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# Curriculum vitae

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André Gaudreault

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*Updated January 7, 2022*

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## Abbreviations and acronyms

|            |   |
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| ACFAS      | Association francophone pour le savoir  |
| AFECCAV    | Association française des enseignants et chercheurs en études cinématographiques  |
| AFRHC      | Association française de recherche sur l'histoire du cinéma   |
| AQEC       | Association québécoise des études cinématographiques  |
| CASV       | Comité d'attribution des subventions de voyage (Université de Montréal)   |
| CCIC       | Centre culturel international de Cerisy   |
| CFI        | Canada Foundation for Innovation  |
| CRI        | Centre for Research into Intermediality (now CRIalt)  |
| CRIalt     | Center of Intermedial Research in Arts, Literatures and Technologies  |
| CRIHN      | Centre de recherche interuniversitaire sur les humanités numériques   |
| Domitor    | International Society for the Study of Early Cinema   |
| DRI        | Direction des relations internationales (Université de Montréal)  |
| FCAC       | Formation de chercheurs et action concertée (Québec)  |
| FIAF       | International Federation of Film Archives   |
| Fonds FCAR | Fonds pour la formation de chercheurs et l'aide à la recherche (replaced in 2001 by the FQRSC)                                      |
| FQRSC      | Fonds québécois de la recherche sur la société et la culture (replaced in 2011 by the FRQSC)  |
| FRQSC      | Fonds de recherche du Québec – Société et culture   |
| FSAC       | Film Studies Association of Canada  |
| GRAFICS    | Groupe de recherche sur l'avènement et la formation des institutions cinématographique et scénique (replaced in 2019 by the GRAFIM) |
| GRAFIM     | Groupe de recherche sur l'avènement et la formation des identités médiatiques   |
| IAO        | International Affairs Office (Université de Montréal)   |
| NFB        | National Film Board (of Canada)   |
| OCQ        | Observatoire du cinéma au Québec  |
| PRAGM/e    | Programme de recherche sur l'archéologie et la généalogie du montage/ <i>editing</i>  |
| RéNaF      | Réseau des narratologues francophones   |
| SCMS       | Society for Cinema and Media Studies  |
| SCS        | Society for Cinema Studies (now SCMS)   |
| SSHRC      | Social Sciences and Humanities Research Council (of Canada)   |
| TECHNÈS    | International Research Partnership on Cinema Technology   |
| UdeM       | Université de Montréal  |

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*Born in Quebec City on April 23, 1952*

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**Current position**

Full professor in cinema studies

Département d'histoire de l'art et d'études cinématographiques

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**Web sites**

<http://andre.gaudreault.openum.ca>

<https://histart.umontreal.ca/repertoire-departement/professeurs/professeur/in/in13591/sg/André Gaudreault>

<http://crccm.ca>

<http://labocinemedias.ca>

<http://technes.org>

<http://grafics.ca>

<https://programmekillam.conseildesarts.ca>

<http://www.prixduquebec.gouv.qc.ca>

<https://www.gf.org/fellows/all-fellows/andre-gaudreault>

<http://finducinema.com>

<http://theendofcinema.com>

<https://www.facebook.com/ObservatoireCinemaQuebec>

<https://www.facebook.com/legrafics>

<https://www.facebook.com/TECHNES.cinema>

<https://www.facebook.com/crccm>

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## 1. UNIVERSITY EDUCATION

### 1.1. Degrees

- Ph.D. in cinema, Université Sorbonne Nouvelle – Paris 3 (1983).
- DEA (Diploma of Advanced Studies), Université Sorbonne Nouvelle – Paris 3 (1980).
- Master's degree in cinema, Université Sorbonne Nouvelle – Paris 3 (1979).
- Bachelor's degree in cinema and art history, Université Laval (1975).

### 1.2. Dissertation

- *Récit scriptural, récit théâtral, récit filmique. Prolégomènes à une théorie narratologique du cinéma*, doctoral dissertation, Université Sorbonne Nouvelle – Paris 3, 1983, 280 pages.
- 

## 2. PROFESSIONAL ACTIVITIES

### 2.1. Teaching positions

- Full professor, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal (since 1991).
- Full professor, Département des littératures, Université Laval (1989-1991).
- Associate professor, Département des littératures, Université Laval (1985-1989).
- Assistant professor, Département des littératures, Université Laval (1981-1985).
- Lecturer, Département des arts et lettres, Université du Québec à Chicoutimi (1981).
- Substitute professor, Département des littératures, Université Laval (1980-1981).
- Lecturer and coordinator, Département des littératures, Université Laval (1976-1980).
- Professor, Département des arts, Cégep de Sainte-Foy (1975-1977).

### 2.2. Guest professor appointments

- Université Paul-Valéry Montpellier 3, France (2018)
- Université Lumière Lyon 2, France (2017).
- UFR Lettres, arts, création, technologies (LACT) and research laboratory Littératures, savoirs et arts (LISAA), Université Paris-Est Marne-la-Vallée, France (2014).
- Benemérita Universidad Autónoma de Puebla, Mexico (2013).
- National Central University, Taipei, Taiwan (2012).
- Département Cinéma, audiovisuel, arts sonores et numériques, Université Paris-Est Marne-la-Vallée, France (2011).
- Département Arts du spectacle, Université Rennes 2, France (2011).
- Section d'histoire et esthétique du cinéma, Université de Lausanne, Switzerland (2010 and 2011).

- Institute of Communications, Fujian Normal University, Fuzhou, People's Republic of China (2010).
- UFR Cinéma, Université Sorbonne Nouvelle – Paris 3, France (1996, 2007, 2008 and 2009).
- Área de teoría da literatura e literatura comparada, Universidade de Santiago de Compostela, Spain (2008).
- École européenne supérieure de l'image, Angoulême, France (2007).
- Passerelle des arts, École normale supérieure, Paris, France (2006).
- Departamento de artes, Universidad de Buenos Aires, Argentina (2003).
- UFR Sciences de l'information et de la communication and Centre de recherches et d'études en droit, histoire, économie et sociologie du social, Université Paris 1 Panthéon Sorbonne, France (1998-1999).
- Discipline delle arti, della musica e dello spettacolo, Università degli Studi di Bologna, Italy (1996-1997).
- Nordic Academy for Advanced Study, Vatnahalsen, Norway (1995).
- Escola de comunicações e artes, Universidade de São Paulo, Brazil (1990).

### **2.3. Courses taught**

#### ***Junior college level***

- Esthétique du cinéma (Film Aesthetics)

#### ***Undergraduate level***

- Introduction au cinéma (Introduction to Film)
- Cinéastes (Filmmakers)
- Évolution de l'expression filmique (The Evolution of Cinematic Expression)
- Continuité et traitement cinématographiques (Film Continuity and Treatment)
- Histoire du cinéma (Film History)
- Langage du cinéma (Film Language)
- Théories du cinéma (Film Theory)
- Théorie et pratique du montage (Theory and Practice of Editing)
- L'avènement du cinéma (The Emergence of Cinema)
- Culture et documentation du cinéma (Film Culture and Documentation)

#### ***Graduate level***

- Analyse de films (Film Analysis)
- Questions de narratologie (Questions of Narratology)
- Le mot et l'image (Word and Image)
- Questions de narration au cinéma (Questions of Film Narrative)
- Séminaire de recherche (Research Seminar)
- Histoire du cinéma : problèmes, méthodes (Film History: Problems, Methods)
- Cinéma et culture numérique (Film and digital culture)
- Séminaire doctoral (Ph.D. Seminar)
- Séminaire conjoint Université de Montréal et Sorbonne Nouvelle (Joint Seminar)
- Séminaire conjoint Université de Montréal et Université Rennes 2 (Joint Seminar)

## 2.4. Supervision of theses and dissertations

Note: Students whose name is preceded by an asterisk (\*) have received a merit scholarship from a national or international granting agency.

### Completed master's degrees

#### Université de Montréal

1. \*Hamel, Marie-Ève. *L'aparté du spectateur : le pouvoir « immortel » du monologue intérieur* (2021).
2. Rapenne, Thomas. *La représentation des interfaces utilisateur au cinéma. D'une image informatique à une image cinématographique* (2021).
3. \*Chevarie-Cossette, Justine. *La « cinématisation » des séries télévisées contemporaines : le cas inédit du parcours de la série française Kaamelott (Alexandre Astier, M6, 2005-2009)* (2017).
4. Huerne, Timothée. *Vers une théorisation du hors-film : le cas spécifique de la ciné-transmission* (2017).
5. Thibodeau, Simon. *Expérience hétérotopique du cinéma. Approches théoriques et historiographiques du cinéma en salle* (2015).
6. Lambert, Félix. *Narration et mathématiques : l'utilisation des graphes au cinéma et dans la bande dessinée* (2014).
7. Jory, Emmanuel. *La Belle Époque du parlant : panorama de la chronophonie à l'aube du vingtième siècle* (2014).
8. \*Noujeim, Dominique. *Le cinéma d'animation : avènement d'une institution et naissance d'une industrie* (2012).
9. Lehmann, Joël. *L'autoréflexion de l'énonciation filmique du film Punch-Drunk Love* (2013).
10. \*Larouche, Peggy. *Le boulevard des allongés : la représentation de la morgue au cinéma et dans les autres arts* (2008).
11. \*Gauthier, Philippe. *Le montage alterné avant Griffith : catégorisation des configurations de l'alternance par la typologie de programmes narratifs* (2007).
12. Saint-Aubin, Danick. *Représentation de la spécificité d'une époque historique* (2005).
13. Chemartin, Pierre. *Théâtralité et montage dans la production de Maurice Tourneur entre 1914 et 1918* (2004).
14. Noël, Marc-André. *De Psycho 1960 à Psycho 1998 : de l'écriture critique à la critique-écriture* (2004).
15. \*Dulac, Nicolas. *Des séries et des ombres : sérialité dans le cinéma des premiers temps* (2003).
16. Sirois-Trahan, Jean-Pierre. *Du regard propre au regard virtuel : les modes de réception spectatorielle dans le cinéma des premiers temps (1895-1915)* (1999).
17. Martinez, Karine. *Les lexies concurrentes pour « film » à l'époque du cinéma des premiers temps (approche lexico-historique)* (1999).
18. Monsaingeon, Églantine. *Des genres et des modes dans le discours des instances de production du cinéma des premiers temps* (1998).
19. Desautels, Vincent. *Processus lectoriel de reconstruction temporelle dans la bande dessinée* (1997).
20. Germain, François. *Les grandes tendances de la bande dessinée* (1996).
21. Prince, Éric. *Lectures de films et cinéma contemporain* (1995).
22. \*Turcotte, Diane. *Sur les traces de l'oubli. Pragmatique et esthétique du film de mémoire* (1994).
23. Simard, Denis. *Pragmatique du documentaire* (1994).
24. Métayer, Jacques. *La discursivité hollywoodienne et son sujet. Prolégomènes pour une théorie discursive du cinéma hollywoodien* (1994).

25. Landry, Mario. *Du scénario au film, la fracture entre un scéno-texte et son rendu filmique* (1994).
26. Breton, Paul. *Temps figé et temps filé : la photographie et le cinéma dans une perspective voyeuriste* (1994).
27. \*Lacasse, Germain. *Le rôle du bonimenteur dans le cinéma des premiers temps* (1993).

Université Laval

1. Wagner, Glenda. *La narratologie à la recherche d'un nouveau souffle. Essai comparatif entre la narratologie littéraire de Gérard Genette, Mieke Bal et Pierre Vitoux et la narratologie filmique de André Gaudreault et François Jost* (1990).
2. Martin, Brigitte. *Problématique de la régulation de l'information narrative dans le texte scriptural et dans le texte filmique* (1990).
3. \*Richard, Suzanne. *La production cinématographique de Georges Méliès : synthèse des arts de la représentation et du spectacle* (1989).
4. Bécotte, Jean-Guy. *Le récit filmique : histoire, discours, narration* (1988).

Université du Québec à Trois-Rivières

1. Sousa de Araujo, Liane. *Les figures du montage chez Eisenstein* (1992). Co-supervision.

***Master's degrees in progress***

Université de Montréal

1. Saad, Marwan. *Le « cinéma » selon Netflix : nouvelle crise identitaire d'un média en transformation*, scheduled completion 2022.
2. \*Lévesque, Anne. *L'appropriation personnelle des médias dans le contexte d'un accès ouvert aux réseaux sociaux et aux dispositifs d'enregistrement audiovisuel*, scheduled completion 2022.
3. Bellefleur, Marilou. *Rapports entre le cinéma et l'animation à l'époque de l'invention du cinéma* [provisional title], scheduled completion 2022.

***Completed doctoral degrees***

Université de Montréal

1. Houillère, Jérémy. *Un rendez-vous manqué. Journaux illustrés et films comiques dans la France d'avant 1915* (2019). Joint degree with Université Rennes 2 (Laurent Le Forestier).
2. \*Hidalgo, Santiago. *The Possibilities of "Film Consciousness": A Formulation in Search of a Theory* (2015).
3. Gille, Quentin. *Propositions pour un paradigme culturel de la phono-cinématographie. Des phono-scènes aux vidéoclips (et au-delà)* (2014). Joint degree with the Université libre de Bruxelles.
4. \*Gauthier, Philippe. *Histoire(s) et historiographie du cinéma en France : 1896-1953* (2013). Joint degree with the Université de Lausanne (François Albera).
5. Tralongo, Stéphane. *Faiseurs de féeries. Mise en scène, machinerie et pratiques cinématographiques émergentes au tournant du XX<sup>e</sup> siècle* (2012). Joint degree with Université Lyon 2 (Martin Barnier).
6. Paci, Viva. *De l'attraction au cinéma* (2007).

7. Froger, Marion. *Le cinéma à l'épreuve de la communauté : la production francophone à l'Office national du film du Canada* (2006). Joint degree with Université Paris 1 (Dominique Chateau).
8. \*Sirois-Trahan, Jean-Pierre. *Découpage, automates et réception. Aspects du cinéma et de ses débuts (1886-1915)* (2006). Joint degree with Université Paris 3 (Roger Odin).
9. \*Perron, Bernard. *La spectature prise au jeu. La cognition, la narration et le jeu dans le cinéma narratif* (1997). Co-supervision (Johanne Villeneuve).
10. \*Lacasse, Germain. *Le bonimenteur et le cinéma oral. Le cinéma muet entre tradition et modernité* (1996). Co-supervision (Silvestra Mariniello).

Université Laval

1. Wagner, Glenda. *Fondements poétiques et linguistiques d'une narratologie comparée* (1995).
2. Châteauvert, Jean. *Propédeutique à une pragmatique du narrateur filmique en voix over* (1991).

***Doctoral degrees in progress***

Université de Montréal

1. Marotte, Sylvain. *Le film de fiction en prise de vue réelle à 360°*. Defence anticipated for 2024.
2. Rapenne, Thomas. *L'expérience sensorielle de l'impressionniste Mektoub, My Love : Canto Uno (Abdellatif Kechiche, 2018)* [provisional title]. Joint degree with Université Rennes 2 (Gilles Mouëllic). Defence anticipated for 2024.
3. Chaari, Hiba. *L'expérience de la réception cinématographique chez l'enfant et le jeune adulte au prisme des découvertes récentes en neurologie*. Defence anticipated for 2023.
4. \*Morales Gaitán, Katia. *L'innovation dans le champ de la distribution du cinéma. Outils numériques dans le contexte international et nouvelles stratégies de diffusion des films d'auteur* [provisional title]. Joint degree with Université Sorbonne Nouvelle – Paris 3 (Laurent Creton and Ana Vinuela). Defence anticipated for 2023.
5. \*Osi, René. *La formation professionnelle institutionnelle des métiers de la production filmique en France et aux États-Unis d'Amérique, de l'émergence du film jusqu'au début de la IV<sup>e</sup> République*. Joint degree with Université Lumière Lyon 2 (Martin Barnier). Defence anticipated for 2022.
6. \*Cauche, Robin. *Des lanternes magiques aux lyric videos : la chanson écrite projetée comme série culturelle (XIX<sup>e</sup>-XXI<sup>e</sup> siècles)*. Joint degree with Université Lumière Lyon 2 (Martin Barnier). Defence anticipated for 2022.
7. \*Dulac, Nicolas. *Bolex et la professionnalisation du cinéma amateur*. Joint degree with the Université de Lausanne (Benoît Turquety). Defence anticipated for 2022.

***Doctoral work-study programs – GRAFICS***

- Agnès Curel, Université Sorbonne Nouvelle – Paris 3 (2016). Co-supervised by Jean-Marc Larrue.
- Robin Hann (Han Xiao Qiang), Communication University of China (2015-2016).
- Marion Cruza, Universidad del País Vasco, Leioa, Spain (2013).
- Delphine Kifouani Nkouikani, Université Gaston Berger, Saint-Louis du Sénégal (2013).
- Valentine Robert, Université de Lausanne (2012).

***Post-doctoral work-study programs – GRAFICS***

- Thomas Carrier-Lafleur, Université de Montréal (2014-2016).
- Caroline Chik, Université Paris 8 (2010-2012).
- Raquel Gutierrez Estupinan, Universidad Mesoamericana Puebla (2008).
- Lise Gantheret, Université Sorbonne Nouvelle – Paris 3 (2006-2008).
- Daniel Sánchez-Salas, Universidad Rey Juan Carlos, Madrid (2006).

***Post-doctoral work-study programs – TECHNÈS***

- Claudia Polledri, Université de Montréal (2016-2021). Co-supervised by André Habib.
- Rémy Besson, Université de Toulouse (2016-2020).
- Louis Pelletier, Université Concordia (2016-2020).
- Philippe Theophanidis, Université de Montréal (2016-2017). Co-supervised by Richard Bégin.

