2020 Conference. Virtual. March 17-21, 2021

Spider and the Romanticism of Entropy. APL (Association for Philosophy and Literature), Annual Conference - The Fairmont Banff Springs, AB, May 25-29, 2022

LECTURES AND WORKSHOPS

Crossing Boundaries Symposium: Technology in the Arts

Guest Lecturer, U of L, Alberta, March, 2017

Lecture on current practice in my short film Spider - visual storytelling within the macabre and nature.

Nishikaze Anime Conference ~ Guest Lecturer, U of L, Alberta, May, 2016

Meeting of the Minds: Honorary Guest Speaker / Inaugural Recipient - GSA Alumni of the Year Award
9th Annual GSA Multidisciplinary Research Conference, U of L, Alberta, March 20, 2015

Meeting of the Minds

Digital Imperfections: Analog Processes In 21st Century Cinema

7th Annual GSA Multidisciplinary Research Conference, U of L, Alberta, March 16, 2013

New Media Film Series ~ Presented/Lead Discussion on 20 Feature Films

PROFESSIONAL TEACHING COURSES

Graduate Assistance Teaching:	Effective Classroom Management
PD Program	Managing Classroom Discussion / Multicultural Classroom
	Marking & Grading (Rubric Dev.) / Dealing Professionally w/Students

ADMINISTRATIVE/COMMITTEE SERVICE

External Committee (Fall 2018-Spring 2019)

Reviewed and discussed aspects related to the fall semester.

Abbondanza Fine Arts Fundraiser Committee (Spring 2017-2019)

Planned and arranged performances and technical requirements for yearly fundraiser.

Internal Committee (Fall 2016)

Reviewed and discussed aspects related to the fall semester.

Student Handbook Updates (March 2017)

Review and update student handbook to best reflect, and assist, with the current state of the program.

CASA/New Media Department Collaboration (Fall 2016)

Arranged collaboration between CASA and the New Media department. Screenings of student works on GAMA and Exterior Display.

EMPLOYMENT HISTORY

- 2020
Sessional Instructor: Department of Drama, University of Lethbridge
Instructor: Stage Makeup

Visual Arts Instructor: CASA Arts Centre, Lethbridge
Foundations of Drawing, Introduction to Acrylics
- 2019
Lead Mentor: Telus Storyhive "Community Stories" / CSIF
Instructor, Editing Workshop, On-Set Mentorship

Sessional Instructor: Department of New Media, University of Lethbridge
Instructor: Introduction to New Media - Bow Valley College

Visual Arts Instructor: CASA Arts Centre, Lethbridge
Low Budget Makeup FX, Portraiture, Intermediate Drawing, Foundations of Drawing

Sessional Instructor: Department of New Media, University of Lethbridge
Instructor: Introduction to New Media - Bow Valley College
- 2016-2019
Assistant Professor: 3-Year Term: Department of New Media, University of Lethbridge
History & Theory of New Media / Intro to Film Studies / Concept Art / Cinematography & Lighting
Film Authorship / Contemporary American Cinema / Defining the Horror Genre
- 2016
Sessional Instructor: Department of New Media, University of Lethbridge
Instructor: Introduction to New Media - Bow Valley College

Term Instructor: Department of New Media, University of Lethbridge
Instructor: Digital Video Production (2 sections) / Applied Studies Supervisor

Visual Arts Instructor: 5th on 5th - Housing First, Lethbridge

Visual Arts Instructor: CASA Arts Centre, Lethbridge
Character and Creature Design, Prosthetic Sculpture Design & Concept Art and Design (adult).
- 2015
Sessional Instructor: Department of New Media, University of Lethbridge
Instructor: Drama: Film Studies / Guest Lecturer: Introduction to New Media

Visual Arts Instructor: CASA Arts Centre, Lethbridge
Low-Budget Makeup FX, Movie Poster Illustration & Concept Art and Design (adult).

Term Instructor: Department of New Media, University of Lethbridge
Instructor: Digital Video Production (2 sections) / Lecturer for Drama: Film Studies

Visual Arts Instructor: CASA Arts Centre, Lethbridge
Basic drawing, watercolour, comics/graphic novels, paper mache, mask-making (children).
- 2012-2014
Teaching / Research Assistant: Department of New Media, University of Lethbridge
Classroom Guidance, Grading Assistance, Research Development and Lecturer.
- 2010-2021
Makeup Artist for Film/Television
Freelance make-up & effects artist in the independent and commercial industries, for features, documentaries, shorts and music videos.
- 2005-2021
Independent Filmmaker/Director-Writer-Editor
Written, directed, edited, photographed & designed and implemented makeup effects for two feature films, as well as multiple short films, documentaries and music videos.
- 2005-2021
Storyboard Artist/Illustrator/Poster Designer
Freelance storyboard artist for independent and commercial industries, concept/character design work for developing feature films, designer for books, magazines and feature films.
- 2003-2010
Graphic Design Artist: Warwick Print Company Ltd.
Poster Design, Graphic Design, Brand Maintenance, Typesetting, Film Processing, Maintenance and Film Processor Repair, Mixing and Maintenance of Developer and Fixer Chemicals, File Recovery and Reconstruction

FILMOGRAPHY (Selected)