***Post-doctoral work-study programs – Canada Research Chair in Cinema and Media Studies***

- Thomas Carrier-Lafleur, Université de Montréal, Canada Research Chair in Cinema and Media Studies associate, 2019-2021.
- Thomas Carrier-Lafleur, Université de Montréal, Banting post-doctoral fellow 2017-2019, Canada Research Chair in Cinema and Media Studies associate and Canada Research Chair on Digital Textualities associate (2017-2019). Co-supervised by Marcello Vitali-Rosati.
- Santiago Hidalgo, Université de Montréal, Canada Research Chair in Cinema and Media Studies associate (2016-2018). Co-supervised by André Habib.
- Philippe Theophanidis, Université de Montréal, Canada Research Chair in Cinema and Media Studies associate (2016-2017). Co-supervised by Richard Bégin.

***Other work-study programs***

- Claudia de Oliveira, Universidade Estadual Paulista (UNESP), student research visitor at the Laboratoire CinéMédias, 2019-2020.
- Khadija Ben Cheikh, ESAC (École supérieure de l'audiovisuel et du cinéma) – Université de Carthage, student research visitor at the Laboratoire CinéMédias, fall 2019.
- João Vitor Resende Leal, Universidade de São Paulo (USP), student research visitor at the Laboratoire CinéMédias, 2017-2018.
- Baptiste Creps, Université Paris-Est, student research visitor at GRAFICS, 2015-2016.
- Ayse Toy Par, Galatasaray University (Istanbul), guest research professor at GRAFICS, 2015.
- Milo Adami, Università di Roma, research visitor at GRAFICS, fall 2014.
- Cristiane Carvalho da Nova, Universidade do Estado da Bahia (UNEB), guest research professor, 2006-2007.

## 2.5. *Evaluation of theses and dissertations*

### *Master's theses*

#### Université du Québec à Chicoutimi

Marotte, Sylvain (2021).

#### Université de Montréal

Renaud St-Roch, Mathilde (2021); Hamel, Marie-Ève (2021); Rapenne, Thomas (2021); Brabant, Camille Simone (2020); Lavigne, Francis (2017); Chevarie-Cossette, Justine (2017); Huerne, Timothée (2017); Bacelar de Macedo, Luis Felipe (2016); Marzloff, Alice (2015); Thibodeau, Simon (2015); Lambert, Félix (2014); Jory, Emmanuel (2014); Lehmann, Joël (2013); Noujeim, Dominique (2013); Mathieu, Philippe (2011); Auger Gosselin, Louis (2010); Belzile, Philippe (2009); Bouchard, Karine (2009); Larouche, Peggy (2008); Gauthier, Philippe (2007); Pietrocatelli, Lisa (2007); Falardeau, Éric (2007); Saint-Pierre, Ariane (2007); Saint-Aubin, Danick (2006); Michel, Thierry (2006); Gallant, David (2006); Lévesque, François (2005); Therrien, Carl (2005); Breault, Alexandre (2004); Chemartin, Pierre (2004); Noël, Marc-André (2004); Dulac, Nicolas (2003); Lepage, Marquise (2000); Sirois-Trahan, Jean-Pierre (1999); Martinez, Karine (1999); Saint-Onge, Michel (1999); Monsaingeon, Églantine (1998); Médiavilla, Béatrice (1997); Desautels, Vincent (1997); Germain, François (1996); Clément, Isabelle (1995); Prince, Éric (1995); Métayer, Jacques (1994); Landry, Mario (1994); Magnan, Richard (1994); Breton, Paul (1994); Dugas, Marie-Claude (1994); Ciobotaru, Georges (1994); Simard, Denis (1994); Turcotte, Diane (1994); Bouteiller, Line (1993); Deslandes, Jeanne (1993); Lacasse, Germain (1993); Gutierrez, Leopoldo (1993); Jobin, Bastien (1993); Brault, Emmanuelle (1993); Viens, Carole (1992); Brady, James (1992); Boutin, Lorraine (1992); Morin, Stéphane (1992); Guérin, Édith (1991); Ouellette, Martin-Éric (1989).

#### Université Paris 3

Descoins, Sylvie (1995); Leplongeon, Nathalie (1992); Maria, Joseph (1984).

#### Université du Québec à Trois-Rivières

Sousa de Araujo, Liane (1992).

#### Université Laval

Albert, Claude (1991); Gagnon, Renée (1991); Martin, Brigitte (1991); Wagner, Glenda (1990); Richard, Suzanne (1989); Lacasse, Alain (1988); Bécotte, Jean-Guy (1987); Madore, Edith (1987); Tessier, Jean (1987); Châteauvert, Jean (1987); Bédard, Yves (1986); Roy, Lucie (1985).

### *Doctoral dissertations*

#### Université de Montréal

Weber-Houde, Aude (2021); Houillère, Jérémie (2019); Hidalgo, Santiago (2016); Gauthier, Philippe (2013); Paci, Viva (2007); Sirois-Trahan, Jean-Pierre (2006); Perron, Bernard (1997); Lacasse, Germain (1996); Germain, François (1996); Marleau, Lucien (1995).

#### Université Paris Nanterre

Gahéry, Rodolphe, 2020.

Université libre de Bruxelles  
Gille, Quentin (2014).

Université Rennes 2  
Massuet, Jean-Baptiste (2013).

Université Lyon 2  
Tralongo, Stéphane (2013).

Université Lille 3  
Marcel, Philippe (2009).

Université Paris 1  
Froger, Marion (2006).

Université de Lausanne  
Boillat, Alain (2006).

Université Laval  
Wagner, Glenda (1995); Denault, Jocelyne (1994); Châteauvert, Jean (1991); Messier, Marcel (1990); Roy, Lucie (1989); Pérusse, Denise (1989).

University of Ottawa  
Mathur, Chandrika (1991).

#### ***Accreditation to supervise research***

Université Lille 3  
Arnoldy, Édouard (2008).

#### **2.6. Graduate studies admission committees**

Université de Montréal  
Osi, René (2019); Cauche, Robin (2018); Secq de Campos Velho, Solène (2017); Dor, Simon (2016); Houillère, Jérémy (2014); Picard, Yves (2013); Gauthier, Philippe (2011); Bertrand, Karine (2011); Gille, Quentin (2010); Joly-Corcoran, Marc (2010); Hidalgo, Santiago (2010); Lessard, Philippe (2010); Chemartin, Pierre (2009); Tralongo, Stéphane (2009); Froger, Marion (2002); Paci, Viva (2002); Sirois-Trahan, Jean-Pierre (2001); Germain, François (2000); Simard, Denis (1996); Lacasse, Germain (1995); Perron, Bernard (1994); Palade, Radu (1994); Dyens, Ollivier (1993); Fischer, Dominique (1992).

Utrecht University  
Dupré la Tour, Claire (2016).

Université de Lausanne  
Robert, Valentine (2016).

Université du Québec à Montréal  
Icart, Lyonel (1992).

### 3. RESEARCH

#### 3.1. Contributions to research development in film studies

- Foundation, in collaboration with Santiago Hidalgo (Université de Montréal) and Laurent Le Forestier (Université de Lausanne), of PRAGM/e (Programme de recherche sur l'archéologie et la généalogie du montage/*editing*), a research program on the history and concept of editing, Université de Montréal, 2018.
- Foundation of the Laboratoire CinéMédias, Université de Montréal, 2016.
- Creation, in collaboration with Gilles Mouëllic (Université Rennes 2) and Maria Tortajada (Université de Lausanne), of the TECHNÈS International Research Partnership on Cinema Technology, 2012.
- Foundation, in collaboration with Denis Héroux, of the Observatoire du cinéma au Québec (OCQ), 2007.
- Establishment at the Université de Montréal, in collaboration with Olivier Asselin, of the first Ph.D. program in film studies offered in Canada, 2010.
- Foundation, in collaboration with three colleagues from the Université de Montréal (Terry Cochrane, Michel Larouche and Silvestra Mariniello), of the CRI (Centre for Research into Intermediality), now CRIalt (Center of Intermedial Research in Arts, Literatures and Technologies), Université de Montréal, 1997.
- Creation, in collaboration with Germain Lacasse, of the Groupe de recherche sur l'avènement et la formation des institutions cinématographique et scénique (GRAFICS), 1992.
- Foundation, in collaboration with Stephen Bottomore, Paolo Cherchi Usai, Tom Gunning and Emmanuelle Toulet, of the International Society for the Study of Early Cinema (Domitor), 1985.
- Creation, in collaboration with Tom Gunning (Harvard University), of the Groupe de recherche et d'analyse filmographiques (GRAF), Université Laval, 1984.

#### 3.2. Administrative duties related to research

- Director of the Programme de recherche sur l'archéologie et la généalogie du montage/*editing* (PRAGM/e) (since 2018).
- Director of the Groupe de recherche sur l'avènement et la formation des identités médiatiques (GRAFIM), Université de Montréal (since 2018).
- Director of the Laboratoire CinéMédias (2016-2018).
- Director of the TECHNÈS International Research Partnership on Cinema Technology (since 2012).
- Director of the Observatoire du cinéma au Québec (OCQ), Université de Montréal (since 2010).
- Director of the scholarly cinema studies journal *Cinémas*, Université de Montréal (1999-2016). Journal funded by SSHRC and the FRQSC.
- Director of the Centre for Research into Intermediality (CRI), Université de Montréal (1997-2005). Funded by the FQRSC.
- Director of the Groupe de recherche sur l'avènement et la formation des institutions cinématographique et scénique (GRAFICS), Université de Montréal (1992-2018). Funded by SSHRC and the FRQSC.
- First elected president of the International Society for the Study of Early Cinema (Domitor) (1987-1995).
- Director of the Groupe de recherche et d'analyse filmographiques (GRAF), Université Laval (1984-1991).

### **3.3. Other activities related to research**

- Member of the international research project *A History of Cinema without Names*, headed by Leonardo Quaresima (2015-2017).
  - Member of the digital humanities centre CRIHN (Centre de recherche interuniversitaire sur les humanités numériques) (since 2013).
  - Regular member of the Center of Intermedial Research in Arts, Literatures and Technologies (CRIalt) (since 2012).
  - Member of the Association française de recherche sur l'histoire du cinéma (AFRHC) (since 1990).
  - Member of the International Society for the Study of Early Cinema (Domitor) (since 1985, honorary lifetime member since 2012).
  - Member of the Society for Cinema Studies (SCS), now the Society for Cinema and Media Studies (SCMS) (since 1984).
  - Member of the Toronto Semiotic Circle (1983-1985).
  - Member of the Film Studies Association of Canada (FSAC) (since 1982).
  - Member of the association Les Amis de Georges Méliès (since 1981).
  - Member of the Cinémathèque québécoise (since 1978).
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### **4. AWARDS, GRANTS AND HONOURS**

1. Awarded an Honorary Doctorate by Université Rennes 2, 2021.
2. Finalist for the 2019 Connexion Award, one of several Impact Awards granted annually by the Social Sciences and Humanities Research Council of Canada (SSHRC), which “recognize outstanding researchers and celebrate their research achievements.”
3. Awarded an Honorary Doctorate by Université Paul-Valéry Montpellier 3, 2019.
4. Honorary member of the RéNaF (Réseau des narratologues francophones), 2018.
5. Winner of the Killam Prize in the Humanities, one of five prestigious prizes awarded annually by the Canada Council for the Arts to “recognize the career achievements of eminent Canadian scholars and scientists,” 2018.
6. Recipient of the Léon-Gérin Prize, Quebec’s highest distinction for a career in the human and social sciences, 2017.
7. Named Chevalier of the Order of Arts and Letters by the French Ministry of Culture and Communication, 2016.
8. Since 2015, a notice in the *Canadian Who’s Who*, an annual publication listing the biographies of the most influential Canadians from all walks of life.
9. Recipient of the Acfas André-Laurendeau Prize, for exceptional achievement in the humanities, 2014.
10. Elected Fellow of the Royal Society of Canada (Lettres et sciences humaines Division of the Academy of the Arts and Humanities) in recognition for his “exceptional contributions” to intellectual life in Canada, 2014.
11. Guggenheim Fellowship, obtained in recognition of his “remarkable scholarly output,” 2013.
12. Named honorary member for life of the International Society for the Study of Early Cinema (Domitor), 2012.

13. Winner of the international Jean Mitry Award, bestowed annually by the organising committee of the Pordenone silent film festival, Le Giornate del Cinema Muto, to “individuals or institutions distinguished for their contribution to the reclamation and appreciation of silent cinema,” 2010.
14. First French-speaking scholar to deliver the Martin Walsh Memorial Lecture presented annually by the Film Studies Association of Canada (FSAC), 2010.
15. Teaching travel grant awarded by the Centre de coopération interuniversitaire franco-qubécoise to teach at Université Paris 3, 2007.
16. Grant under the Soutien aux professeurs-chercheurs invités program of Quebec’s Ministry of Education and Ministry of International Relations, and of the Ministry of Foreign Affairs in France, under the Coopération Québec-France program, 1998.
17. Recipient of a Killam Research Fellowship of the Canada Council for the Arts for research into the advent of film editing in early cinema, 1997-1999.
18. AQEC-Olivieri award (Association québécoise des études cinématographiques and Olivier bookstore) for the best film book published in Quebec of the year for *Pathé 1900. Fragments d'une filmographie analytique du cinéma des premiers temps*, 1994.
19. Two volumes by André Gaudreault (*Du littéraire au filmique* and *Ce que je vois de mon ciné...*) are among the seven finalists for the Prix littéraire bestowed by the Syndicat français de la critique de cinéma, 1988.
20. Grant from the National Research Council of Canada under an exchange program between France and Canada, 1985.
21. Short-term grant for artists from the Canada Council for the Arts to fund research in New York, Washington and Paris on the work of Georges Méliès, 1981.
22. Doctoral fellowship from the Social Sciences and Humanities Research Council (SSHRC) of Canada, 1980.
23. Honourable mention at the Student Film Festival (Montreal) and the Canadian National Exhibition Film Competition and Festival (Toronto) for Stella Goulet’s film *Pic et pic et contredanse* (edited by André Gaudreault), 1980. This film also won one of the nine “Canadian Independent Short Film Showcase” awards under the auspices of a Canada Council for the Arts program administered by the Academy of Canadian Cinema, 1982.
24. Short-term grant for artists from the Canada Council for the Arts to fund research into film history at the British Film Institute (BFI), the Cinémathèque de Toulouse, the Museum of Modern Art (MoMA) in New York and the Library of Congress in Washington D.C., 1978.

## 5. FUNDING

*Note: André Gaudreault is the principal investigator unless stated otherwise.*

### 5.1. Funding for research and infrastructure

1. Connection Grant from the Social Sciences and Humanities Research Council (SSHRC), \$48,950, 2021-2022, *Une scène élargie, délocalisée et asynchrone : les reconfigurations technologiques de la salle de spectacle au temps du confinement* (as a co-investigator, principal investigator: Olivier Asselin).
2. Connection Grant from the Social Sciences and Humanities Research Council (SSHRC), \$47,088, 2020-2021, *Au rythme de nos écrans : études cinématographiques, éducation aux médias et recherches intersectorielles en contexte québécois*.
3. New Frontiers in Research Fund (NFRF) – Exploration grant, administered by the Tri-agency Institutional Programs Secretariat (TIPS) on behalf of the three federal research granting agencies: the Canadian Institutes of Health Research (CIHR), the Natural Sciences and Engineering Research Council (NSERC) and the Social Sciences and Humanities Research Council (SSHRC), \$250,000, 2020-2022, *Defining the Impact of Audiovisual Pace on the Brain Development of Young Viewers/Évaluation de l'impact du rythme audiovisuel sur le développement du cerveau des enfants et des adolescents* (as a collaborator, principal investigator: Santiago Hidalgo, principal co-investigator: Sarah Lippé).
4. Grant from the Appui aux initiatives intersectorielles program of the Vice-Rectorate of Research, Discovery, Creation and Innovation, \$24,866, 2020-2021, *Cinema-Somnolence: Facilitating Sleep Through Cinema Rhythms/Ciné-somnolence : l'influence des rythmes cinématographiques sur le sommeil*.
5. Grant from the Vice-Rectorate of Research, Discovery, Creation and Innovation, through the intermediary of the Centre d'innovation technosociale Inven\_T, for the development of activities and services in techno-social innovation, \$150,000, 2019-2022.
6. Funding under the Soutien aux équipes de recherche program (FRQSC) for GRAFIM, \$349,250, 2019-2023, *La dissémination de la culture et de la pratique cinématographiques dans la formation des nouvelles identités médiatiques*.
7. Insight Development Grant (SSHRC), \$71,857, 2018-2020, *La série télévisée dans tous ses écrans. Enquête sur les formes et les plateformes des séries télévisées contemporaines* (as a collaborator, principal investigator: Marta Boni).
8. Virtual Museum of Canada (VMC) grant under the Virtual Exhibits Investment Program, \$250,000, 2018-2020, *The World Remodeled by Cinema* (as a co-investigator, principal applicant: Cinémathèque québécoise, in partnership with Médiafilm).
9. Knowledge Mobilization Program Grant (Université de Montréal) for GRAFICS, \$14,400, 2018-2019, *Retranscribe, Index and Annotate Audiovisual Documents on Film Techniques: Circulation as a Condition for Producing Knowledge*.
10. Insight Grant (SSHRC), \$339,224, 2018-2022, *The Invention of The Concept of Film Editing: Its Sources, Development, and Migrations*.
11. Partnership Grant (SSHRC) for TECHNÈS, \$2,499,866, 2015-2022, *Rethinking the Technical History of Cinema in the Digital Age*.
12. Funding from the Canada Foundation for Innovation (CFI) associated with the Canada Research Chair in Cinema and Media Studies, \$430,766, 2015-2016.