- 2022
- Cold Road (post-production)**
Distribution: CraveTV & LevelFilm (Canada)
Feature / Length: 90 minutes / Format: Arri Alexa Mini LF 24fps - Colour - 1.85:1 Widescreen
Production Designer-Art Director-Props
- The Man From The Diner (in development)**
Feature / Length: 90 minutes / Format: Arri Alexa Mini LF 24fps - Colour - 1.85:1 Widescreen
Writer-Makeup FX Designer
- Grave (in development)**
Feature / Length: TBD / Format: TBD - Colour - 2.35:1 Widescreen
Writer-Director-Editor-Makeup FX Designer
- Aperture (post-production)**
Short / Length: 10 minutes / Format: 16mm/Super 8mm - Colour/B&W - 1.85:1 Widescreen
Writer-Director-Producer-Editor-Production Designer-Makeup FX Designer-Matte Painter
- 2021
- Open Mic at the Comedy Cabaret (festival circuit)**
Short / Length: 11 minutes / Format: Black Magic URSA Mini 24fps - Colour - 1.85:1 Widescreen
Producer-Production Designer-Editor
- 2020
- Rationale (festival circuit)**
Short / Length: 10 minutes / Format: Canon C200 24fps - Colour - 2.35:1 Widescreen
Writer-Director-Producer-Production Designer-Editor-Storyboard Artist
- 2018
- A Wink or a Smile**
Short / Length: 5 minutes / Format: Black Magic/GH5 24fps - Colour - 1.85:1 Widescreen
Writer-Director-Producer-Editor
- 2017
- Spider**
Short / Length: 20 minutes / Format: Canon Mark III/GH4 24fps - Colour - 2.35:1 Widescreen
Writer-Director-Producer-Editor-Co-Photographer-Makeup FX Designer
- Becoming Unlimited**
Documentary Short / Length: 34 minutes / Format: Multiple - Colour - 1.85:1 Widescreen
Lead Editor
- 2015
- Prairie Dog**
Distribution: ITN Distribution Inc. (Worldwide)
Feature / Length: 94 minutes / Format: RED/GH4 24fps - Colour - 2.35:1 Widescreen
Writer-Director-DOP-Editor-Art Director-Key Makeup/Creature FX & Prosthetics Designer
- 2013
- Common Chord**
Distribution: CMD Distribution (Worldwide), Invincible Pictures (USA), Koan (Worldwide)
Feature / Length: 89 minutes / Format: 24fps - Colour - 1.78:1 Widescreen
Art Director-Key Hair/Makeup Artist-Additional Editing
- New Media Intersections: Interviews: New York, Lethbridge, AB**
Documentary Short Series / Length: 20 minutes / Format: GH4 24fps - Colour - 1.85:1 Widescreen
Director of Photography-Editor-Sound Recordist-Production Manager
- Scars**
Distribution: Wild Eye Releasing (Worldwide), Left Films (Australia/UK)
Feature / Length: 108 minutes / Format: RED 24fps - Colour - 1.78:1 Widescreen
Key Makeup Artist-Special Makeup Effects Artist-Special Effects Supervisor
- Separation**
Distribution: Gravitas Ventures (USA), Isis International (Middle East)
Feature / Length: 81 minutes / Format: RED 24fps - Colour - 2.35:1 Widescreen
Key Makeup Artist
- 2012
- Muse**
Short / Length: 4 minutes / Format: DV 24fps - Colour - 1.85:1 Widescreen
Writer-Director-Producer-Director of Photography-Editor-Actor-Production Designer
- 2007
- Living Proof**
Feature / Length: 127 minutes / Format: DV 24fps - B&W - 1.85:1 Widescreen
Writer-Director-Producer-Actor-Director of Photography-Editor-Production Designer

FILM FESTIVAL EXHIBITIONS: (139 official festival selections ~ 46 wins)

Rationale: (50 official selections ~ 20 wins)