13. Funding from the Canada Research Chairs Program for the Canada Research Chair in Cinema and Media Studies, \$1,400,000, 2015-2022.
14. Funding from Labex Arts-H2H, €94,500, 2015-2018, *Les arts trompeurs. Machines, magie, médias* (as a co-investigator, principal investigators: Jean-Marc Larrue and Giusy Pisano).
15. Partnership Grant – Stage 1 (letter of intent) (SSHRC), \$20,000, 2014-2015.
16. Insight Grant (SSHRC), \$485,212, 2013-2018, *The History of Editing in Light of Cinema's Technological Mutations: Practices, Aesthetics, Discourses*.
17. Funding under the Soutien aux équipes de recherche program (FRQSC) for GRAFICS, \$553,520, 2013-2017, *Du cinématographe au « cinéma élargi » : impact des innovations technologiques sur les identités du cinéma*.
18. Partnership Development Grant (SSHRC), \$200,000, 2011-2013, *Archiving in the Digital Age* (as a co-investigator, principal investigator: Éric Méchoulan).
19. Standard research grant (SSHRC), \$141,621, 2010-2013, *De la fragmentation à l'assemblage : le « montage » à l'époque de la cinématographie-atraction*.
20. Funding under the Soutien aux équipes de recherche program (FQRSC) for GRAFICS, \$526,240, 2009-2013, *Histoire et théorie de la nouveauté. Nouvelles perspectives sur les phénomènes cinématographiques émergents*.
21. Funding under the Canadian Culture Online program (Department of Canadian Heritage) for the creation of the website *Le cinéma au Québec au temps du parlant, 1930-1952*, \$325,000, 2009-2010.
22. Standard research grant (SSHRC), \$125,941, 2007-2010.
23. Funding under the Canadian Culture Online program (Department of Canadian Heritage) for the creation of the website *Le cinéma au Québec au temps du muet, 1896-1930*, \$288,375, 2007-2008.
24. Standard research grant (SSHRC), \$89,464, 2006-2009 (as a co-investigator, principal investigator: Pierre Véronneau).
25. Standard research grant (SSHRC), \$130,360, 2006-2009 (as a co-investigator, principal investigator: Charlie Keil).
26. Funding under the Soutien aux équipes de recherche program (FQRSC) for GRAFICS, \$513,400, 2005-2009.
27. Standard research grant (SSHRC), \$142,251, 2004-2007.
28. Special funding from the Faculté des arts et des sciences, the Faculté des études supérieures et postdoctorales and the office of the Vice Chancellor of the Université de Montréal for GRAFICS, \$120,000, 2004-2005.
29. Standard research grant (SSHRC), \$119,980, 2003-2006 (as a co-investigator, principal investigator: Pierre Véronneau).
30. Infrastructure funding under the Regroupements stratégiques program of the Fonds FCAR (Fonds pour la formation de chercheurs et l'aide à la recherche) for CRI, \$882,800, 2002-2008.
31. Standard research grant (SSHRC), \$99,335, 2001-2004.
32. Research funding (Fonds FCAR), \$315,000, 2000-2004.
33. Standard research grant (SSHRC), \$30,000, 1999-2002.
34. Funding under the Research Development Initiatives program (SSHRC), \$60,000, 1998-2000.
35. Standard research grant (SSHRC), \$30,684, 1998-2001.
36. Research funding from the office of the Vice Chancellor for Research and Planning under the CEDAR (Comité d'études et d'administration de la recherche) program, Université de Montréal, \$264,000, 1997-2004.
37. Research funding (Fonds FCAR), \$141,000, 1997-2000.
38. Standard research grant (SSHRC), \$78,000, 1995-1998.

39. Research funding (Fonds FCAR), \$137,000, 1994-1997.
40. Standard research grant (SSHRC), \$87,337, 1992-1995.
41. Research funding (Fonds FCAR), \$102,000, 1988-1991.
42. Standard research grant (SSHRC), \$83,029, 1987.
43. Standard research grant (SSHRC), \$50,000, 1986-1987.
44. Research funding (Fonds FCAR), \$90,000, 1985-1988.
45. Funding from the Government of Canada to hire research assistants, \$65,000, 1984-1988.
46. Standard research grant (SSHRC), \$56,225, 1984-1986.
47. Kodak research grant, through the British Film Institute (BFI), \$1,700, 1981.
48. Standard research grant (SSHRC), \$10,395, 1980.
49. Research funding from the Société générale du cinéma du Québec (SGCQ), \$16,500, 1979-1984.

## 5.2. **Funding for publications**

1. Funding under the Soutien aux revues scientifiques program (FRQSC) for the journal *Cinémas*, \$98,560, 2015-2018.
2. Funding under the Aid to Scholarly Journals program (SSHRC) for the journal *Cinémas*, \$104,600, 2014-2017.
3. Funding under the Soutien aux revues de recherche et de transfert de connaissances program (FRQSC) for the journal *Cinémas*, \$95,589, 2011-2014.
4. Funding under the Aid to Scholarly Journals program (SSHRC) for the journal *Cinémas*, \$71,160, 2011-2013.
5. Funding under the Soutien aux revues de recherche et de transfert de connaissances program (FRQSC) for the journal *Cinémas*, \$71,904, 2008-2010.
6. Funding under the Aid to Scholarly Journals program (SSHRC) for the journal *Cinémas*, \$61,780, 2008-2010.
7. Funding under the Aid to Scholarly Publications Program of the Canadian Federation for the Humanities and Social Sciences for the English translation of *Du littéraire au filmique*, \$7,000, 2007-2008.
8. Funding under the Soutien aux revues de recherche et de transfert de connaissances program (FQRSC) for the journal *Cinémas*, \$27,964, 2005-2006.
9. Special funding from the Faculté des arts et des sciences, the Faculté des études supérieures et postdoctorales and the office of the Vice Chancellor of the Université de Montréal for the journal *Cinémas*, \$45,000, 2005-2006.
10. Funding under the Aid to Research and Transfer Journals program (SSHRC) for the journal *Cinémas*, \$59,205, 2004-2007.
11. Funding under the Soutien à la publication de revues de recherche program (Fonds FCAR) for the journal *Cinémas*, \$63,624, 2002-2005.
12. Funding under the Aid to Research and Transfer Journals program (SSHRC) for the journal *Cinémas*, \$34,690, 2001-2003.
13. Funding from the International Federation of Film Archives (FIAF) for publications, \$2,222, 1993.
14. Funding from the National Film Board of Canada (NFB) for publications, \$750, 1988.
15. Funding from the National Archives of Canada for publications, \$3,000, 1988.

### **5.3. Funding for conferences and other events**

1. Funding from the Vice-Rectorate of Research, Discovery, Creation and Innovation (\$51,000) to organise the *Deuxièmes rencontres intersectorielles de l'Université de Montréal sur le rythme* as part of a collaborative intersectoral project involving the five laureates of the 2018 Killam Prize, February 2020.
2. Funding from the Vice-Rectorate of Research, Discovery, Creation and Innovation (\$15,000) to organise the *Premières rencontres intersectorielles de l'Université de Montréal sur le rythme* as part of a collaborative intersectoral project involving the five laureates of the 2018 Killam Prize, May 2019.
3. Funding from SSHRC under the Connection program (\$24,804) to organise the conference *Les inventions littéraires des médias. Du daguerréotype aux tablettes tactiles*, Cinémathèque québécoise, Montreal, April 2017 (as a co-applicant, principal applicant: Marcello Vitali-Rosati).
4. Funding from SSHRC under the Connection program (\$24,983) to organise the international conference *Journey to the Center of Film Machine/Voyage au centre de la machine cinéma*, Cinémathèque française, Paris, November-December 2016.
5. Funding from SSHRC (\$25,000) to organise the international conference *A Switched-on TV: The Arts in the Black and White of the Cathode Ray Tube/Une télévision allumée : les arts dans le noir et blanc du tube cathodique*, Cinémathèque québécoise, Montreal, March 2015.
6. Funding from SSHRC (\$49,761) to organise the international conference *The Magic of Special Effects: Cinema-Technology-Reception/La magie des effets spéciaux. Cinéma-Technologie-Réception*, Cinémathèque québécoise, Montreal, November 2013.
7. Funding from SSHRC (\$24,944) to organise the international workshop *Regards croisés sur la société Pathé Frères*, Université de Montréal, November 2012.
8. Funding from SSHRC (\$49,662) to organise the international conference *The Impact of Technological Innovations on the Historiography and Theory of Cinema/Impact des innovations technologiques sur l'historiographie et la théorie du cinéma*, Cinémathèque québécoise, Montreal, November 2011.
9. Funding from the association Les Amis de George Méliès to organise the international conference *Méliès, carrefour des attractions*, CCIC, Cerisy-la-Salle, August 2011.
10. Funding from SSHRC (\$21,716) to organise the international workshop *L'avènement du cinéma en Amérique du Nord*, Université de Montréal, December 2006.
11. Funding from SSHRC (\$16,588) to organise the international workshop *Histoire et configuration de l'alternance*, Université de Montréal, November 2005.
12. Funding from SSHRC (\$10,000), from Développement économique et régional Québec (\$7,500), the office of the Vice Chancellor (\$1,500) and the office of the Dean of the Faculté des études supérieures (\$1,500) of the Université de Montréal to organise the international conference *Histoire et géographie d'un concept. L'intermédialité entre les savoirs*, Daniel Langlois Foundation for Art, Science and Technology and the Goethe-Institut, Montreal, October 2003.
13. Funding from SSHRC (\$50,000), the office of the Vice Chancellor (\$3,000), the office of the Dean of the Faculté des arts et des sciences (\$2,000) and the office of the Dean of the Faculté des études supérieures (\$1,500) of the Université de Montréal to organise the international conference *Early Cinema: Technology and Apparatus/Le cinéma des premiers temps : technologie, dispositif*, Université de Montréal and Cinémathèque québécoise, Montreal, June 2002.

14. Funding from SSHRC (\$10,000), from Ryerson University (\$7,000), from the office of the Vice Chancellor for Research (\$3,000), the office of the Dean of the Faculté des arts et des sciences (\$1,500) and the office of the Dean of the Faculté des études supérieures (\$1,500) of the Université de Montréal to organise the international conference *Arrêt sur image et fragmentation du temps* as part of the 13<sup>th</sup> Entretiens Jacques Cartier, Université de Montréal, October 2000.
15. Funding from the Daniel Langlois Foundation for Art, Science and Technology (\$20,000), SSHRC (\$10,000), the office of the Vice Chancellor (\$1,500), the office of the Dean of the Faculté des arts et des sciences (\$1,500) and the office of the Dean of the Faculté des études supérieures (\$1,500) of the Université de Montréal to organise the international conference *La nouvelle sphère intermédiaire*, Musée d'art contemporain de Montréal, March 1999.
16. Funding from the Délégation aux arts plastiques (France) (15,000 FF) and the Association française d'action artistique (15,000 FF) to organise the international conference *La transécriture. Pour une théorie de l'adaptation*, CCIC, Cerisy-la-Salle, France, August 1993.
17. Funding from SSHRC (\$20,000), the Soros Foundation of New York (\$3,500), the Secretary of State (\$6,000), the National Film Board (NFB) (\$500) and the Société générale des industries culturelles (SOGIC) (12 000 \$) to organise the international conference *An Invention of the Devil: Moving Pious Pictures/Une invention du diable : des images pieuses en mouvement*, Université Laval, Quebec City, May 1990.
18. Funding from SSHRC (\$8,000), Fonds FCAR (\$7,000) and the Société générale du cinéma du Québec (\$3,500) to organise the international conference *Canadian and Quebec Cinema: A Critical Dialogue/Le cinéma au Québec et au Canada : un dialogue critique*, Université Laval, Quebec City, May 1986.
19. Funding from SSHRC (\$2,150) and the Société générale du cinéma du Québec (\$3,302) to organise the international conference *La vidéo vue du cinéma*, Montreal, November 1985.
20. Funding from the Centre national de la cinématographie (France) (15,000 FF), the Direction culturelle des relations internationales of the Ministère de l'Éducation nationale (France) (12,000 FF), the Conseil scientifique de l'Université Paris 3 (10,000 FF) and the Société générale du cinéma du Québec (\$700) to organise the international conference *Nouvelles approches de l'histoire du cinéma*, CCIC, Cerisy-la-Salle, August 1985.
21. Funding from SSHRC (\$4,500) and the Société générale du cinéma du Québec (\$2,500) to organise the international conference *Sons et narrations au cinéma*, Montreal, November 1984.

#### **5.4. *Funding for scholarly events***

1. Doctoral student conference *Le cinéma contre la technique?*, Université de Lausanne (Switzerland): IAO (UdeM), Student Mobility program, 2021.
2. Guest professor, Université Lumière Lyon 2, Lyon, France: IAO (UdeM), 2017.
3. Annual meeting of the Pedagogical Board of the International Master in Audiovisual and Cinema Studies (IMACS), Bochum, Germany: DRI (UdeM), 2015.
4. Annual meeting of the Pedagogical Board of the International Master in Audiovisual and Cinema Studies (IMACS), Milan, Italy: DRI (UdeM), 2014.
5. Meeting of the Executive Committee of the TECHNÈS partnership, Lausanne: DRI (UdeM), 2014.
6. Annual meeting of the Pedagogical Board of the International Master in Audiovisual and Cinema Studies (IMACS), Liège, Belgium: DRI (UdeM), 2013.
7. International conference *Peripheral Early Cinemas*, Girona/Perpignan, Universitat de Girona: CASV (UdeM), 2008.

8. International conference *Les dispositifs*, École nationale supérieure Louis-Lumière and Université Paris-Est Marne-la-Vallée: CASV (UdeM), 2006.
9. International conference *Visual Delights 3*, University of Sheffield, United Kingdom: CASV (UdeM), 2005.
10. International conference *La distribution des vues animées*, Amsterdam Filmmuseum and Utrecht University, The Netherlands: CASV (UdeM), 2004.
11. Hawaii International Conference on Arts and Humanities, University of Hawaii, Honolulu: CASV (UdeM), 2003.
12. Society for Cinema Studies (SCS) conference, Denver, USA: CASV (UdeM), 2002.
13. International conference *Visual Delights 2*, University of Sheffield, United Kingdom: CASV (UdeM), 2002.
14. International conference *L'uomo visibile/The Visible Man*, Udine, Italy: CASV (UdeM), 2001.
15. Domitor conference, Udine, Italy: CASV (UdeM), 2000.
16. Society for Cinema Studies (SCS) conference, West Palm Beach, USA: CASV (UdeM), 1999.
17. Sheffield conference, United Kingdom: CASV (UdeM), 1999.
18. Society for Cinema Studies (SCS) conference, San Diego, USA: CASV (UdeM), 1998.
19. Fifth international Domitor conference, *Sound and Early Cinema*, Library of Congress, Washington D.C., USA: CASV (UdeM), 1998.
20. International conference *Georges Méliès et le deuxième siècle du cinéma*, CCIC, Cerisy-la-Salle, France: CASV (UdeM), 1996.
21. Domitor board of directors meetings, Pordenone, Italy: CASV (UdeM), 1996.
22. Fourth international Domitor conference, *La firme Pathé Frères (1896-1914)*, Cinémathèque française, Paris, France: CASV (UdeM), 1996.
23. Domitor board of directors meetings, Pordenone, Italy: CASV (UdeM), 1995.
24. Domitor board of directors meetings, Pordenone, Italy: SSHRC, 1994.
25. Third international Domitor conference, *Cinema Turns 100*, New York University and Museum of Modern Art, New York, USA: CASV (UdeM), 1994.
26. International conference *La transécriture. Pour une théorie de l'adaptation* (as co-organiser and participant), CCIC, Cerisy-la-Salle, France: CASV (UdeM), 1993.
27. Domitor board of directors meetings, Pordenone, Italy: SSHRC, 1993.
28. Modern Language Association annual conference, Toronto, Canada: CASV (UdeM), 1993.
29. Second international Domitor conference, *Images across Borders: Aspects of Internationality in World Cinema, 1896-1918*, Université de Lausanne, Switzerland: CASV (UdeM), 1992.
30. Domitor board of directors meetings, Pordenone, Italy: SSHRC, 1992.
31. Domitor board of directors meetings, Pordenone, Italy: SSHRC, 1990.
32. International conference *Charlie Chaplin*, Paris, France, and FIAF congress (in charge of the symposium), Lisbon, Portugal: SSHRC, 1989.
33. International conference *Christian Metz et la théorie du cinéma*, CCIC, Cerisy-la-Salle, France: Ministry of International Affairs (Quebec) and Ministry of Foreign Affairs (France), 1989.
34. Domitor board of directors and organising committee of the conference, Pordenone, Italy: SSHRC, 1989.
35. Mission in France (collaboration on an exhibition at the Musée d'Orsay): Ministry of International Relations (Quebec) and Ministry of Foreign Affairs (France) under the aegis of the Accord franco-qubécois de coopération culturelle et technique, 1988.
36. Launch of the book *Du littéraire au filmique*, Cannes and Paris, France: Canadian Cultural Centre in France, 1988.