SHORT to the Point	August 30, 2020 - Bucharest, Romania
Rome Independent Prisma Awards	September 4, 2020 - Rome, Italy (Short Film, Poster)
AltFF Alternative Film Festival	September 28, 2020 - (Toronto) Online (Award Winner)
Lake View International Film Festival	October 17, 2020 - (Mohali, Punjab) Online
MP Film Award	November 18, 2020 - Online
Stinger Awards	November 28, 2020 - Calgary, Alberta (Poster) (Nominee)
Toronto Independent Film Festival of Cift	December 1, 2020 - Toronto, Ontario
Cine Fern	December 7, 2020 - Online
Red Wood Film Festival	December 24, 2020 - Online
Phoenix Shorts	January 4, 2021 - Ottawa (Poster) (Honourable Mention)
Blu-Hill Film Festival	January 21, 2021 - Online (Nominee)
Fantastic Indie Festival of Los Angeles	January 30, 2021 - Los Angeles, USA
Arthouse Festival of Beverly Hills	January 30, 2021 - Beverly Hills, Los Angeles, USA
Laurus Film Festival	February 1, 2021 - Moldova, Kazakhstan, Belarus (Poster)
Paris International Short Festival	February 14, 2021 - Paris, France
Short Cine Fest	March 21, 2021 - Chennai, India (Award Winner)
Niagara Falls international Short Festival	March 26, 2021 - Niagara Falls, Ontario
Austin International Art Festival	March 26, 2021 - Austin, Texas, USA
The Film Contest	March 27, 2021 - Online
Okotoks Film Festival	June 3, 2021 - Okotoks, Alberta
Calgary Independent Film Festival	July 10, 2021 - Online (Award Winner)
Lime Light Film Contest	August 23, 2021 - Online (Award Winner)
Shot in the Dark Mysteries: Mystery Film Fest	September 17, 2021 - Online (Award Winner)
Halicarnassus Film Festival	September 20, 2021 - Turkey (Poster) (Award Winner)
Cairo Indie Short Festival	September 29, 2021 - Cairo, Egypt (Semi-Finalist)
Europe Film Festival U.K.	October 1, 2021 - London, England (Poster) (Award Winner)
Neptune Movie Awards	October 8, 2021 - Bologna, Italy
Salto Independent Film Festival	October 11, 2021 - Salto, Uruguay
Central Alberta Film Festival	October 16, 2021 - Red Deer, AB, Canada (Award Winner)
OTB Only the Best Film Awards	Dec. 5, 2021 - Miami (Poster/Actor/Film) (Award Winner)
Shockfest Film Festival	December 10, 2021 - Online
ISAFF Festival	January 20, 2022 - Russia (Film, Actor, Cinematography)
San Francisco Arthouse Short Festival	May 9, 2022 - San Francisco, CA (Semi-Finalist)
Tokyo Film Awards	June 1, 2022 - Tokyo, Japan (Golden Winner - Best Director)
Magic Silver Screen Film Festival	June 30, 2022 - Online (Award Winner)
Cult Movies International Film Festival	June 30, 2022 - Online (Finalist)
NYC Independent Film Festival	June 30, 2022 - New York City, NYC (Award Winner)
New Creators Film Awards	July 2, 2022 - Online (Best Director - Short)
BIMIFF - Brazil International Monthly Festival	July 15, 2022 - Brazil (Honorable Mention)
Thrills and Chills Film Awards	August 7, 2022 - Rome, Italy (Award Winner)
8 & Halfilm Awards	August 9, 2022 - Rome, Italy (Award Winner)
Stanley Film Awards	August 11, 2022 - Rome, Italy (Award Winner)
Red Moon Film Festival	August 31, 2022 - Online (Award Winner)
Cinemaos Film Festival	September 15, 2022 - Online (Best Director)
Indie Motion Club Film Awards	October 2, 2022 - Online
Art Film Spirit Awards	November 17, 2022 - Toronto, Ontario

Muse: (4 official selections ~ 1 win)

AltFF Alternative Film Festival	September 28, 2020 - Toronto, Ontario (Semi-Finalist)
Bahia Independent Cinema Festival	November 5, 2020 - Salvador, Bahia
Imaginary Mind Film Contest	January 13, 2021 - Online
Lime Light Film Contest	March 19, 2021 - Online (Award Winner)

FILM FESTIVAL EXHIBITIONS: (139 official festival selections ~ 47 wins)

Spider: (19 official selections ~ 3 wins)

Cuzco Underground Cinema Festival	October 3, 2018 - Cuzco, Peru
Feel the Reel International Film Festival	September 30, 2018 - Glasgow, UK
Directors Circle Festival of Shorts	November 8, 2018 - Erie, PA, USA
Bahia Independent Cinema Festival	November 1, 2018 - Bahia, Brazil (Award Winner)
San Francisco Independent Short Film Festival	November 9, 2018 - San Francisco, CA, USA
Stinger Awards	November 26, 2018 - Calgary, AB, Canada (Finalist)
Five Continents International Film Festival	December 3, 2018 - Venezuela (Award Winner)
Los Angeles CineFest	January 26, 2016 - Los Angeles, CA, USA (Semi-Finalist)
Videoscream International Film Festival	January 30, 2019 - Portland, OR, USA
Central Alberta Film Festival	February 20, 2019 - Red Deer, AB, Canada
San Antonio Independent Film Festival	March 15, 2019 - Imbabura, Ecuador
Motor City Nightmares International	April 1, 2019 - Milford, Michigan, USA
BLOW-UP International Arthouse FILM FEST	November 10, 2019 - Chicago, Illinois, USA
Erie International Film Festival	December 12, 2019 - Erie, PA, USA
Almaty Indie Film Festival	October 29, 2020 - Almaty, Kazakhstan (Poster Artwork)
Imaginary Mind Film Contest	January 13, 2021 - Online (Award Winner)
Assurdo Film Festival	January 21, 2021 - Milano, Italy (Honourable Mention)
Hong Kong Indie Film Festival	February 21, 2021 - Hong Kong, China
Absurd Film Festival	June 19, 2021 - Online (Semi-Finalist)

Prairie Dog: (20 official selections ~ 8 wins)