37. International conference *Hommage à Louis Feuillade*, Institut Jean Vigo, Perpignan, France: SSHRC, 1986.
  38. International conference *Nouvelles approches de l'histoire du cinéma* (co-organiser and participant), CCIC, Cerisy-la-Salle, France: SSHRC, 1985.
  39. Le Giornate del Cinema Muto film festival, Pordenone, Italy: SSHRC, 1985.
  40. International conference *Les premiers ans du cinéma français*, Institut Jean Vigo, Perpignan, France: SSHRC, 1984.
  41. International conference *D. W. Griffith et la naissance du langage cinématographique*, Université Paris 1, France: Ministry of Intergovernmental Affairs of Quebec, 1983.
  42. Symposium *Forgotten Cinema of Latin America*, 38<sup>th</sup> International Federation of Film Archives (FIAF) congress, and three other lectures in Mexico: SSHRC, 1982.
  43. International conference *Méliès et la naissance du spectacle cinématographique*, CCIC, Cerisy-la-Salle, France: SSHRC, 1981.
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## 6. PUBLICATIONS

### 6.1. *In preparation*

1. ***When Splicing Became Editing: The Advent and Standardization of a Film Technique*** (with Laurent Le Forestier), Amsterdam: Amsterdam University Press, forthcoming 2022. IN FRENCH *De l'assemblage au montage cinématographique : instauration et standardisation d'une pratique*, Montreal: Les Presses de l'Université de Montréal, forthcoming 2022.
2. “**Le cinéma persiste et signe**” (with Philippe Marion), to be published in 2022 in *Théorème* (article derived from a conference paper presented in Paris in November 2018 at the IRCAV international conference *Crise, quelle crise? Cinéma, audiovisuel, nouveaux médias*). IN ENGLISH “Cinema Hangs Tough,” in Dominique Chateau and José Moure (eds.), *Post-cinema: Cinema in the Post-art Era*, Amsterdam: Amsterdam University Press, 2020, pp. 67-83.
3. “**Recording, Remediating and the Creation of Attractional Packages: When Méliès Took a Stand Against . . . Cinema!**,” in Mario Slugan and Daniël Biltreyest (eds.), *New Perspectives on Early Cinema History: Concepts, Methods, Applications*, London: Bloomsbury, forthcoming 2022 (English version of “Les vues animées selon Georges Méliès : une remédiation sobre et sans prétention ou Quand Méliès prend position contre... le cinéma!” published in 2021).
4. “**The Unfinished Business of History: Defense and Illustration of the Concept ‘Cultural Series’**” (with Philippe Marion), in Charlie Keil and Robert King (eds.), *The Oxford Handbook of Silent Cinema*, Oxford: Oxford University Press, forthcoming 2022 (English version of “Défense et illustration de la notion de série culturelle” published in 2016).
5. “**The Stochastics of Silver Halide Crystals: The Moving History of Movement Rendering Processes in Film**” (with Solène Secq de Campos Velho), in Maria Tortajada and Benoît Turquety (eds.), *Archaeology of Movement*, Amsterdam: Amsterdam University Press, forthcoming 2022 (English version of “La stochastique des cristaux d’halogénure d’argent : l’histoire mouvementée des procédés cinématographiques de restitution du mouvement” published in 2017).

6. “Que n'a-t-on pas dit sur le fameux épisode du blocage de l'appareil sur la place de l'Opéra (point d'interrogation et point d'exclamation),” in Giusy Pisano and Réjane Hamus-Vallée (eds), *Truquer, créer, innover. Les effets spéciaux français*, Villeneuve d'Ascq: Presses universitaires du Septentrion, forthcoming 2022 (article derived from a conference paper presented in Paris in March 2018 at the conference *Truquer, créer, innover. Les effets spéciaux français*).

## 6.2. Books

1. *Techniques et technologies du cinéma. Modalités, usages et pratiques des dispositifs cinématographiques à travers l'histoire* (edited by André Gaudreault and Martin Lefebvre), Rennes: Presses universitaires de Rennes, 2015, 299 pp.
2. *Méliès, carrefour des attractions* (edited by André Gaudreault and Laurent Le Forestier, assisted by Stéphane Tralongo), followed by *Correspondance de Georges Méliès (1904-1937)*, Rennes: Presses universitaires de Rennes, 2014, 536 pp. Critical edition of Méliès's correspondence established by Jacques Malthête.
3. *La fin du cinéma? Un média en crise à l'ère du numérique* (with Philippe Marion), Paris: Armand Colin, 2013, 275 pp. Book accompanied by a web supplement, available at <http://finducinema.com>. IN ENGLISH *The End of Cinema? A Medium in Crisis in the Digital Age*, New York: Columbia University Press, 2015, 256 pp. Book accompanied by a web supplement available at <http://theendofcinema.com>. IN PORTUGUESE *O fim do cinema? Uma mídia em crise na era digital*, Campinas: Papirus, 2016, 208 pp.
4. *A Companion to Early Cinema* (edited by André Gaudreault, Nicolas Dulac and Santiago Hidalgo, assisted by Pierre Chemartin), Hoboken: Wiley-Blackwell, 2012, 631 pp.
5. *The Kinematic Turn: Film in the Digital Era and Its Ten Problems* (with Philippe Marion), Montreal: caboose, 2012, 51 pp. First publication of an essay translated from the French by Timothy Barnard. *The Kinematic Turn: Film in the Digital Era and Its Ten Problems*, expanded second edition, Montreal: caboose, 2020, 87 pp. IN TURKISH *Kinematik Dönemeç: On Sorunda Filmin Dijital Çağı*, Yort, 2020, 80 pp.
6. *American Cinema, 1890-1909: Themes and Variations* (edited by André Gaudreault), New Brunswick: Rutgers University Press, 2009, 268 pp.
7. *Cinéma et attraction. Pour une nouvelle histoire du cinématographe*, followed by a critical edition of Georges Méliès's *Les vues cinématographiques* (1907) established by Jacques Malthête, Paris: CNRS Éditions, 2008, 252 pp. IN ITALIAN *Cinema delle origini. O della « cinematografia-attrazione »*, Milan: Il Castoro, 2004, 166 pp. Initial version of *Cinéma et attraction*, translated from the French by Viva Paci. IN ENGLISH *Film and Attraction: From Kinematography to Cinema*, Champaign: University of Illinois Press, 2011, 207 pp. Includes a critical edition of Georges Méliès's *Kinematographic Views* (1907) established by Jacques Malthête. Translated by Timothy Barnard. Foreword by Rick Altman.
8. *Le Cinématographe, nouvelle technologie du XX<sup>e</sup> siècle/The Cinema, A New Technology for the 20th Century* (edited by André Gaudreault, Catherine Russell and Pierre Véronneau), Lausanne: Payot Lausanne, 2004, 398 pp.
9. *Arrêt sur image, fragmentation du temps. Aux sources de la culture visuelle moderne/Stop Motion, Fragmentation of Time: Exploring the Roots of Modern Visual Culture* (edited by François Albera, Marta Braun and André Gaudreault), Lausanne: Payot Lausanne, 2002, 351 pp.
10. *La vie ou du moins ses apparences. Émergence du cinéma dans la presse de la Belle Époque (1894-1910)*, Montreal: Cinémathèque québécoise/GRAFICS, 2002, 87 pp. Anthology selected, edited and annotated by André Gaudreault and Jean-Pierre Sirois-Trahan.

11. ***Le cinéma en histoire. Institution cinématographique, réception filmique et reconstitution historique*** (edited by André Gaudreault, Germain Lacasse and Isabelle Raynauld), Paris and Quebec City: Méridiens Klincksieck/Nota bene, 1999, 348 pp.
12. ***Le cinéma au tournant du siècle/Cinema at the Turn of the Century*** (edited by Claire Dupré La Tour, André Gaudreault and Roberta Pearson), Québec and Lausanne: Nota bene/Payot Lausanne, 1999, 387 pp.
13. ***La transécriture. Pour une théorie de l'adaptation*** (edited by André Gaudreault and Thierry Groensteen), Quebec City and Angoulême: Nota bene/Centre national de la bande dessinée et de l'image, 1998, 280 pp.
14. ***Au pays des ennemis du cinéma... Pour une nouvelle histoire des débuts du cinéma au Québec*** (edited by André Gaudreault, Germain Lacasse and Jean-Pierre Sirois-Trahan), Quebec City: Nuit blanche, 1996, 215 pp.
15. ***Pathé 1900. Fragments d'une filmographie analytique du cinéma des premiers temps*** (edited by André Gaudreault, in collaboration with Tom Gunning and Alain Lacasse), Paris and Sainte-Foy: Presses de la Sorbonne Nouvelle/Presses de l'Université Laval, 1993, 276 pp. Preface by Michel Marie.
16. ***Une invention du diable? Cinéma des premiers temps et religion/An Invention of the Devil? Religion and Early Cinema*** (edited by Roland Cosandey, André Gaudreault and Tom Gunning), Lausanne and Sainte-Foy: Payot Lausanne/Presses de l'Université Laval, 1992, 383 pp.
17. ***Le récit cinématographique*** (with François Jost), Paris: Nathan, 1990, 159 pp. ***Le récit cinématographique***, 2<sup>nd</sup> edition, Paris: Armand Colin, 2005, 159 pp. ***Le récit cinématographique. Films et séries télévisées***, 3<sup>rd</sup> revised and enlarged edition, Paris: Armand Colin, 2017, 271 pp. **IN SPANISH** *El relato cinematográfico. Cine y narratología*, Barcelona: Ediciones Paidós, 1995, 172 pp. **IN KOREAN** *Yeong wa seo sul hak*, Séoul: Shinwon/Dongmooson, 2002, 249 pp. **IN CHINESE** *Shen Me Shi Dian Ying Xu Shi Xue*, Beijing: The Commercial Press, 2005, 274 pp. **IN PORTUGUESE** *A narrativa cinematográfica*, Brasilia: Editora Universidade de Brasília, 2009, 227 pp.
18. ***L'histoire du cinéma. Nouvelles approches*** (edited by Jacques Aumont, André Gaudreault and Michel Marie), Paris: Publications de la Sorbonne, 1989, 209 pp.
19. ***Ce que je vois de mon ciné... La représentation du regard dans le cinéma des premiers temps*** (edited by André Gaudreault), Paris: Méridiens Klincksieck, 1988, 180 pp.
20. ***Du littéraire au filmique. Système du récit***, Paris and Sainte-Foy: Méridiens Klincksieck/Presses de l'Université Laval, 1988, 203 pp. Preface by Paul Ricœur. ***Du littéraire au filmique***, 2<sup>nd</sup> revised and enlarged edition, Paris and Québec: Armand Colin/Nota bene, 1999, 197 pp. **IN ITALIAN** *Dal letterario al filmico. Il sistema del racconto*, Turin: Lindau, 2000, 240 pp. **IN ENGLISH** *From Plato to Lumière: Narration and Monstration in Literature and Cinema*, Toronto: University of Toronto Press, 2009, 225 pp. Translated by Timothy Barnard. Preface to the English-language edition by Tom Gunning. **IN CHINESE** *Cong Wen Xue Dao Ying Pian: Xu Shi Ti Xi*, Beijing: The Commercial Press, 2010, 248 pp. **IN SPANISH** *Cine y literatura. Narración y mostración en el relato cinematográfico*, Mexico: Ediciones Educación y Cultura/UNARTE, 2011, 275 pp.
21. ***Cinema 1900-1906: An Analytical Study. Volume 2. Filmographie analytique/Analytical Filmography*** (edited by André Gaudreault), Brussels: International Federation of Film Archives (FIAF), 1982, 293 pp.

### 6.3. Edited journal issues

1. “[L’invention littéraire des médias](#)” (with Thomas Carrier-Lafleur, Servanne Monjour and Marcello Vitali-Rosati), *Sens public* (2018).
2. “[La télévision... selon Jean-Christophe Averty](#)” (with Viva Paci), *Cinémas* 26, nos. 2-3 (Spring 2016), 250 pp.
3. “Regards croisés sur la société Pathé Frères” (with Laurent Le Forestier), *Cinéma & Cie* 13, no. 21 (2013), 134 pp.
4. “[Cinéma & technologie/Cinema & Technology](#)” (with Martin Lefebvre), *Recherches sémiotiques/Semiotic Inquiry* 31, nos. 1-2-3 (2011), 240 pp.
5. “[La croisée des médias](#)” (with François Jost), *Sociétés & Représentaions* 9 (2000), 333 pp.
6. “Le bonimenteur de vues animées/The Moving Picture Lecturer” (with Germain Lacasse), *Iris* 22 (Fall 1996), 259 pp.
7. “[Le documentaire](#)” (with Philippe Marion), *Cinémas* 4, no. 2 (Winter 1994), 185 pp.
8. “Le point de vue fait signe” (with Marie Carani, Pierre Ouellet and Fernand Roy), *Protée* 16, nos. 1-2 (Winter-Spring 1988), 246 pp.
9. “Archives, Document, Fiction. Film Before 1907/Le cinéma avant 1907,” *Iris* 2, no. 1 (1<sup>st</sup> semester 1984), 152 pp.
10. “[Cinéma et récit](#)” (with François Baby), *Études littéraires* 13, no. 1 (April 1980), 244 pp.
11. “Le cinéma des premiers temps (1900-1906),” *Les Cahiers de la Cinémathèque* 29 (Winter 1979), 185 pp.

### 6.4. Peer-reviewed articles and chapters or contributions to edited collections

1. “**Un cinéma des premiers temps, vraiment?**,” in Dominique Païni, Paul Perrin and Marie Robert (eds.), *Enfin le cinéma! Arts, images et spectacles en France (1833-1907)*, Paris: Musée d’Orsay/Réunion des musées nationaux – Grand Palais, 2021, pp. 214-16.
2. “[Les intervalles sériels à l'aune des « séries culturelles »](#)” (with Philippe Marion), *Sens public*, 2021 (article derived from the opening lecture given at the international conference *Intervalles sériels : littérature, cinéma, télévision, médias* held in Montreal in April 2019). IN SPANISH “[Los intervalos seriales bajo el prisma de las series culturales](#),” *Cine documental* 23, 2021, pp. 291-324. IN PORTUGUESE “[Intervalos Seriais da Perspectiva das ‘Séries Culturais’](#),” *Nava* 7, no. 1, December 2021, pp. 272-95.
3. “**Les vues animées selon Georges Méliès : une remédiation sobre et sans prétention ou Quand Méliès prend position contre... le cinéma!**,” in Marion Colas-Blaise and Gian Maria Tore (eds.), “*Re-* ». *Répétition et reproduction dans les arts et les médias*, Sesto San Giovanni: Éditions Mimésis, 2021, pp. 185-210 (article derived from a conference paper presented in French in the city of Luxembourg in 2017 at the conference *Re-make! Réénoncer, relocaliser, remédier à l’ère numérique*, and in English at Ghent University in November 2018 at the conference *Rethinking the Attractions – Narrative Dialectics: New Approaches to Early Cinema*). IN ENGLISH “Recording, Remediating and the Creation of Attractional Packages: When Méliès Took a Stand Against . . . Cinema!,” in Mario Slugan and Daniël Biltreyst (eds.), *New Perspectives on Early Cinema History: Concepts, Methods, Applications*, London: Bloomsbury, forthcoming 2021.

4. “L’histoire à venir d’un médium en train de disparaître,” in Benoît Turquety and Selim Krichane (eds.), *Des avant-dernières machines. Cinéma, techniques, histoire*, Lausanne: L’Âge d’Homme, 2020, pp. 307-20 (article derived from a conference paper presented in English in Boston in March 2012 at the annual SCMS conference and in French in Lausanne in November of the same year at the conference *Techniques, machines, dispositifs : perspectives pour une nouvelle histoire technologique du cinéma*). IN ENGLISH “The Future History of a Vanishing Medium,” in Annie van den Oever (ed.), *Techné/Technology: Researching Cinema and Media Technologies – Their Development, Use, and Impact*, Amsterdam: Amsterdam University Press, 2014, pp. 261-71.
5. “Des machines à monter qui permettent aux images de défiler,” in Laurent Le Forestier, Gilles Mouëllic and Benoît Turquety (eds.), *Techniques et machines de cinéma, objets, gestes, discours*, Paris: Classiques Garnier (*Écrans* 1, no. 13), 2020, pp. 73-89 (article derived from a conference paper presented in Rennes in October 2017 at the international doctoral student conference *Cinéma et machines*).
6. “Un parcours sériel du « télé » : bélénographie et télécinéma” (with Philippe Marion), in Marta Boni (ed.), *Formes et plateformes de la télévision à l’ère du numérique*, Rennes: Presses universitaires de Rennes, 2020, pp. 62-75 (article derived in part from a conference paper entitled “La « bélénographisation » du vidéocinéma et son impact sur l’authenticité médiatique” presented in Montreal in 2017 at the *Authentic Artifice/Authentique artifice* conference).
7. “Cinema Hangs Tough” (with Philippe Marion), in Dominique Chateau and José Moure (eds.), *Post-cinema: Cinema in the Post-art Era*, Amsterdam: Amsterdam University Press, 2020, pp. 67-83 (article derived from a conference paper presented in Paris in November 2018 at the IRCAV international conference *Crise, quelle crise? Cinéma, audiovisuel, nouveaux médias*. IN FRENCH “Le cinéma persiste et signe”, to be published in 2021 in *Théorème*.
8. “The Resilience of the Word *Cinema* and the Persistence of the Media,” in Richard Grusin and Jocelyn Szczepaniak-Gillece (eds.), *Ends of Cinema*, Minneapolis: University of Minnesota Press, 2020, pp. 159-79 (extensively revised version of a conference paper presented in English at the *Ends of Cinema* conference on May 3, 2018 at the University of Wisconsin-Milwaukee, and in French on May 11, 2018, by video conference, at the 5<sup>th</sup> International Symposium on Innovation in Interactive Media (ISIIM) organised by the Media Lab of the Universidade Federal de Goiás, Goiânia, Brazil). IN FRENCH “Résilience du mot « cinéma » et persistance du média,” *Anais do V Simpósio Internacional de Inovação em Mídias Interativas*, 2019.
9. “Les vues cinématographiques selon Segundo de Chomón ou Propositions pour une approche différente, différenciée et différentielle du « mage espagnol »,” in Réjane Hamus-Vallée, Jacques Malthête and Stéphanie Salmon (eds.), *Les mille et un visages de Segundo de Chomón : truqueur, coloriste, cinématographe... et pionnier du cinématographe*, Villeneuve d’Ascq and Paris: Presses universitaires du Septentrion/Fondation Jérôme Seydoux-Pathé, 2019, pp. 114-29 (article derived from a conference paper presented at the conference dedicated to Segundo de Chomón in Paris in 2017).
10. “The Sublime Spittle of the Opera Singer” (with Philippe Marion), in Rossella Catanese, Francesca Scotto Lavina and Valentina Valente (eds.), *From Sensation to Synesthesia in Film and New Media*, Newcastle upon Tyne: Cambridge Scholars Publishing, 2019, pp. 58-71 (article derived from a conference paper entitled “La sublime bave du chanteur d’opéra...” presented in 2014 at the MAGIS International Film Studies Spring School in Gorizia, Italy).

11. “[\*\*« Bélinographisation », télécinéma et vidéocinéma\*\*](#)” (with Philippe Marion), *Cinémas* 29, no. 1 (Fall 2018), pp. 33-49 (article derived in part from a conference paper entitled “La « bélinographisation » du vidéocinéma et son impact sur l’authenticité médiatique” presented in 2017 at the 3<sup>rd</sup> conference of the International Society for Intermedial Studies).
12. “**The Double Birth Model Tested against Photography**” (with Philippe Marion), in Simone Natale and Nicoletta Leonardi (eds.), *Photography and Other Media in the Nineteenth Century*, University Park: Penn State University Press, 2018, pp. 191-204. “Le modèle de la double naissance à l’épreuve de la photographie,” article unpublished in French, which reworks from a new perspective certain elements of chapter 5 of *La fin du cinéma?* (2013).
13. “**D. W. Griffith and the Emergence of Crosscutting**” (with Philippe Gauthier), in Charlie Keil (ed.), *A Companion to D. W. Griffith*, Hoboken: John Wiley & Sons, 2018, pp. 107-36. **IN FRENCH** “D. W. Griffith et l’émergence du montage alterné,” *Canadian Journal of Film Studies/Revue canadienne d’études cinématographiques* 26, no. 2 (2017), pp. 1-30.
14. “[\*\*La stochastique des cristaux d’halogénure d’argent : l’histoire mouvementée des procédés cinématographiques de restitution du mouvement\*\*](#)” (with Solène Secq de Campos Velho), 1895. *Revue d’histoire du cinéma* 82 (Fall 2017), pp. 35-52 (article derived from a conference paper entitled “Les images mouvantes ou l’« animage », du tableau mouvementé aux images en mouvement” presented in Lausanne in 2014 at the international doctoral student conference *Le mouvement du cinéma. Théories et pratiques : histoire et historiographie*).
15. “**The Tack, the Frame and the Spindle! The ‘Material Arrangement’ of the Film at Pathé**,” in Diego Cavallotti, Simone Dotto and Leonardo Quaresima (eds.), *A History of Cinema without Names/2. Contexts and Practical Applications*, Milan: Mimesis International, 2017, pp. 101-13 (article derived from a lecture entitled “Pratiques du montage chez Pathé entre 1906 et 1930 : organisation du travail et « composition » des films,” given during the *Les cahiers de recherche Pathé (1904-1930)* study days in Paris in 2015). **IN FRENCH** “La punaise, le châssis et le pivot! L’« arrangement matériel » du film selon Pathé,” in Jacques Malthête and Stéphanie Salmon (eds.), *Recherches et innovations dans l’industrie du cinéma. Les cahiers des ingénieurs Pathé (1906-1927)*, Paris: Éditions de la Fondation Jérôme Seydoux-Pathé, 2017, pp. 75-93.
16. “**T’interpeller d’entrée de jeu par ton patronyme**,” in Ruggero Eugeni and Mariagrazia Fanchi (eds.), *La galassia Casetti: Lettere di amicizia, stima, provocazione*, Milan: Vita e Piensero, 2017, pp. 123-26.
17. “**Le cinématographe Lumière : invention du cinéma ou naissance d’un mythe?**,” in Jean-Noël Jeanneney and Jeanne Guérout (eds.), *L’histoire de France vue d’ailleurs*, Paris: Éditions des Arènes, 2016, pp. 384-95.
18. “**Les sources inédites de la notion de « plan » en cinématographie : un coup du (de?) théâtre!**,” in Vincent Amiel, Gilles Mouëllic and José Moure (eds.), *Le découpage au cinéma*, Rennes: Presses universitaires de Rennes, 2016, pp. 41-62 (article derived from a conference paper presented in 2013 at the Cerisy conference on *Le découpage au cinéma, enjeux théoriques et poétiques*). **IN ENGLISH** “[\*\*The Unusual Sources of the French Term \*plan\* in Cinema: Theatre Strikes Again!\*\*](#),” *The Moving Image* 20, nos. 1-2 (2020), pp. 42-69.
19. “**Défense et illustration de la notion de série culturelle**” (with Philippe Marion), in Diego Cavallotti, Federico Giordano and Leonardo Quaresima (eds.), *A History of Cinema without Names: A Research Project*, Milan: Mimesis International, 2016, pp. 59-71 (article derived from a conference paper presented at the 22<sup>nd</sup> international Film Forum conference in Udine in 2015). **IN ENGLISH** “The Unfinished Business of History: Defense and Illustration of the Concept ‘Cultural Series’” (with Philippe Marion), in Charlie Keil and Robert King (eds.), *The Oxford Handbook of Silent Cinema*, Oxford: Oxford University Press, forthcoming 2021.

20. "[The Cinema Spectator: A Rapidly-Mutating Species Viewing a Medium That Is Losing Its Bearings](#)," in Alberto Beltrame, Giuseppe Fidotta and Andrea Mariani (eds.), *At the Borders of (Film) History*, Udine: Forum, 2015, pp. 191-97 (article derived from two conference papers entitled "Quelle histoire?! Le cinéma est définitivement descendu de son piédestal" and "Mutatis mutandis, le spectateur est un mutant!," presented, respectively, at the 21st international Film Forum conference in Udine in April 2014 and at the *D'un écran à l'autre : les mutations du spectateur* conference at the Institut national de l'audiovisuel in Paris in May 2014). **IN FRENCH** "[Le spectateur de cinéma. Une espèce en pleine mutation face à un média en perte de repères](#)," in Jean Châteauvert and Gilles Delavaud (eds.), *D'un écran à l'autre, les mutations du spectateur*, Paris and Bry-sur-Marne: L'Harmattan/INA Éditions, 2016, pp. 321-30.
21. "[De la filmologie à la sémiologie : figures de l'alternance au cinéma](#)," *Cinémas* 25, nos. 2-3 (Spring 2015), pp. 159-73, and "[Christian Metz, le montage et les formes de l'alternance](#)," *Cinémas* 26, no. 1 (Fall 2015), pp. 95-108 (two-part article derived from a conference paper presented in Zurich in 2013 at the conference *Le paradigme sémiologique et la pensée « cinématographique » de Christian Metz*). **IN ENGLISH** "Christian Metz, Editing, and Forms of Alternation" (with Philippe Gauthier), in Margrit Tröhler and Guido Kirsten (eds.), *Christian Metz and the Codes of Cinema: Film Semiology and Beyond*, Amsterdam: Amsterdam University Press, 2018, pp. 201-26.
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#### 6.5. Book reviews and non peer-reviewed articles

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3. Book review of *Le montage, l'espace et le temps du film* (Vincent Pinel), *Cinéma & Cie* 2 (Spring 2003), pp. 180-84 (assisted by Jean-Pierre Sirois-Trahan).

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8. “[La bataille du parlant, rue Ste-Catherine, vingt ans avant The Jazz Singer](#)” (with Jean-Pierre Sirois-Trahan), *24 images* 77 (Summer 1995), pp. 33-36. *16 images* dossier (vol. 4, no. 2) edited by André Gaudreault with the assistance of Germain Lacasse.
9. “[Danse indienne, film Lumière n° 1000 : le premier film tourné au Québec?](#)” (with Germain Lacasse), *24 images* 76 (Spring 1995), pp. 17-21. *16 images* dossier (vol. 4, no. 1) edited by André Gaudreault with the assistance of Germain Lacasse, Kären Dionne, Dominique Gosselin, Nathalie Leplongeon and Denis Simard and with special contributions by Philippe Jacquier and André Dudemaine.
10. “[Montréal cinématographié en début de siècle \(deuxième période : 1906-1914\)](#)” (with Germain Lacasse), *24 images* 75 (December 1994-January 1995), pp. 51-54. *16 images* dossier (vol. 3, no. 3) edited by André Gaudreault with the assistance of Germain Lacasse.
11. “[Montréal cinématographié en début de siècle \(première période : 1895-1906\)](#)” (with Kären Dionne and Germain Lacasse), *24 images* 73-74 (September-October 1994), pp. 87-90. *16 images* dossier (vol. 3, no. 2) edited by André Gaudreault with the assistance of Germain Lacasse.
12. “[La naissance de la censure au « pays des ennemis du cinématographe »](#)” (with Germain Lacasse), *24 images* 72 (1994), pp. 49-52. *16 images* dossier (vol. 3, no. 1) edited by André Gaudreault with the assistance of Germain Lacasse and Kären Dionne.
13. “Du cinéma primitif au cinéma... des premiers temps” (with Denis Simard), *Journal of Film Preservation* 23, no. 48 (April 1994), pp. 57-59.
14. “[C'est arrangé avec... le gars des vues](#)” (with Kären Dionne and Germain Lacasse), *24 images* 71 (February-March 1994), pp. 55-58. *16 images* dossier (vol. 2, no. 4) edited by André Gaudreault with the assistance of Germain Lacasse, Jean Châteauvert and Denis Simard.
15. “[Pour une \(pré\)histoire de la critique de films au Québec](#)” (with Mario Cloutier and Germain Lacasse), *24 images* 68-69 (September-October 1993), pp. 73-76. *16 images* dossier (vol. 2, no. 3) edited by André Gaudreault with the assistance of Germain Lacasse and Kären Dionne.
16. “[Le spectateur des Scopes](#)” (with Germain Lacasse), *24 images* 66 (April-May 1993), pp. 63-66. *16 images* dossier (vol. 2, no. 2) edited by André Gaudreault with the assistance of Germain Lacasse and Kären Dionne.
17. “[L'écran ventriloque](#)” (with Germain Lacasse), *24 image* 65 (February-March 1993), pp. 41-44. *16 images* dossier (vol. 2, no. 1) edited by André Gaudreault with the assistance of Germain Lacasse.
18. “[Les beautés de Québec](#)” (with Kären Dionne and Germain Lacasse), *24 images* 64 (December 1992-January 1993), pp. 19-22. *16 images* dossier (vol. 1, no. 2) edited by André Gaudreault with the assistance of Germain Lacasse.

19. "La jalouse. Scénario (fragment)," in Germain Lacasse (ed.), *Penser voir : 10 ans d'études cinématographiques*, Montreal, Association québécoise des études cinématographiques, 1992, pp. 9-14.
20. "[L'arrivée du cinématographe Lumière en sol canadien](#)" (with Germain Lacasse), *24 images* 62-63, (September-October 1992), pp. 73-76. *16 images dossier* (vol. 1, no. 1) edited by André Gaudreault with the assistance of Germain Lacasse.
21. "[Les débuts du Cinématographe au Québec](#)," *24 images* 62-63 (September-October 1992), p. 72. *16 images dossier* (vol. 1, no. 1) edited by André Gaudreault with the assistance of Germain Lacasse.
22. Book review of *Pierre Perrault ou Un cinéma national* (Michel Brûlé), *Dictionnaire des œuvres littéraires du Québec*, vol. 5, 1988, pp. 681-82.
23. "Canadees onderzoek in het Nederlands Filmmuseum," *Skrien* 156 (November-December 1987), pp. 38-41.
24. Book review of *L'historiographe. Les débuts du spectacle cinématographique au Québec* (Germain Lacasse, with the collaboration of Serge Duigou), *Communication. Information Médias Théories* 9, no. 1 (Summer 1987), pp. 136-38.
25. "The Miller's Daughter," in *Before Hollywood*, New York: American Federation of Arts, 1986, p. 125.
26. Book review of *Le parfum de la salle en noir* (Michel Mesnil [Maurice Mourier]), *Communication. Information Médias Théories* 8, no. 1 (Spring 1986), pp. 210-12.
27. Book review of *Méliès et la naissance du spectacle cinématographique*, Madeleine Malthête-Méliès (ed.), *Les Cahiers de la Cinémathèque* 35-36 (Fall 1982), pp. 138-43.
28. "Jusqu'à quand le carcan?" (in collaboration), *Cinécrits* 4 (May 1976), pp. 30-35.
29. "Cinécrit-ique," *Cinécrits* 2 (March 1975), pp. 43-47.
30. "Cinéma et dialectique : S. M. Eisenstein" (in collaboration), *Cinécrits* 2 (March 1975), pp. 4-25.
31. "Godard et le groupe Dziga Vertov" (in collaboration), *Cinécrits* 1 (January 1975), pp. 32-37.
32. "Notes critiques sur « Les Ordres », " *Cinécrits* 1 (January 1975), pp. 15-16.

## **6.6. *Introductions, prefaces and forewords***

1. "Back from the Dead/D'entre les morts...," in Thierry Lecointe, Pascal Fouché, Robert Byrne and Pamela Hutchinson, *Discovering Lost Films of Georges Méliès in fin-de-siècle Flip Books (1896-1901)/Des fragments de films Méliès disparus ressuscités par des flip books (1896-1901)*, New Barnet: John Libbey Publishing, 2020, pp. 1-6/149-53.
2. "Techniques. Introduction: TECHNÈS" (with Benoît Turquety and Gilles Mouëlllic), in Diego Cavallotti, Simone Dotto and Leonardo Quaresima (eds.), *A History Without Names/3. New Research Paths and Methodological Glosses*, Milan: Mimesis International, 2018, pp. 25-30.
3. "[Foreword](#)," in Santiago Hidalgo (ed.), *Technology and Film Scholarship: Experience, Study, Theory*, Amsterdam: Amsterdam University Press, 2018, pp. 9-12.
4. "[L'invention littéraire des médias](#)" (with Thomas Carrier-Lafleur, Servanne Monjour and Marcello Vitali-Rosati), *Sens public* (2018).
5. "Technè : approches technologiques, questions esthétiques et histoire sans noms. Introduction" (with Benoît Turquety and Gilles Mouëlllic), in Diego Cavallotti, Simone Dotto et Leonardo Quaresima (eds.), *A History of Cinema Without Names/2. Contexts and Practical Applications*, Milan, Mimesis International, 2017, p. 91-92.
6. "[Présentation](#)" (with Viva Paci), *Cinémas* 26, nos. 2-3 (Spring 2016), pp. 17-30.
7. "[Une nouvelle direction à la revue : l'avenir et le passé d'une discipline en développement](#)," *Cinémas* 26, nos. 2-3 (Spring 2016), pp. 7-15.

8. “[Présentation](#)” (with Martin Lefebvre), in André Gaudreault and Martin Lefebvre (eds.), *Techniques et technologies du cinéma. Modalités, usages et pratiques des dispositifs cinématographiques à travers l'histoire*, Rennes: Presses universitaires de Rennes, 2015, pp. 9-17.
9. “Introduction” (with Laurent Le Forestier), in André Gaudreault and Laurent Le Forestier (eds.), assisted by Stéphane Tralongo, *Méliès, carrefour des attractions*, followed by *Correspondance de Georges Méliès (1904-1937)*, Rennes: Presses universitaires de Rennes, 2014, pp. 9-13.
10. “Introduction” (with Laurent Le Forestier), *Cinéma & Cie* 13, no. 21 (2013), pp. 11-14.
11. “Introduction” (with Nicolas Dulac and Santiago Hidalgo), in André Gaudreault, Nicolas Dulac and Santiago Hidalgo (eds.), *A Companion to Early Cinema*, Hoboken: Wiley-Blackwell, 2012, pp. 1-12.
12. “[Cinéma et technologie. Présentation/Cinema and Technology: Presentation](#)” (with Martin Lefebvre), *Recherches sémiotiques/Semiotic Inquiry* 31, nos. 1-2-3 (2011), pp. 3-8/9-14.
13. “[Guest Editorial: Could Kinematography Be Animation and Animation Kinematography?](#)” (with Philippe Gauthier), *Animation* 6, no. 2 (July 2011), pp. 85-91.
14. “[Préface](#),” in Caroline Chik, *L'image paradoxalement. Fixité et mouvement*, Villeneuve d'Ascq: Presses universitaires du Septentrion, 2011, pp. 11-12.
15. “[Un mot du directeur de la revue](#),” *Cinémas* 11, nos. 2-3 (Fall 2011), pp. 7-8.
16. “Introduction: American Cinema Emerges (1890-1909)” (with Tom Gunning), in André Gaudreault (ed.), *American Cinema, 1890-1909: Themes and Variations*, New Brunswick (NJ): Rutgers University Press, 2009, pp. 1-21.
17. “En guise d'ouverture sur la problématique cinéma/bande dessinée” (with Philippe Marion), in Leonardo Quaresima, Laura Ester Stangalli and Federico Zecca (eds.), *Cinema e fumetto/Cinema and Comics*, Udine: Forum, 2009, pp. 23-29.
18. “[Les 20 ans d'une revue savante...](#),” *Cinémas* 19, nos. 2-3 (Fall 2009), pp. 9-11.
19. “[Préface](#),” in Philippe Gauthier, *Le montage alterné avant Griffith. Le cas Pathé*, Paris: L'Harmattan, 2008, pp. 13-17.
20. “[Hommage au fondateur de la revue](#),” *Cinémas* 19, no. 1 (Fall 2008), pp. 7-9.
21. “[Introduction](#)” (with François Albera and Marta Braun), in François Albera, Marta Braun and André Gaudreault (eds.), *Arrêt sur image, fragmentation du temps. Aux sources de la culture visuelle moderne/Stop Motion, Fragmentation of Time: Exploring the Roots of Modern Visual Culture*, Lausanne: Payot Lausanne, 2002, pp. 11-14.
22. “[Présentation](#)” (with Jean-Pierre-Sirois-Trahan), in *La vie ou du moins ses apparences. Émergence du cinéma dans la presse de la Belle Époque (1894-1910)*, anthology selected, edited and annotated by André Gaudreault and Jean-Pierre Sirois-Trahan, Montreal: Cinémathèque québécoise/GRAFICS, 2002, pp. 11-13.
23. “Présentation” (with François Jost), *Sociétés & Représentaions* 9 (2000), pp. 5-8.
24. “Présentation” (with Claire Dupré La Tour and Roberta Pearson), in Claire Dupré La Tour, André Gaudreault and Roberta Pearson (eds.), *Le cinéma au tournant du siècle/Cinema at the Turn of the Century*, Quebec City and Lausanne: Nota bene/Payot Lausanne, 1998, pp. 7-11.
25. “Le bonimenteur de vues animées/The Film Lecturer” (with Germain Lacasse), *Iris* 22 (1997), pp. 3-16.
26. “Présentation” (with Roland Cosandey and Tom Gunning), in Roland Cosandey, André Gaudreault and Tom Gunning (eds.), *Une invention du diable? Cinéma des premiers temps et religion/An Invention of the Devil? Religion and Early Cinema*, Lausanne and Sainte-Foy: Payot Lausanne/Presses de l'Université Laval, 1992, pp. XII-XVII.