Northern Fright Fest	October 24, 2015 - Elliot Lake, Canada (Award Winner)
Motor City Nightmares International	April 22-24, 2016 - Milford, Michigan, USA (Award Winner)
Genre Celebration Festival	April, 2016 - Round 1 - Los Angeles, USA (Award Winner)
Underground Film Fest	Ongoing - Birmingham, Saigon, Cameroon
Fantasmagorical Film Festival	July 29, 2016 - Louisville, Kentucky, USA (Award Winner)
Great Lakes International Film Festival	September 29, 2016 - Online (Pennsylvania)
Amsterdam World Int'l Film Festival	November 2, 2016 - Amsterdam, Netherlands
Optical Theatre Horror Film Festival	November 26, 2016 - Rome, Italy (Semi-Finalist)
Erie International Film Festival	December 1, 2016 - Erie, Pennsylvania
IFilmmaker International Film Festival	December 4, 2016 - Marbella, Spain (Finalist)
Toronto Independent Film Awards	March 17, 2017 - Toronto, Canada (In Contention)
Roswell Film Festival	April 26, 2017 - Roswell, New Mexico
Westercon 70 Film Festival	July 1-4, 2017 - Tempe, Arizona, USA
WIIFA Wolves Independent Int'l Film Awards	August 25, 2017 - Vilnius, Lithuania
Southern NY Paranormal Expo Film Festival	September 23, 2017 - New York, USA (Award Winner)
Apocalypse Later Int'l Fantastic Film Festival	October 15, 2017 - Phoenix, Arizona, USA
Central Alberta Film Festival	February 20, 2019 - Red Deer, AB, Canada (Award Winner)
Rome Independent Prisma Awards (poster art)	March 4, 2020 - Milano, Italy
Out of the Can International Film Festival	October 24, 2020 - Derbyshire, UK (Finalist)
Almaty Indie Film Festival	October 29, 2020 - Almaty, Kazakhstan (Poster Artwork)

A Wink or a Smile: (12 official selections ~ 2 wins)

AltFF Alternative Film Festival	September 23, 2019 - Toronto, Canada (Award Winner)
A Night Of Misfit Films	November 18, 2019 - Peckham Rye, London, UK
Toronto Indie Night	November 26, 2019 - Toronto, Canada (Semi-Finalist)
Fabulosis Short Film Night	November 29, 2019 - Phoenix, Arizona, USA
International Shorts	December 2, 2019 - Victoria, Australia
Pensacola Indie Fringe and Comedy Festival	January 2, 2020 - Pensacola, Florida, USA
Okotoks Film Festival	June 12, 2020 - Okotoks, Alberta
Splice Film Fest	June 18, 2020 - Brooklyn, NYC, USA
New West Film Fest	September 18, 2020 - New Westminster, BC (Semi-Finalist)
Central Alberta Film Festival	October 14, 2020 - Red Deer, Alberta
Night of Comedy Shorts	January 8, 2021 - Milano, Italy (Semi-Finalist)
Spotlight Short Film Awards	January 16, 2021 - Atlanta, Georgia, USA (Award Winner)

FILM FESTIVAL EXHIBITIONS: (Poster/Producer/Editor/Production Designer - 36 Selections / 12 Awards)

Grave (Poster Artwork): (16 official selections ~ 12 wins)

Vesuvius International Film Fest	September 30, 2021 - Campania, Italy (Award Winner)
Cult Critic Movie Awards	October 11, 2021 - Kolkata West Bengal (Award Winner)
Europe Independent Movie Festival	October 17, 2021 - Izmir, Turkey (Award Winner)
Roma Prisma Film Awards	November 5, 2021 - Rome, Italy
DarkVeins Horror Fest	December 31, 2021 - Maglie, Lecce (Award Winner)
Los Angeles CineFest	January 15, 2022 - Los Angeles, CA, USA
ISAFF	January 21, 2022 - Saint-Petersburg, Russia (Award Winner)
Horror Film Awards	February 24, 2022 - New York, NYC (Award Winner)
International World Photography Awards	May 2, 2022 - Online
Vanilla Palm Film Fest & International Art Comp.	May 12, 2022 - Decatur, MS (Award Winner)
Rango Film Festival	June 30, 2022 - Online (Award Winner)
Cult Movies International Film Festival	June 30, 2022 - Online (Award Winner)
Medusa Film Festival	June 30, 2022 - Online (Award Winner)
MonsterFlix Awards	July 7, 2022 - Online (Semi-Finalist)
Fortean Film Festival	September 2, 2022 - Gloucester, UK (Award Winner)
MegaFlix Film Awards	September 4, 2022 - Sherborne, UK (Award Winner)

Separation (Poster Artwork): (1 official selection)

Almaty Indie Film Festival	October 29, 2020 - Online
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Open Mic at the Comedy Cabaret (Producer/Editor/Production Designer): (5 official selections)

Calgary International Film Festival	September 26, 2021 - Calgary, Alberta
Brazil New Visions International Film Festival	December 30, 2021 - Brazil
Short Shot Fest	January 15, 2022 - Moscow
Okotoks Film Festival	June 2, 2022 - Okotoks, Alberta
Femtoba Film Fest	May 27, 2022 - Winnipeg, Manitoba

Becoming Unlimited (Editor/Poster Artwork): (14 official selections ~ 5 wins)