27. "Introduction," in Pierre Véronneau, Michael Dorland and Seth Feldman (eds.), *Dialogue. Cinéma canadien et québécois/Canadian and Quebec Cinema*, Montreal: Médiatexe Publications/Cinémathèque québécoise, 1987, pp. 13-15.
  28. "Un cinéma sans foi ni loi," *Iris* 2, no. 1 (1984), pp. 2-4.
  29. "[Présentation](#)," *Les Dossiers de la Cinémathèque* 10 (1982), pp. 3-6.
  30. "Introduction to the filmography," in André Gaudreault (ed.), *Cinema 1900-1906: An Analytical Study*, vol. 2, *Filmographie analytique/Analytical Filmography*, Brussels: International Federation of Film Archives (FIAF), 1982, pp. 9-15.
  31. "[Présentation](#)," *Études littéraires* 13, no. 1 (April 1980), pp. 7-10.
  32. "Présentation," *Les Cahiers de la Cinémathèque* 29 (Winter 1979), pp. 3-5.
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## 7. CONFERENCE PAPERS, PUBLIC TALKS, CONFERENCE ORGANISATION

### 7.1. *Organisation of conferences*

1. Member of the organising committee of the *Éducation à l'image : trajectoires québécoises* study days organised by the Laboratoire Cinémédias, the Observatoire du cinéma au Québec and the Prix collégial du cinéma québécois, Montreal, Cinémathèque québécoise, September 26-28, 2021.
2. Organisation of the *Deuxièmes rencontres intersectorielles de l'Université de Montréal sur le rythme*, Université de Montréal, Campus MIL, December 5-6, 2019 (with Vice-Rector Marie-Josée Hébert, Associate Vice-Rector Julie Carrier and the director of the Laboratoire CinéMédias, Santiago Hidalgo).
3. Member of the organizing committee of the international conference *L'émergence du concept de « montage » : ses sources, son développement, ses migrations*, Université de Lausanne, November 11-13, 2019.
4. Co-head of the TECHNÈS doctoral student conference *Gestes singuliers, gestes collectifs : histoire et cinéma en pratiques*, organised by Robin Cauché, Farah Mourguès and Carl Therrien, Université de Montréal, September 26-27, 2019 (with Laurent Le Forestier, Gilles Mouëllic and Carl Therrien).
5. Organisation of the *Premières rencontres intersectorielles de l'Université de Montréal sur le rythme*, Université de Montréal, Faculté de l'aménagement, May 2, 2019 (with Vice-Rector Marie-Josée Hébert, Associate Vice-Rector Julie Carrier and the director of the Laboratoire CinéMédias, Santiago Hidalgo).
6. Organisation of the international conference *Les inventions littéraires des médias. Du daguerréotype aux tablettes tactiles*, Cinémathèque québécoise, Montreal, April 2017 (with Marcello Vitali-Rosati, Thomas Carrier-Lafleur and Servanne Monjour).
7. Organisation of the international symposium *Journey to the Center of Film Machine/Voyage au centre de la machine cinéma*, Cinémathèque française, Paris, November-December 2016. Organised under the aegis of TECHNÈS with Laurent Mannoni, Gilles Mouëllic and Benoît Turquety.
8. Co-head and organisation of the international conference « *Plan* » et « *champ* » dans le cinéma des premiers temps, CCIC, Cerisy-la-Salle, June 2016 (with Laurent Le Forestier and Jean-Baptiste Massuet).

9. Co-head and organisation of the international conference *A Switched-on TV: The Arts in the Black and White of the Cathode Ray Tube/Une télévision allumée : les arts dans le noir et blanc du tube cathodique*, Cinémathèque québécoise, Montreal, March 2015. Presented as part of the International Festival of Films on Art (with Viva Paci).
10. Co-head and organisation of the doctoral student conference *Le mouvement du cinéma. Théories et pratiques : histoire et historiographie*, Université de Lausanne, November 2014 (with Laurent Le Forestier and Maria Tortajada).
11. Co-head and organisation of the international conference *The Magic of Special Effects: Cinema—Technology—Reception/La magie des effets spéciaux. Cinéma-Technologie-Réception*, Cinémathèque québécoise, Montreal, November 2013 (with Martin Lefebvre and Viva Paci). Conference marking the 50<sup>th</sup> anniversary of the Cinémathèque québécoise.
12. Co-head and organisation of the international conference *The Impact of Technological Innovations on the Historiography and Theory of Cinema/Impact des innovations technologiques sur l'histoire et la théorie du cinéma*, Cinémathèque québécoise, Montreal, November 2011 (with Martin Lefebvre).
13. Co-head and organisation of the international conference *Méliès, carrefour des attractions*, CCIC, Cerisy-la-Salle, July 2011 (with Laurent Le Forestier).
14. In charge of the 7<sup>th</sup> annual graduate colloquium of the Film Studies Association of Canada (FSAC), Université de Montréal, 2005.
15. Co-head (with Livia Monnet and Yvonne Spielmann) of the 5<sup>th</sup> international conference of the Centre for Research into Intermediality (CRI), *Histoire et géographie d'un concept. L'intermédialité entre les savoirs*, Daniel Langlois Foundation for Art, Science and Technology and the Goethe-Institut, Montreal, 2003.
16. Co-head (with Isabelle Raynauld and Pierre Véronneau) of the 7<sup>th</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *Early Cinema: Technology and Apparatus/Cinéma des premiers temps : technologie et dispositif*, Cinémathèque québécoise and Université de Montréal, 2002.
17. Co-head (with Marta Braun, Thierry Frémaux and David Robinson) of the international conference *Arrêt sur image et fragmentation du temps. Cinématographie, kinétophotographie, chronophotographie*, 13<sup>th</sup> Entretiens Jacques Cartier, Université de Montréal, October 2000.
18. Co-head (with Terry Cochran) of the 1<sup>st</sup> international conference of the Centre for Research into Intermediality (CRI), *La nouvelle sphère intermédiaire*, Musée d'art contemporain de Montréal, March 1999.
19. Co-organiser (with Thierry Lefebvre, Laurent Mannoni and Michel Marie) of the 4<sup>th</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *La firme Pathé frères (1896-1914)*, Cinémathèque française, Paris, 1996.
20. Co-head (with Thierry Groensteen) of the international conference *La transécriture. Pour une théorie de l'adaptation*, CCIC, Cerisy-la-Salle, 1993.
21. Co-organiser (with Roland Cosandey and Tom Gunning) of the 1<sup>st</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *An Invention of the Devil: Moving Pious Pictures/Une invention du diable : des images pieuses en mouvement*, Université Laval and Musée de la civilisation, Quebec City, 1990.
22. Organisation of the symposium *Cataloguing and Filmographic Research: Tracing the Past/Catalogage et recherches filmographiques : les traces du passé*, 45<sup>th</sup> International Federation of Film Archives (FIAF) congress, Portuguese Cinematheque, Lisbon, 1989.

23. Co-organiser of the 1<sup>st</sup> joint conference of the Association québécoise des études cinématographiques (AQEC) and the Film Studies Association of Canada (FSAC), *Canadian and Quebec Cinema: A Critical Dialogue/Le cinéma au Québec et au Canada : un dialogue critique*, Université Laval, Quebec City, 1986.
24. In charge of the Association québécoise des études cinématographiques (AQEC) conference *La vidéo vue du cinéma*, Complexe Guy-Favreau, Montreal, 1985.
25. Co-head (with Jacques Aumont and Michel Marie) of the international conference *Nouvelles approches de l'histoire du cinéma*, CCIC, Cerisy-la-Salle, 1985.
26. In charge of the Association québécoise des études cinématographiques (AQEC) conference *Sons et narrations au cinéma*, Montreal, 1984.
27. Joint responsibility for the international conference *Les premiers ans du cinéma français*, Institut Jean Vigo, Perpignan, 1984.

## 7.2. *Presentations (conferences, congresses, symposia, study days, and special seminars)*

**Note:** Lectures given by invitation and keynote lectures are indicated by an asterisk.

1. \*“Cinéma et numérique : les avatars d’une révolution” (with Philippe Marion), **keynote lecture** at the international Beauviatech conference *Représenter la transition numérique*, ENS Louis-Lumière, Paris, December 1, 2021.
2. \*“Inventer l’enseignement du cinéma” (with Alain Bergala and Michel Marie), **intervention as guest of honour** at the *Éducation à l’image : trajectoires québécoises* study days, Montreal, Cinémathèque québécoise, September 27, 2021.
3. \*“Entre néantisation, disparition et absorption : les conditions paradoxales de l’immersion,” **keynote lecture** at the virtual international Beauviatech conference *De l’immersion au cinéma*, Université Rennes 1 and Université Rennes 2, May 18, 2021.
4. \*“All You Want to Know about the December 28 Projection That Is False Even Though Everyone Thinks It Was True,” virtual presentation (video conference) at the online celebration of the 125th anniversary of the first public exhibition of Edison’s Vitascope, Columbia University School of the Arts Film Division, April 23, 2021.
5. \*“Écosystème audiovisuel, plateformes et culture numérique” (with Philippe Marion), video conference organised by the journal *Cine Documental* and the UNICEN (Universidad Nacional del Centro de la Provincia de Buenos Aires), April 22, 2021.
6. “Cinéma et sommeil paradoxal : un paradoxe intersectoriel?,” *Deuxièmes rencontres intersectorielles de l’Université de Montréal sur le rythme*, Université de Montréal, December 5, 2019.
7. “Entre technèmes, principes et opérations : les diverses procédures ayant présidé à l’instauration et à la standardisation de la pratique du montage au cinéma,” international conference *L’émergence du concept de « montage » : ses sources, son développement, ses migrations*, Université de Lausanne, November 11, 2019.
8. \*“Cut-in to a closer view of Tom Gunning’s itinerary,” *The Attractions of the Moving Image: A Celebration of Tom Gunning*, The University of Chicago, Logan Center for the Arts, October 26, 2019.
9. \*“The Resilience of ‘Cinema’,” Media Commons Theatre, Robarts Library, University of Toronto, September 19, 2019.

10. \*“Réparer, couper, coller, visionner à l'époque du muet : le rôle de l'allongement du métrage dans la standardisation des pratiques de montage” (with Laurent Le Forestier), *Séminaire de recherches CINE08-19 (Histoire du cinéma en France de 1908 à 1919)*, Maison de la recherche de l'Université Sorbonne Nouvelle, April 12, 2019.
11. \*“La mise en série des « séries culturelles » et leurs intervalles” (with Philippe Marion), **opening lecture as guest of honour** at the international conference *Intervalles sériels : littérature, cinéma, télévision, médias*, Carrefour des arts et des sciences, Université de Montréal, April 5, 2019.
12. \*“L'obsession linguistique des années vingt et trente à propos du septième des arts...,” *L'écriture cinématographique dans la presse du premier XX<sup>e</sup> siècle au prisme des humanités numériques* study day, Université Paul-Valéry Montpellier 3, March 13, 2019.
13. \*“*The Artist* : un film aux cent cartons intercalaires et aux mille et un clins d'œil,” Institut Jean Vigo, Perpignan, March 12, 2019.
14. “Émile Reynaud et ses « bandes dessinées », au carrefour des projections lumineuses, des images mouvementées et de l'image graphique” (with Philippe Marion), study day dedicated to Émile Reynaud to mark the hundred year anniversary of his death, Maison de la recherche, Université Sorbonne Nouvelle, December 7, 2018.
15. \*“Le cinéma persiste et signe” (with Philippe Marion), IRCAV international conference *Crise, quelle crise? Cinéma, audiovisuel, nouveaux médias*, Maison de la recherche, Université Sorbonne Nouvelle, November 22, 2018.
16. \*“La série culturelle de l'image écranique,” **keynote lecture** at the workshop *Magic Lanterns: Between Reality and the Imaginary. The Iconography of Magic Lantern Slides*, Mundaneum, Mons, November 13, 2018.
17. \*“Recording, Remediating and the Creation of Attractional Packages: When Méliès Took a Stand Against . . . Cinema!,” **opening lecture as guest of honour** at the conference *Rethinking the Attractions – Narrative Dialectics: New Approaches to Early Cinema*, Ghent University, November 9, 2018.
18. \*“La résilience du « cinéma »,” virtual presentation (video conference) **as guest of honour** at the 5<sup>th</sup> International Symposium on Innovation in Interactive Media (ISIIM) organised by the Media Lab of the Universidade Federal de Goiás, Goiânia, Brazil, May 11, 2018.
19. \*“The Resilience of ‘Cinema’,” **keynote lecture** at the *Ends of Cinema* conference, Center for 21st Century Studies, University of Wisconsin-Milwaukee, May 3, 2018.
20. “Actorial/Narrational Cuts and the Articulations of Spatial Language in D. W. Griffith’s First Two Years at Biograph (1908-1910),” annual conference of the Society for Cinema and Media Studies (SCMS), Toronto, March 2018.
21. “Que n'a-t-on pas dit sur le fameux épisode du blocage de l'appareil sur la place de l'Opéra (point d'interrogation et point d'exclamation),” conference *Truquer, créer, innover. Les effets spéciaux français*, Paris, March 2018.
22. \*“La bélénographisation du vidéocinéma : pour une archéologie du numérique,” **lecture as guest of honour** at the *Séminaire augmenté d'actualité avec André Gaudreault* organised by the welcoming committee RIRRA 21 of Université Paul-Valéry Montpellier 3, March 2018.
23. \*“Les opéras filmés : un genre aussi nouveau qu'on le dit?,” Université Paul-Valéry Montpellier 3, March 2018.
24. \*“Du simple au multiple : le cinéma comme série de séries de photographes...,” Université Paul-Valéry Montpellier 3, March 2018.
25. \*“Les tribulations du mot « plan » d'une série culturelle à l'autre au tournant du XX<sup>e</sup> siècle,” Université Paul-Valéry Montpellier 3, March 2018.

26. \*“Le spectateur de cinéma : une espèce en pleine mutation face à un média en perte de repères,” Université Paul-Valéry Montpellier 3, March 2018.
27. \*“De Pathé à Griffith : l'avènement et le développement du montage alterné jusqu'en 1912. Problèmes de méthode,” Université Paul-Valéry Montpellier 3, March 2018.
28. \*“The ‘Belinographisation’ of Videocinema: For an Archeology of the Digital,” **lecture as guest of honour** at the conference *Encrucijadas/Encruzilhadas: Dialogues for Latin American Cinemas*, Princeton University, New Jersey, November 2017.
29. “Les vues cinématographiques selon Segundo de Chomón,” conference *Les mille et un visages de Segundo de Chomón : truqueur, coloriste, cinématographiste... et pionnier du cinématographe*, Fondation Jérôme Seydoux-Pathé, Paris, November 2017.
30. \*“Les vues animées selon Georges Méliès : une remédiation sans complexe,” **keynote lecture** at the international conference *Re-make! Réénoncer, relocaliser, remédier à l'ère numérique* organised by the IRMA (Institute of Romance Studies, Media and Arts) of the University of Luxembourg, Mudam Luxembourg (Musée d'art moderne Grand-Duc Jean) and Cinémathèque de la Ville de Luxembourg, Luxembourg, October 2017.
31. “Des machines à monter qui permettent aux images de défiler,” international doctoral student conference *Cinéma et machines*, Université Rennes 2, October 2017.
32. \*“La « bélinographisation » du vidéocinéma et son impact sur l'authenticité médiatique” (with Philippe Marion), **keynote lecture** at the 3<sup>rd</sup> international conference of the International Society for Intermedial Studies, *Authentic Artifice/Authentique artifice*, Université de Montréal, May 2017.
33. “De l'opéra au cinéma : regarder le [hors-]film par l'autre bout de la lorgnette,” international GRAFICS conference entitled *Où (en) est le cinéma?*, Cinémathèque québécoise, May 2017.
34. \*“Les tribulations du mot « plan » d'une série culturelle à l'autre au tournant du XX<sup>e</sup> siècle,” Université Lumière Lyon 2, Lyon, March 2017.
35. \*“De Pathé à Griffith : l'avènement et le développement du montage alterné jusqu'en 1912. Problèmes de méthode,” Université Lumière Lyon 2, Lyon, March 2017.
36. \*“Du simple au multiple : le cinéma comme série de séries de photographies...,” Université Lumière Lyon 2, Lyon, March 2017.
37. \*“Les principes du système du récit filmique,” Université Lumière Lyon 2, Lyon, March 2017.
38. \*“Le spectateur de cinéma : une espèce en pleine mutation face à un média en perte de repères,” Université Lumière Lyon 2, Lyon, March 2017.
39. \*“Le film *The Great Train Robbery* et les principes de la cinématographie-attraction,” Université Lumière Lyon 2, Lyon, March 2017.
40. \*“Les opéras filmés : un genre aussi nouveau qu'on le dit?,” Université Lumière Lyon 2, Lyon, March 2017.
41. “Les tribulations de l'expression « premier plan » d'une série culturelle à l'autre au tournant du XX<sup>e</sup> siècle,” « *Plan* » et « *champ* » dans le cinéma des premiers temps conference, CCIC, Cerisy-la-Salle, June 2016.
42. “From Griffith to Pathé: Towards a New History of Crosscutting,” annual conference of the Film Studies Association of Canada (FSAC), Calgary, May-June 2016.
43. “Pratiques du montage chez Pathé entre 1906 et 1930 : organisation du travail et « composition » des films” (with Laurent Le Forestier), *Les cahiers de recherche Pathé (1904-1930)* study days, Paris, Fondation Jérôme Seydoux-Pathé, December 7, 2015.

44. "Le projet de partenariat TECHNÈS : pour une nouvelle histoire technologique du cinéma" (with Nicolas Dulac and Richard Bégin), *Éditorialisation et nouvelles formes de publication* study days, Carrefour des arts et des sciences, Université de Montréal, April 21-22, 2015.
45. \* "Défense et illustration de la notion de série culturelle" (with Philippe Marion), 22<sup>nd</sup> international Film Forum conference, *A History of Cinema without Names: A Research Project*, Udine, March 2015.
46. \* "La déferlante du numérique et ses effets sur l'idée que nous nous faisons du cinéma..." , **keynote lecture** at the conference *Les territoires du cinéma*, Université d'Angers, January 2015.
47. "Les origines rocambolesques du mot « plan », workshop organised as part of the research project *Histoire du montage à l'aune des mutations technologiques du cinéma : pratiques, esthétiques, discours*, Université de Montréal, December 2014.
48. "Les images mouvantes ou l'« animage » : du tableau mouvementé aux images en mouvement," *Le mouvement du cinéma. Théories et pratiques : histoire et historiographie* conference, Université de Lausanne, November 2014.
49. \* "Impact du numérique sur l'univers médiatique contemporain," Fondation Lucien Paye, Cité universitaire internationale de Paris, October 2014.
50. \* "Le cinématographe, le cinéma et, maintenant, le « vidéocinéma », opening session, *Vidéo des premiers temps* seminar, Bibliothèque nationale de France, October 2014.
51. \* "Technès : partenariat international de recherche sur l'histoire technique du cinéma," *Histoire des techniques cinématographiques: où en sommes-nous?* study day, Cinémathèque française, Paris, October 2014.
52. \* "Le metteur en images pris entre deux feux : surtout ne pas faire passer le « cinéma » en premier!," *En concert? Au concert? De concert! L'enregistrement live à l'époque du numérique* study day, Université Rennes 2, October 2014.
53. \* "*Mutatis mutandis*, le spectateur est un mutant!," **keynote lecture** at the conference *D'un écran à l'autre : les mutations du spectateur*, Institut national de l'audiovisuel (INA), May 2014.
54. \* "La sublime bave du chanteur d'opéra..." (with Philippe Marion), XII MAGIS International Film Studies Spring School, Gorizia, April 2014.
55. \* "Quelle histoire?! Le cinéma est définitivement descendu de son piédestal," 21<sup>st</sup> international Film Forum conference *At the Borders of (Film) History: Temporality, Archaeology, Theories*, Udine, April 2014.
56. "Goodbye Cinema, Hello Moving Images!; or, Is Planet 'Cinema' Spinning Out of Control?," Society for Cinema and Media Studies (SCMS) annual conference, Seattle, March 2014.
57. \* "Coup de théâtre! Les sources inédites du découpage cinématographique," international conference *Le découpage au cinéma, enjeux théoriques et poétiques*, CCIC, Cerisy-la-Salle, September 2013.
58. \* "Christian Metz, le montage et les formes de l'alternance," international conference *Le paradigme sémiologique et la pensée « cinématographique » de Christian Metz*, University of Zurich, June 2013.
59. \* "Du tableau mouvementé au cinéma éclaté, les variations identitaires de la série culturelle dite de l'animage," **keynote lecture** at the international conference *Circulations du/au cinéma*, Université de Toulouse 2, June 2013.
60. "Apparition, disparition, diversion : l'archive numérique et l'enjeu de l'accessibilité," 69<sup>th</sup> congress of the International Federation of Film Archives (FIAF), Barcelona, April 2013.
61. \* "Le relatif anonymat de l'enregistreur d'opéras à l'ère de l'agora-télé," 20<sup>th</sup> international Film Forum conference, *Who's What? Intellectual Property in the Digital Era*, Università degli Studi di Udine, March 2013.

62. \*“« Écouter » la télé, comme aux premiers temps,” **keynote lecture** at the conference *Early Television/La télévision des premiers temps*, Cinémathèque québécoise, Montreal, March 2013.
63. “Quand la captation opératique se fait son cinéma...,” *Musique et enregistrement* conference, Université Rennes 2, March 2013.
64. “Le montage alterné chez Pathé : coupe d’ordre actoriel et coupe d’ordre narratorial” (with Philippe Gauthier), *Regards croisés sur la société Pathé Frères* workshop, Montreal, November 2012.
65. “D’un tournant de siècle à l’autre : l’animation restaurée,” 12<sup>th</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *Performing New Media, 1890-1915*, University of Brighton, November 2012.
66. \*“L’histoire à venir d’un médium en train de disparaître,” international conference *Techniques, machines, dispositifs : perspectives pour une nouvelle histoire technologique du cinéma*, Université de Lausanne, November 2012.
67. \*“Les débuts de Max Linder au cinématographe ou Quand Charles Pathé fait son cinéma,” international conference *Max Linder et le comique début de siècle*, Swiss Film Archive, Lausanne, October 2012.
68. \*“Will Cinema Disappear?,” Department of Motion Picture, Taipei National University of the Arts, Taipei (Taiwan), May 2012.
69. \*“Will Cinema Disappear?,” Department of Film Making, Taipei National University of the Arts, Taipei (Taiwan), May 2012.
70. \*“Will Cinema Disappear?,” Department of French, University of Tamkang, Tamsui, Taiwan, May 2012.
71. \*“Will Cinema Disappear?,” Department of Language and Communication, National United University, Miaoli, Taiwan, May 2012.
72. \*“L’image de l’Autre dans le regard des opérateurs étrangers en sol canadien-français,” Department of French, National Central University, Taipei, Taiwan, May 2012.
73. \*“Le cinéma va-t-il disparaître?,” Université Paris-Est Marne-la-Vallée, March 2012.
74. \*“Enseigner le « cinéma » : pour combien de temps encore?,” 19<sup>th</sup> international Film Forum conference, Università degli Studi di Udine, March 2012.
75. “The Future History of a Vanishing Media,” contribution to a panel entitled “The Disciplinary History and the Identity of an Academic Discipline: Historicizing Film History,” at the annual conference of the Society for Cinema and Media Studies (SCMS), Boston, March 2012.
76. \*“Expanded Film Studies: A Discipline in Search of Identity,” 15<sup>th</sup> international conference of the Sociedade Brasileira de Estudos de Cinema e Audiovisual (SOCINE), *(In)visible Imaginaries*, Escola de Comunicação da Universidade Federal do Rio de Janeiro, September 2011.
77. \*“History and Development of Film Scholarship,” 15<sup>th</sup> international conference of the Sociedade Brasileira de Estudos de Cinema e Audiovisual, *(In)visible Imaginaries*, Escola de Comunicação da Universidade Federal do Rio de Janeiro, September 2011.
78. “La cinématographie-attraction chez Méliès : une conception durable,” international conference *Méliès, carrefour des attractions*, CCIC, Cerisy-la-Salle, August 2011.
79. \*“Measuring the ‘Double Birth’ Model against the Digital Age” (with Philippe Marion), **keynote lecture** at the international conference *The Second Birth of Cinema: A Centenary Conference*, Newcastle University, July 2011.
80. “Achat/location : le paradigme perdu...,” international summer university *Histoire et évolution des pratiques artistiques et culturelles*, San Servolo, June 2011.

81. "Les premières occurrences de montage alterné : problèmes de terminologie et de définition" (with Philippe Gauthier), annual conference of the Film Studies Association of Canada (FSAC), Fredericton, June 2011.
82. \*"Les images de film sont-elles des archives filmées?" (with Philippe Marion), 18<sup>th</sup> international Film Forum conference *The Archive: Memory, Cinema, Video and the Image of the Present*, Università degli Studi di Udine, April 2011.
83. "From Photoplays to Pictures: An Intermedial Perspective on the Names for 'Moving Pictures' in the Late Silent Era" (with Louis Pelletier), 1<sup>st</sup> International Berkeley Conference on Silent Cinema, *Cinema across Media: The 1920s*, Berkeley, February 2011.
84. \*"¿Va a desaparecer el cine?," Benemérita Universidad Autónoma de Puebla, January 2011.
85. \*"¡El cine de atracción también nace dos veces!," Benemérita Universidad Autónoma de Puebla, January 2011.
86. \*"The Cinema of Attraction Is Also Born Twice," The Columbia Film Seminar, Columbia University School of the Arts, New York City, December 2010.
87. \*"Will Cinema Disappear?," The Columbia Film Seminar, Columbia University School of the Arts, New York City, December 2010
88. \*"Réflexions sur la réflexivité cinématographique au tournant des années 1910," *Filmer le cinéma* study day, Université Rennes 2, November 2010.
89. "Cet art plus photographique qu'autographique que serait le cinéma," international conference *L'œuvre de l'art. La pensée esthétique de Gérard Genette*, Rennes, November 2010.
90. \*"Will Cinema Disappear?," Ryerson University, Toronto, October 2010.
91. \*"The Cinema of Attraction Is Also Born Twice," The Toronto Film Seminar, University of Toronto, October 2010.
92. \*"De l'attraction au cinéma...," Fuzhou University, Fuzhou, September 2010.
93. \*"De l'attraction au cinéma...," Chinese Film Art Research Centre (Chinese Film Archive), Beijing, September 2010.
94. \*"Le cinéma va-t-il disparaître?," Beijing, September 2010.
95. "Les séries culturelles comme modèle proclamé" (with Germain Lacasse), 6<sup>th</sup> AFECCAV conference, *Cinéma et audiovisuel se réfléchissent : réflexivité, migrations, intermédialité*, Université Montpellier 3, September 2010.
96. \*"*Home cinema* et agora-télé : deux oxymores de notre modernité médiatique," **Martin Walsh Memorial Lecture** at the annual conference of the Film Studies Association of Canada (FSAC) and **keynote lecture** at the conference of the Advanced Research Team on History and Epistemology of Moving Image Study (ARTHEMIS), *Moving Images Studies: History(ies), Method(s), Discipline(s)*, Concordia University, Montreal, June 2010.
97. "Les séries culturelles de la conférence-avec-projection et de la projection-avec-boniment : continuités et ruptures..." (with Philippe Gauthier), 11<sup>th</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *Au-delà de l'écran : institutions, réseaux et publics du cinéma des premiers temps*, Toronto, June 2010.
98. "Alice Guy and the Transition from Kine-Attractography to Institutional Cinema: The Example of the Birth, the Life and the Death of Christ" (with Philippe Gauthier), 6<sup>th</sup> Women and the Silent Screen conference, Bologna, June 2010.
99. \*"Le discours historique de Jacobs/Sadoul/Mitry comme « canon » de l'« historiographie traditionnelle » du cinéma" (with Philippe Gauthier), 17<sup>th</sup> international Film Forum conference, *The Film Canon*, Università degli Studi di Udine, March 2010.

100. "Animation Beyond Film: Comic Strips, Slide Shows and Animated Figures" (with Pierre Chemartin), Society for Cinema and Media Studies (SCMS) annual conference, *Animation: New Perspectives on the Moving Image at the Turn of the Century*, Los Angeles, March 2010.
101. "De la nouveauté des Passions filmées du cinéma des premiers temps ou Comment faire du neuf avec du vieux..." (with Philippe Gauthier), conference *Jésus en représentations : Romans, films, arts visuels au XX<sup>e</sup> siècle*, Lausanne, May 2009.
102. \* "Du cinématographe au cinéma : entre dispositif-bidule et dispositif-méta...", lecture for the students of the Master Arts parcours Cinéma, Université Lille 3, 2009.
103. \* "Le cinéma est mort encore... Généalogie des crises identitaires du septième art" (with Philippe Marion), 16<sup>th</sup> international Film Forum conference, *In the Very Beginning, At the Very End*, Università degli Studi di Udine, March 2009.
104. \* "Griffith, Space and the Last-Minute Rescue: New Perspectives on the Emergence of Crosscutting" (with Philippe Gauthier), 12<sup>th</sup> international conference of the Sociedade Brasileira de Estudos de Cinema e Audiovisual (SOCINE), Universidade de Brasília, October 2008.
105. \* "Griffith, l'espace et le sauvetage de dernière minute : nouvelles perspectives sur l'avènement du montage alterné" (with Philippe Gauthier), Universidade Federal do Rio de Janeiro, October 2008.
106. "À la recherche du bonimenteur chinois" (with Liu Yunzhou), 10<sup>th</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *Peripheral Early Cinemas*, Universitat de Girona, June 2008.
107. \* "De certaines limites de la définition du dispositif « cinéma », international conference *Dispositifs de vision et d'audition : épistémologie et bilan*, Université de Lausanne, May 2008.
108. \* "Des affinités, divergences et nouvelles interférences entre cinéma et bande dessinée" (with Philippe Marion), **opening keynote lecture**, 15<sup>th</sup> international Film Forum conference, Università degli Studi di Udine, March 2008.
109. \* "L'avènement du montage," École doctorale Arts et Médias (ED 267), Université Paris 3, May 2007.
110. \* "Au seuil de l'histoire du cinéma," École doctorale Arts et Médias (ED 267), Université Paris 3, May 2007.
111. \* "Le bonimenteur : conférencier de cinématographe," École doctorale Arts et Médias (ED 267), Université Paris 3, May 2007.
112. \* "La dynamique des séries culturelles : pour une nouvelle approche de la périodisation" (with Philippe Marion), 14<sup>th</sup> international Udine conference, Università degli Studi di Udine, March 2007.
113. \* "Au seuil de l'histoire du cinéma," Universidade Estadual de Campinas, 2006.
114. \* "L'avènement du montage," Universidade Estadual de Campinas, 2006.
115. \* "Au seuil de l'histoire du cinéma," Universidade Federal de Goiás, 2006.
116. \* "L'avènement du montage," Universidade Federal de Goiás, 2006.
117. \* "Au seuil de l'histoire du cinéma," Universidade de Brasília, 2006.
118. \* "L'avènement du montage," Universidade de Brasília, 2006.
119. \* "Au seuil de l'histoire du cinéma," Universidade Federal do Rio de Janeiro, 2006.
120. \* "L'avènement du montage," Universidade Federal do Rio de Janeiro, 2006.
121. \* "Au seuil de l'histoire du cinéma," Universidade Federal da Bahia, 2006.
122. \* "L'avènement du montage," Universidade Federal da Bahia, 2006.
123. \* "Un art de l'emprunt. Les sources intermédiaires de l'adaptation" (with Philippe Marion), international conference *Literature and Cinema in Canada 1995-2005*, Università degli Studi di Bologna, 2006.

124. "Dispositifs optiques et attraction : une dyade intrinsèque à la série culturelle des images animées" (with Nicolas Dulac), international conference *Les dispositifs*, École nationale supérieure Louis-Lumière and Université Paris-Est Marne-la-Vallée, June 2006.
125. \* "La mystérieuse affaire des styles à l'époque de la cinématographie-attraction" (with Philippe Marion), 13<sup>th</sup> international Udine conference, Università degli Studi di Udine, March 2006.
126. \* "Au seuil de l'histoire du cinéma," DAMS (Discipline delle arti, della musica e dello spettacolo), Università degli Studi di Bologna, 2006.
127. \* "L'avènement du montage," DAMS (Discipline delle arti, della musica e dello spettacolo), Università degli Studi di Bologna, 2006.
128. \* "Nouvelles perspectives sur l'avènement du montage cinématographique," Département des littératures, Université Laval, Quebec City, 2005.
129. \* "Infranovellisation et novellisation dans les catalogues des fabricants de vues animées" (with Philippe Marion), Département d'études romanes et d'études germaniques, Université catholique de Louvain, 2005.
130. "Méliès the Magician: The Magical Magic of the Magic Image," international conference *Visual Delights 3 – Magic and Illusion*, University of Sheffield, 2005.
131. "Moteur ou manivelle : incidence du vecteur énergétique dans la captation des images de la cinématographie-attraction" (with Philippe Marion), 7<sup>th</sup> international conference of the Centre for Research into Intermediality (CRI), *Électricité : déploiements d'un paradigme*, Université de Montréal, 2005.
132. "Towards a New History of the Origins of Film Language," Hawaii International Conference on Arts and Humanities, University of Hawaii, Honolulu, 2005.
133. "Les prémisses du montage alterné : *Attack on a China Mission* de James Williamson" (with Nicolas Dulac), *Histoire et configuration de l'alternance* workshop, Groupe de recherche sur l'avènement et la formation des institutions cinématographique et scénique (GRAFICS), Université de Montréal, 2005.
134. \* "Approche historiographique des versions multiples du film *Attack on a China Mission*" (with Nicolas Dulac), III MAGIS International Film Studies Spring School, Gradisca d'Isonzo, March 2005.
135. \* "Infranovellisation et novellisation : du catalogueur de la cinématographie-attraction au publirédacteur du cinéma narratif" (with Philippe Marion), 12<sup>th</sup> international Udine conference, Università degli Studi di Udine, March 2005.
136. \* "Intermédialité et cinéma : continuité et rupture dans la constellation des médias" (with Silvestra Mariniello), convegno internazionale di studi cinematografici *Cinema & intermedialità*, Università Roma 3, 2004.
137. \* "The Work of GRAFICS at Université de Montréal (Filmography of 'views' shot in Quebec before 1908 and The Image of the Other)," Center for European Studies, Center for French and Francophone Studies et Department of Romance Studies, Duke University, Durham, 2004.
138. \* "Writing the History of Editing in Cinema: Starting Anew," Center for European Studies, Center for French and Francophone Studies and Department of Romance Studies, Duke University, Durham, 2004.
139. \* "A Tension Between Attraction and Narration: Towards a Genealogy of a New 'Cultural Series,' the 'Animated Pictures,'" Center for European Studies, Center for French and Francophone Studies and Department of Romance Studies, Duke University, Durham, 2004.
140. "The Image of the Other in the Work of Foreign Operators in French Canada at the Turn of the Twentieth Century" (with Églantine Monsaingeon), international conference *Black and White: Representing the Other in Silent Cinema*, National University of Ireland, Galway, 2004.