Cult Critic Movie Awards	January 19, 2022 - West Bengal, India (Award Winner)
The Impact DOCS Awards	January 25, 2022 - La Jolla, California, USA (Award Winner)
Roma Prisma Film Awards	February 5, 2022 - Rome, Italy
Luis Bunuel Memorial Awards	February 25, 2022 - West Bengal, India (Award Winner)
Montreal Independent Film Festival	April 11, 2022 - Montreal, Quebec
Anatolian Film Awards	May 1, 2022 - Online (Award Winner)
Courage Film Festival	May 2, 2022 - Berlin, Germany (Semi-Finalist)
NorthwestFest International Documentary Festival	May 5, 2022 - Edmonton, Alberta
Flickfair Film Festival	June 1, 2022 - Los Angeles, California, USA
Snow Leopard International Film Festival	June 11, 2022 - Madrid, Spain (Honourable Mention)
9th Logcinema Theatre on Films	June 24, 2022 - Los Angeles, California, USA
Wild Dogs International Screendance Festival	September 16, 2022 - Calgary, Alberta (Award Winner)
Commfest Global Community Film Festival	September 15, 2022 - Toronto, Ontario
International Social Change Film Festival	September 30, 2020 - Online

TEACHING DOSSIER: (Undergraduate Level)

Drama 3821A: Stage Makeup

Instructor (Fall 2020)

"An introduction to the history, practice and design aesthetic of stage makeup. Students learn about practical techniques of makeup for the stage, as well as explore the process of character development through makeup design. This course will combine lectures and demonstrations with (a lot of) physical practice."

CINE 3850: Defining the Horror Genre

Course Creator/Instructor (Spring 2019)

"Examines the multiple facets of the cinematic Horror Genre, from the silent film era to the reflexive, pop-cultural practices of the current industry. Areas examined include; monsters and gothic melodrama, socio-political rage, misogynistic practice and exploitation, political allegory, reflexive practice."

New Media 3850: Concept Art & Storyboarding

Course Creator / Instructor (Spring 2017)

"Examines the evolution of concept & storyboarding art as narrative communication tools with a focus on conceptual ideas and clear visual communication over aesthetic concerns and individual artistic ability. Students develop a visual approach towards cinema, animation, games and interactive works, and a broader set of visual and critical skills to enrich their development within their chosen field."

NMED 2150: History and Theory of New Media

Instructor (Fall 2017-2018)

"We explore the idea of what makes new media 'new', working through texts, creative works, and extensive discussion, we examine new media's histories and find links to the cultural, economic, and political aspects of our lives."

CINE 3001: Film Authorship

Instructor (Fall 2018)

"What are the grounds of cinematic authorship? One of the most hotly contested theoretical terms in Film Studies, the "author" has been invoked to refer to a number of figures, constructs and complexes. Our aim is to become conscious of the ways in which the idea of cinematic "authorship" is configured in order to discuss these disparate concerns."

CINE 3000: Contemporary American Cinema

Instructor (Spring 2018)

"This course examines forms of contemporary American filmmaking, including Hollywood, "indie" narrative, documentary, and amateur practices. A survey of significant changes to familiar modes of cinematic practice including new generic trends, recent non-fictional and documentary practices, modified notions of authorship, and evolving cross-media and cross-cultural developments."

DRAMA 3030/CINE 1000: Introduction to Film Studies

Lecturer (2015-2017)

"An introduction to the study of narrative filmmaking focusing on the historical function, effects, and uses of various formal properties including narrative structure, design, composition, cinematography, editing, sound, and performance."

NMED 2030: Digital Video Production

Instructor: (10 sections/2015-2019)

“An introduction to the fundamental concepts and techniques of digital video production, with studies in aesthetics and sequence construction, narrative visualization, utilizing elements and principles of directing, cinematography, and editing.”

NMED 3010/CINE 3010: Cinematography & Lighting

Instructor: (Fall 2016-2018)

“An intensive exploration of concepts and techniques of cinematography for cinema production, including composition, camera movement, lenses and lighting as expressive tools. Facilitated critiques on student work, encouraging discussion and drawing attention to cinematographic properties.”

NMED 1000: Introduction to New Media

Lecturer: (Summer 2016/Fall 2016/Summer 2018/Fall 2019)

“A survey of artistic developments related to the electronic era, the relationship of computer-facilitated arts to traditional genres and a critical examination of selected contemporary works. Facilitate critiques on student work, hands-on instruction of digital and traditional 2D arts, introductory video editing and the basics of web design and theory.”

TEACHING DOSSIER: Independent Studies/Applied Studies (Undergraduate Level)

NMED 3980: Environmental Video Communication

Applied Study Supervisor: (Spr. 2019)

A focus on environmental video content produced as first person video blogs. Additional research focus on both accessibility and environmental footprints surrounding video production development.

NMED 3990: Concept Art

Instructor/Supervisor: (Spring 2019)

Designed to explore the purpose and importance of concept art, focusing on processes such as effective visual communication, iteration, experimentation, and combining ideas to create a finished product. The direction of study will focus on environment design, character design, and world building exercises that could be used in either the video game or animation mediums.

CINE 4990: Female Voice & Poeticism

Instructor/Supervisor: (Fall 2018)

Focused on the production of a short film, adapted from a poetic personal essay on sexual harassment. The intended source material deals with female confidence and how women regain autonomy and dignity despite the societal sexual narrative applied to femininity. This study will also involve a look into practicing female voices in film, including female screenwriters, cinematographers and directors.

NMED 3990A: Visualizing Lovecraft Concept Art

Instructor/Supervisor: (Fall 2018)

Examines advanced 'soft modelling' methods as a means of creating and conceptualizing creatures drawn from the works of Howard Phillips Lovecraft for the research and design aspects of a developing game concept. Will monitor artistic styles and approaches, and elements of composition and technique such as volume, proportion, personality, and color.

NMED 3980: Humans Interaction with Nature

Instructor/Supervisor: (Spr. 2017)

A focus on documentary short subjects, with a style and subject focus on sports and nature interaction. Craft of storyline and structure, breakdown of production necessities for shooting in difficult natural weather conditions, arranging the proper permits, location releases and talent releases. Specific attention was paid to keeping a complete and organized production binder. Weekly meetings were arranged and stringent deadlines were adhered to for securing the production schedule and studying test photography on location.

NMED 4990: Science Documentary Filmmaking

Instructor/Supervisor: (Fall 2017)

To explore the script-writing process, story-boarding, narration and interviewing – with the express purpose of translating the science of ecology, hydrology and environmental science into documentary filmmaking, as well as analyzing the work of documentary science filmmakers.

NMED 4990 A: Concept Art & Exobiology

Instructor/Supervisor: (Spring 2017)

An extension of NMED 3850 Concept Art & Storyboarding, focusing on examining theoretical biological organisms. Primary focus was on the conceptual and artistic realization of exobiological—alien—life forms on gas giant planets. Weekly meetings keep focus on researching external and internal biological forms, actual and theoretical conditions of other planets. Weekly sketchbook submissions keep the visual discussion ongoing, and multiple deadlines for each concept piece give the student further study in client-based relationships.

NMED 3980: Directing Short Films

Instructor/Supervisor: (Spring 2017)

Designed in conjunction with Student Wellness Education & Sexual Violence Support: Student Success Centre. Focused on student craft of series of short films, each focusing on a specific mental health and wellness aspect designed to inform and engage the student populace in relevant and relatable topics. An additional opportunity to instruct the student on production protocol, planning and professional conduct, and learning the proper communication and dealings with risk management and security.

NMED 3980: Communication Through Film

- Approving a student's learning objectives in the context of their work experience
- Discussing appropriate final project format & length for the course level
- Acting as an academic resource to the student throughout the project

TEACHING ASSISTANCE

CINE 3001: Film Authorship

Teaching Assistant:

“An investigation of the tensions between individual creativity and collaborative enterprise in commercial filmmaking, with a focus on the work of two major directors.”

Covered lecture materials and facilitated discussion for the final 2 weeks of the course while the lead professor was on work exchange overseas.

CINE 3000: Contemporary American Cinema
Teaching Assistant:

Lecturer - Raiders of the Lost Ark (Discussion)
Lecturer - "Genre I: Categorization & Hybridity"
Lecturer - "Genre II: New Production Cycles"

Narrative for New Media I:
Teaching Assistant:

Lecturer - Character, Dialogue, Genre Mixing

"The use of script writing to facilitate content creation for new media with an emphasis on story, character, and visuals. How interplay of form and content affects narrative."

Designed lectures in three areas of script writing and scene constructure, and facilitated discussion and analysis of through a variety genres and mediums.

Digital Effects and Compositing
Narrative Production Techniques

Lecturer - Analog Visual FX
Lecturer - Storyboard Art for Cinema (two lectures)

"An intensive exploration of the craft of short-form narrative drama for digital video production, including methods in producing, directing, cinematography, and editing."

Facilitated workshops on the art of storyboarding for film & television, focusing on the communicative nature of the artform as it relates to all departments, with students getting the opportunity to work from provided shooting scripts and observing their final boards against the finished sequence

EFAD Fine Arts Day, 2014-2019

Storyboard Lecture/Workshop (seven times held)
Concept Art for Cinema/Games (twice held)

TEACHING DOSSIER (Graduate Level)

Drama 5030: Film Studies
Lecturer: (Fall 2016)

The existing Introduction to Cinema curriculum was adjusted to provide the graduate student with a more challenging assessment of the course, as well as meeting weekly or bi-weekly to discuss supporting peer-reviewed articles to greater expand her use of the material.

Thesis Committee Member: (Spring 2017-Fall 2019)

Film Titling Analyses: Opening Title Sequences in Cinema Created Before & After Revolutions of Cuba (1959), Iran (1979), & Venezuela (1999)

Thesis committee member from New Media department for MA Masters student, focusing on title sequences from revolutionary countries. Her thesis work was very intriguing, from both a theoretical and practical cinema perspective.

Thesis Committee Member: (Spring 2017-Fall 2018)

Game Concept Project: The Story of the Seasons

Involved in early committee discussions about potential supervisory role, but ultimately focused as a committee member only. Included student in New Media 3850: Concept Art & Storyboarding to continue working closely with her on design and style outside of general meetings.

Cinematic Imaginings: Movie Poster Exhibition - 27"x41" poster artworks
Selected exhibition June 2018 (CASA, Lethbridge, Alberta)

Research and artistic practice is focused around communicating an expansive story through a singular image, with a focus on cinematic and theatrical poster art; the interpretation of a cinematic narrative as an illustrated or painted work. Interest was in a comparative study of the glossy professionalism of the blockbusters of the 80s, matched against the imaginative renderings of no-budget dreamers, and the more starkly experimental interpretations out of the European arthouse. Artistic pursuit was in revisiting of the spirit of the films of my youth, channeled into full-size, 27"x41" poster designs that were each crafted in a differing style, emulating an appropriate time period and genre, and drawing inspiration from different countries.

FNMI Students in the Classroom: Aboriginal Educator's Advice to Pre-Service Teachers
(January - February 2017) - Cinematographer, Editor and Sound Recordist

Commissioned by PhD Candidate through the University of Calgary to realize her documentary research project based on her psychology work at the Kainai School District. Interviews were conducted at Tatsikiisaapo'p Middle School, Kainai High School and the Kainai Board of Education, with the project being funded by the University of Calgary Werklund School of Education: Undergraduate Programs in Education.

Becoming Unlimited: Documentary Short
Editor - (November 2016 - August 2017)

Commissioned by U of L professor to take the lead editing role for her research project, documenting the process of her inclusive theatre production for "Unlimited" from 2015. Project was funded through SSHRC and community partners Lethbridge Association for Community Living, South Region Self Advocates Group, SAIPA (Southern Alberta Individualized Planning Association), University of Lethbridge Drama and ASC! Art for Social Change Research Partnership.

New Media Intersections: Interviews: New York, Lethbridge, AB
Production Manager, Director of Photography, Sound Recordist, Editor

Commissioned by University of Lethbridge Professors in New Media, Education, Art and Management to collaborate on an investigation into the intersections between emerging technologies and the traditional frameworks of artistic practice through a series of interviews and short documentary video productions.

The Resilient City: Interviews: Lethbridge, AB
Director of Photography, Sound Recordist, Editor

The Resilient City is a Musagetes project for the Cities For People initiative that aims to "transform public narratives and community practices through socially relevant arts." Commissioned by New Media Professor Leanne Elias to photograph, design and edit a series of short documentaries examining the connections between the scientific and art communities that help shape our collective understanding of resiliency.

Prairie Dog - Visual Arts Exhibition (January 20 - March 15)

Visual and Creature Makeup Arts Exhibit at CASA Arts Centre in Lethbridge, Alberta, designed as a satellite project stemming from Masters Arts Feature Film "Prairie Dog". Exhibit focuses on analog illusory technique, documented through two year production and post-production process.

CINE 3850 – DEFINING THE HORROR GENRE

Term: Spring

Course Type: Lecture

1.2 CALENDAR DESCRIPTION

Course Number: CINE 3850

Course title: Defining the Horror Genre

Credit hours: 3.0

Prerequisites: Cinema 1000 or 15 university-level courses (a minimum of 45.0 credit hours)

Approved Limit: 60

Course Description:

This course will examine the multiple facets of the cinematic Horror Genre, from the silent film era to the reflexive, pop-cultural practices of the current industry. Each module will focus on a largely influential section within the development of the genre, including illusionist experimentation and expressionism, monsters and gothic melodrama, socio-political rage, misogynistic practice and exploitation, political commentary and allegory, and gender and culturally driven narratives and reflexive practice.

1.3 LEARNING OBJECTIVES

- Look at generational interpretations of the horror genre and its overall contribution towards the visual language of cinema.
- Examine the socio-political-cultural underpinnings from different eras to understand how the influences of the day lead to genre adaption of style and stylistic exploitations of fear and representation.
- Look more closely at sub-genres of the horror field and how each came about, succeeded, failed, and/or developed over time.
- Appreciate the philosophical and deconstructive psychological potential of the genre, through examination of its breadth of symbolism and moralism, through differing countries and periods.
- Study the exploitive use of graphic violence, sexual and bodily fear, gender hatred and further aspects of deviant narrative practice, to understand the cultural, social and political reasoning behind these visions.
- Examine the influence of the global marketplace on the horror genre, and its effect on new productions of gender-based and culturally-specific horror visions.

1.4 COURSE CORRELATIONS

This course is an extension of other genre topics studies courses, such as Film Noir and Film Comedy, and builds on the research and analysis base established with Introduction to Film Studies. The course will allow philosophical and narrative based analyses that can translate to further visual development within Expanded Cinema and Narrative Production Techniques. It will provide a new understanding and appreciation with critical thinking and examination of the genre, that has direct influences on visualization and technique in Cinematography and Lighting and Digital Video Production.

1.5 MODULAR DESCRIPTIONS

Module 1 – Beginnings and Influences

- 1.1 Development of Illusion-based Cinema
- 1.2 Gothic Melodrama and Silent Adaption
 - Edison studios, melodrama and adaption
- 1.3 German Expressionism
 - Surrealism and manipulation of cinematic time

Module 2 – Gothic, Monsters and the Macabre

- **First Generation & Genre Prejudice (B-Movies)**
 - A look at Tourneur, Browning, Leni and Chaney, among others
- **Movie Monsters pt. 1: Universal**
 - Monsters as heroes, as tragedy
- **Gothic & Macabre: Hammer Horror/Roger Corman**
- **Subgenres of Fear**
 - Doomsday scenarios/Demonic/Religious confusion
- **Movie Monsters pt. 2: The New Generation**
 - Jaws and the dawn of monster blockbusters/Serial killers as movie monsters

Module 3 – Political and Socio-Cultural Anger

- 3.1 **Giallo Mysteries**
 - Examination of Bava, Argento, Fulci, among others.
- 3.2 **Video Nasties & Censorship**
- 3.3 **Political & Social Anger**
 - Fear of the other/Fear for the family/Fear of the mind
- 3.4 **Slasher Genre: Exploitation & Misogyny**
 - Hypocrisy of the “final girl”/Patriarchy and the female monster
- 3.5 **Post 9-11 Torture Sub-Genre**
 - Fear of the flesh/Fear of a global society

Module 4 – The Reflexive-Reflective Era

- 4.1 **Reflexive Horror**
- 4.2 **Female-Directed Horror Visions**
 - Ana Lily Amirpour, Jennifer Kent, Julia Ducournau, Karyn Kusama, among others.
- 4.3 **Culturally-Driven Horror**
 - South Korea, Thailand and Japan/The New French Extremity subgenre
- 4.4 **Nostalgic Horror & Episodic Narratives**
 - Four quadrant horror filmmaking/Cinematic universes and episodic narrative

1.6 RATIONALE

This course will provide valuable insight into a genre that is constantly evolving and often difficult to define. It is best suited to be taken after CINE 1000 and will be of interest for non-majors from psychological, sociological and philosophical perspectives as well as new media majors. For majors it will add invaluable to the study of the cinematic language and visual storytelling methods, illustrating contextualization of staging, pacing, cinematography, mise en scene and atmosphere. An understanding of the inner workings of this ever-expanding genre will provide cinema students, with inspiration and new take on the visual language for designing and crafting their work, as well with an overall appreciation and understanding for why the genre is valued, if still feared.

NMED 3850 – CONCEPT ART & STORYBOARDING

Term: Spring

Course Type: Studio

1.2 CALENDAR DESCRIPTION

Course Number: New Media 3850

Course title: Concept Art & Storyboarding

Credit hours: 3.0

Contact hours per week: 4-0-0

Prerequisites: ART 2031 – Foundation Studio (Drawing and Image)

Course Description:

Concept Art is the art of distilling a story or sequence down to a singular, evocative design, while Storyboarding is the art of visualizing the cinematic structuring of a sequence to communicate sequentially. This course will examine the history and evolution of the original conceptual art; where the concepts or ideas takes precedence over traditional aesthetic and material concerns, and how the conceptual artist has since evolved towards the modern design sensibilities of today's gaming and cinema models. In addition, students will cultivate storytelling analysis and world-building design skills to fit the models of cinematic, online and gaming creative models.

1.3 LEARNING OBJECTIVES

- Analyze camera angles and movement in storytelling context to craft cinematic sequences that fulfill client & story expectations
- Prepare artworks that meets the needs of specific target audiences, clients, genres and formats, for both storyboarding and concept design.
- Develop a cohesive and recognizable visual style for storyboard and concept based works.
- Develop the ability to modulate your style of illustration in concept and character arts in order to suit potential client and/or genre needs.
- Apply time management skills to the creation of effective storyboard, illustrator and concept arts.

1.4 COURSE CORRELATIONS

The development of visual language and cinematic communications complements not just the subject matter from courses focused on cinema and video production, but also the pre-production developmental design for animation and game based curriculum. This course develops a universal visual approach towards cinema, animation, games and interactive works, and gives the students a broader set of visual and critical skills in order to enrich their development within their chosen field.

1.5 MODULAR DESCRIPTIONS

Module 1 – Story Analysis & Visual Communication

- Screenplay & Treatment Analysis
- Concept and Storyboard Artist Research / Visual Style & Modulation
- Identifying Story Beats & Visual Grandeur

Module 2 – Cinematic Storyboarding & Visual Language

- Actors, camera placement & shot timing
- Shot Relationships & Movement Visual Communications
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Module 3 – Gesture, Expression, Personality

- Building a Reference Library
- Crafting Character Backgrounds & Visualizing
- Communicating Mood & Emotion

Module 4 – Character & Creature Design

- Communicating Character
- Biology & Environmental Living
- Archetypes, shapes & costumes

Module 5 – Environmental Design & World Building

- Relations between Character & Environment
- Foreground / Background Relationships
- Visual Balance, Composition, Scale, Texture and Lighting

Module 6 – Props, Weapons, Vehicles and Mechanical Design

- Details of Character & Life
- Balance, Proportion & Graphic Relationships
- Developing and Cultivating a Personal Portfolio

1.6 RATIONALE

This course provides a foundation of developmental visual communication for students that reaches into a wide variety of new media disciplines. As well, the course branches out into the visual arts and potentially draws in visual arts students to a cinematic storytelling method, as well as allowing new media majors to develop important practical visual arts skills that can translate easily into the digital world. Beyond the practical, the development of critical visual dissection and the application of simplicity and impressionism, can open a broader appreciation for the translation of the written word into the visual cinematic arts.