141. "Les directives de l'« éditeur » pour l'assemblage des vues dans les catalogues de distribution," 8<sup>th</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *La distribution des vues animées*, Amsterdam Filmmuseum/ Utrecht University, 2004.
142. \* "Escamotage du bonimenteur dans l'historiographie française du cinéma" (with François Albera), conference *Le muet à la parole*, Musée du Louvre, Paris, 2004.
143. \* "Les versions multiples à l'époque du cinéma des premiers temps, la suite" (with the collaboration of Pierre Chemartin), II MAGIS International Film Studies Spring School, Gradisca d'Isonzo, 2004.
144. \* "Genealogy of a New 'Cultural Series': The Image in Motion," University of Bayreuth, 2004.
145. \* "Jouets optiques et attraction," Universitat Autònoma de Barcelona, 2003.
146. \* "Avènement du cinématographe, narrativité et paradigmes historiques," Universitat Pompeu Fabra, Barcelona, 2003.
147. \* "Fragmentation, assemblage et montage dans les vues animées," Université libre de Bruxelles, 2003.
148. \* "L'avènement du montage," Universidad de Buenos Aires, 2003.
149. \* "Prolégomènes à une approche archéologique du support film" (with Nicolas Dulac), international conference *Les méthodes de l'histoire du cinéma*, Institut national d'histoire de l'art and Maison des sciences de l'homme, Paris, 2003.
150. "Rewriting the History of the Emergence of Editing in Cinema," Hawaii International Conference on Arts and Humanities, University of Hawaii, Honolulu, 2003.
151. \* "Les catalogues des premiers fabricants de vues animées : une première forme de novellisation?" (with Philippe Marion), international conference *Poétique de la novellisation. Médias et adaptation*, Katholieke Universiteit Leuven, Louvain, and Université catholique de Louvain, Louvain-la-Neuve, 2003.
152. \* "Cinématographie-attraction et attraction des lointains" (with the collaboration of Églantine Monsaingeon), *Image et voyage. Des vues d'optique au cinéma : la configuration de l'imaginaire touristique* conference, Universitat de Girona and Museu del Cinema de Girona, 2003.
153. \* "Prologue. Les versions multiples à l'époque du cinéma des premiers temps" (with the collaboration of Pierre Chemartin), MAGIS International Film Studies Spring School, Gradisca d'Isonzo, 2003.
154. \* "L'entame et le bout (ou De cette expérience cinématographique liminaire qui amène le sujet spectatorial à franchir les seuils de la cinématographie-attraction)" (with Nicolas Dulac), 10<sup>th</sup> international Udine conference, Università degli Studi di Udine, March 2003.
155. \* "La série culturelle des images animées, entre attraction et narration," Université de Lausanne, 2003.
156. \* "L'avènement du montage," Université de Lausanne, 2003.
157. \* "Institutions et séries culturelles," Université de Liège, 2002.
158. \* "Fragmentation et assemblage dans le cinéma des premiers temps," Université de Liège, 2002.
159. \* "Intermédialité et narrativité," Università di Trieste, 2002.
160. "The Neo-Institutionalisation of Cinema as an Example of the 'Double' Birth of a Medium" (with Philippe Marion), second international conference *Visual Delights*, University of Sheffield, 2002.
161. "Du sable dans les rouages du dispositif..." (with Philippe Marion), 7<sup>th</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *Early Cinema: Technology and Apparatus*, Cinémathèque québécoise/Université de Montréal, 2002.
162. "The Cinema as a Model for the Genealogy of Media" (with Philippe Marion), panel discussion *Can Cinema Be an Exemplary Model for Understanding Other Media*, annual conference of the Society for Cinema Studies (SCS), Denver, 2002.

163. \*“Du simple au multiple ou Le cinéma comme série de séries,” 9<sup>th</sup> international Udine conference, Università degli Studi di Udine, March 2002.
164. \*“Rewriting the History of Film Editing,” Bucknell University, Harrisburg, 2001.
165. \*“L’acteur comme opérateur de continuité ou Les aventures du corps mis en cadre, mis en scène et mis en chaîne” (with Frank Kessler), 8<sup>th</sup> international Udine conference, Università degli Studi di Udine, March 2001.
166. “Fragmentation des prises de vues Lumière” (with Jean-Marc Lamotte), international conference *Arrêt sur image et fragmentation du temps. Cinématographie, kinétophotographie, chronophotographie*, 13<sup>th</sup> Entretiens Jacques Cartier, Université de Montréal, 2000.
167. “Les médias naissants et leur disposition narrative” (with Philippe Marion), 2<sup>nd</sup> international conference of the Centre for Research into Intermediality (CRI), *La question du récit à l'époque de la culture médiatique : mutations et ruptures*, Maison de la culture de Côte-des-Neiges, April 2000.
168. “Un média naît toujours deux fois...” (with Philippe Marion), 1<sup>st</sup> international conference of the Centre for Research into Intermediality (CRI), *La nouvelle sphère intermédiaire*, Musée d’art contemporain de Montréal, March 1999.
169. \*“Le Cinématographe, un « enfant prodige » ou L’enfance de l’art... cinématographique” (with Roger Odin), 6<sup>th</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *Cinema and Other Arts*, Università degli Studi di Udine, 2000.
170. \*“Pour une approche théorique de l’histoire du cinéma,” UFR Sciences de l’information et de la communication and Centre de recherches et d’études en droit, histoire, économie et sociologie du social (CREDHESS), Université Paris 1, 1999.
171. \*“Voyage dans la cinématographie québécoise des origines avec un regard emprunté...” (with Églantine Monsaingeon), international conference *Français et Québécois : le regard de l’autre*, Centre de coopération interuniversitaire franco-qubécois, Paris, 1999.
172. “Assemblage Marks in the Edison Production Before 1900,” annual conference of the Society for Cinema Studies, Florida Atlantic University, West Palm Beach, 1999.
173. \*“Mais où est donc passé le bonimenteur italien?” (with Stéphanie Côté), international conference *Italian Silent Cinema*, Università degli Studi di Bologna, Italy, 1999.
174. “The Diversity of Cinematographic Connections in the Intermedial Context of the Nineteenth Century,” international conference *Visual Delights: The Popular and Projected Image in the 19th Century*, University of Sheffield, 1999.
175. “Contraintes du dispositif et consignes « institutionnelles » chez Lumière, eu égard à la continuité photogrammatique,” 6<sup>th</sup> international Udine conference, Università degli Studi di Udine, March 1999.
176. \*“Titres, sous-titres et intertitres : facteurs d’autonomie et facteurs de concaténation,” conference *Intertitre et film. Histoire, théorie, restauration*, Cinémathèque française, Paris, 1999.
177. \*“Les vues cinématographiques selon Eisenstein ou Que reste-t-il de l’ancien (le cinéma des premiers temps) dans le nouveau (les productions filmique et scripturale d’Eisenstein)?,” international conference *Eisenstein : l’ancien et le nouveau*, CCIC, Cerisy-la-Salle, 1998.
178. “Les genres vus à travers la loupe de l’intermédialité ou Le cinéma des premiers temps : un bric-à-brac d’institutions,” 5<sup>th</sup> international Udine conference, Università degli Studi di Udine, March 1998.
179. “Les bruits du spectateur ou Le spectateur comme adjoint du spectacle” (with Jean Châteauvert), 5<sup>th</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *Sound and Early Cinema*, Library of Congress, Washington D.C., 1998.
180. “Reprise, « aboutage » et assemblage dans les vues Lumière,” Études cinématographiques section, 66<sup>th</sup> Association francophone pour le savoir (ACFAS) conference, Université Laval, Quebec City, 1998.

181. "Literarity and Theatricality: Intermediality at Stake in Early Cinema," panel "The Intermediality of Early Cinema," annual conference of the Society for Cinema Studies, San Diego, 1998.
182. \*"Le cinéma entre intermédialité et littérarité," Centre de recherches et d'études en droit, histoire, économie et sociologie du social (CREDHESS), Université Paris 1, 1998.
183. \*"Présentation de la plate-forme de recherche du Centre de recherche sur l'intermédialité," Centre de recherches et d'études en droit, histoire, économie et sociologie du social (CREDHESS), Université Paris 1, 1998.
184. \*"Histoire et perspectives de la narratologie," *Cinquantième anniversaire des études en communication à l'UCL* conference, Université catholique de Louvain, Louvain-la-Neuve, 1997.
185. \*"Littérarité et théâtralité : l'enjeu de la narrativité dans les rapports d'intermédialité entre les séries culturelles au début du siècle," *Encontros de cinema*, Universidade de Coimbra, 1997.
186. \*"Présentation du Centre de recherche sur l'intermédialité," international symposium *The Future of Image Studies*, University of Iowa, Iowa City, 1997.
187. \*"Les chutes de *Cabiria* : approches analytique, historique et théorique" (with Elena Dagrada and Tom Gunning), international conference *I Giorni di Cabiria*, Museo Nazionale del Cinema, Turin, 1997.
188. "Rapports d'intermédialité entre les séries culturelles « théâtre » et « cinéma » au tournant du siècle (1885-1915)," world congress of the International University Theatre Association, Université Laval, Quebec City, 1997.
189. "Des cris du bonimenteur aux chuchotements des intertitres..." 4<sup>th</sup> international Udine conference, Università degli Studi di Udine, March 1997.
190. \*Panel discussion, "Le récit et ses aptitudes transmédiaires," Département de communication, Université catholique de Louvain, Louvain-la-Neuve, 1997.
191. "Extranéité et attraction des lointains," international workshop *A Nuova Luce: Il Cinema Muto Italiano*, Cineteca del Comune di Bologna, 1997.
192. \*"Entre pictorialité et narrativité : le cinéma des premiers temps," *Pour un nouveau narrateur* film series, Centro Galego de Arte Contemporanea, Santiago de Compostela and Centre Georges Pompidou, Paris, 1996.
193. \*"Les vues cinématographiques selon Georges Méliès ou Comment Mitry et Sadoul avaient peut-être raison d'avoir tort (même si c'est surtout Deslandes qu'il faut lire et relire)," international conference *Georges Méliès et le second siècle du cinéma*, CCIC, Cerisy-la-Salle, 1996.
194. "Les vues cinématographiques selon Pathé ou Comment la cinématographie embraye sur une nouvelle « série culturelle », 4<sup>th</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *La firme Pathé frères (1896-1914)*, Cinémathèque française, Paris, 1996.
195. \*"Le cinéma des premiers temps mis et tenu à distance," *Memoria y arqueología del cine* seminar, Universidad Internacional Menéndez Pelayo, Valencia, 1996.
196. "Les « champs de l'intervention cinéastique » à l'époque du cinéma des premiers temps," 3<sup>rd</sup> international Udine conference, Università degli Studi di Udine, March 1996.
197. \*"À la recherche d'un cinéma perdu..." intensive seminar, Cinémathèque royale de Belgique and Université de Liège, 1996.
198. \*"Cinéma des premiers temps : narration, monstration et montage," Bergen University, 1995.
199. \*"Le dispositif du Cinématographe Lumière et le montage," Bergen University, 1995.
200. \*"Cinéma des premiers temps : narration, monstration et montage," *Film and Narrativity* seminar, Nordic Academy for Advanced Study, Vatnahalsen, 1995.

201. \*“Le dispositif du Cinématographe Lumière et le montage,” *Film and Narrativity* seminar, Nordic Academy for Advanced Study, Vatnahalsen, 1995.
202. “Des bonimenteurs québécois,” *Le cinéma, cent ans après* conference, Association québécoise des études cinématographiques (AQEC) and Groupe de recherche sur l'avènement et la formation des institutions cinématographique et scénique (GRAFICS), Montréal, 1995.
203. “Les traces du montage dans la production Lumière,” international conference *Lumière*, Université Lyon 2, 1995.
204. \*“Le dispositif du Cinématographe Lumière et le montage,” international conference *Cinéma : acte et présence*, Musée de la civilisation, Quebec City, 1995.
205. “The Issue of Color in Early Cinema,” 2<sup>nd</sup> international Udine conference, Università degli Studi di Udine, March 1995.
206. “Le bonimenteur de vues animées” (with Germain Lacasse), 3<sup>rd</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *Cinema turns 100*, Museum of Modern Art and New York University, 1994.
207. “Les débuts du cinéma au Québec : une recherche documentaire,” *Towards New Strategies for the Study of Canadian Cinema* symposium, Carleton University, Ottawa, 1994.
208. \*“Le montage dans la production Lumière : essai de typologie,” CERETEC, Université Lyon 2, 1993.
209. “Monstration and Lecturing in Early Cinema,” *New Directions in Film Narratology* panel discussion, Modern Language Association, Toronto, 1993.
210. \*“Bilan et perspectives de la recherche sur le cinéma des premiers temps” (with Philippe Gauthier), *Les vingt premières années du cinéma français* conference, Université Paris 1, 1993.
211. “Transécriture et médiatique narrative” (with Philippe Marion), international conference *La transécriture. Pour une théorie de l'adaptation*, CCIC, Cerisy-la-Salle, 1993.
212. “Les débuts du cinéma au Québec et la problématique de l'internationalité,” 2<sup>nd</sup> international conference of the International Society for the Study of Early Cinema (Domitor), Swiss Film Archive and Université de Lausanne, 1992.
213. \*Keynote lecture, 2<sup>nd</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *Images across Borders – Aspects of Internationality in World Cinema, 1896-1918*, Swiss Film Archive and Université de Lausanne, 1992.
214. “Entre Beaux-Arts et Belles-Lettres, le cinéma,” lecture for the Société d'esthétique, 60<sup>th</sup> Association francophone pour le savoir (ACFAS) conference, Université de Montréal, 1992.
215. “*The Lady in the Lake* : caméra-je ou cas-mirage?,” film studies section of the 60<sup>th</sup> Association francophone pour le savoir (ACFAS) conference, Université de Montréal, 1992.
216. \*“Admoniteur, bonimenteur et monstrateur,” *Écrit/Écran* conference, Queen's University, Kingston, 1992.
217. \*“Narration et monstration dans le cinéma des premiers temps,” *Back and Forth: Early Cinema and the Avant-Garde/Aller-Retour. Les débuts du cinéma et l'avant-garde*, National Gallery of Canada, Ottawa, 1992.
218. \*“De la narratologie littéraire à la narratologie cinématographique (et vice-versa),” *Méthodes et objets de la recherche littéraire au Québec* conference, Centre de coopération interuniversitaire franco-qubécois, Université Paris 7, 1991.
219. \*“Pour une reconstruction du développement des « formes artistiques » du cinéma,” *Historia y Arqueología del Filme* seminar, Universidad Internacional Menéndez Pelayo, Valencia, 1991.
220. \*“Bonimenteur et narrateur dans le cinéma des premiers temps,” Université du Québec à Chicoutimi, 1990.

221. "La Passion du Christ : un genre, un discours, une forme," 1<sup>st</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *An Invention of the Devil: Moving Pious Pictures*, Université Laval and Musée de la civilisation, Quebec City, 1990.
222. "Documentaire ou fiction : un problème de diffraction temporelle," film studies section, 58<sup>th</sup> Association francophone pour le savoir (ACFAS) conference, Université Laval, Quebec City, 1990.
223. \* "Early Cinema and Narrativity," Communication Studies Program, University of Iowa, Iowa City, 1990.
224. \* "The Cinematograph: A Historiographical Machine," *Meanings in Texts and Actions: The Questions of Paul Ricoeur* conference, University of Iowa, Iowa City, 1990.
225. "« Je » narratorial, « je » actorial," annual conference of the Canadian Semiotic Association, Congress of the Humanities and Social Sciences, Université Laval, Quebec City, 1989.
226. "Système du récit d'un film à narrateur verbal : *Citizen Kane* d'Orson Welles," film studies section, 57<sup>th</sup> Association francophone pour le savoir (ACFAS) conference, Université du Québec à Montréal, Montreal, 1989.
227. \* "Les courts métrages de Chaplin : entre narration et monstration," international conference *Charlie Chaplin*, Université Paris 1, 1989.
228. \* "Christian Metz et les origines de la narratologie filmique," international conference *Christian Metz et la théorie du cinéma*, CCIC, Cerisy-la-Salle, France, 1989.
229. \* "Du catalogue à la filmographie : étude d'un film singulier," **keynote lecture** at the symposium *Cataloguing and Filmographic Research: Tracing the Past*, 45<sup>th</sup> congress of the International Federation of Film Archives (FIAF), Portuguese Cinematheque, Lisbon, 1989.
230. \* "Ce que révèle une coupe," symposium *Cataloguing and Filmographic Research: Tracing the Past*, 45<sup>th</sup> congress of the International Federation of Film Archives (FIAF), Portuguese Cinematheque, Lisbon, 1989.
231. \* "Narrateur et *narrator*," workshop, Centre de recherche en littérature québécoise (CRELIQ), Université Laval, Quebec City, 1988.
232. \* Intervention at *L'Idea di Storia del Cinema* conference, Centro Internazionale di Semiotica, Urbino, 1988.
233. \* "The Theoretical Stakes Involved by the Research on Early Film," University of Amsterdam, The Netherlands, 1987.
234. \* "Les enjeux théoriques de la recherche sur le cinéma des premiers temps," University of Mannheim, 1987.
235. \* "Histoire du cinéma et narratologie cinématographique," Université de Montpellier, 1987.
236. "Le défillement de la bande : un spectacle voyeuriste," *Cinéma et sexualité* conference, Association québécoise des études cinématographiques (AQEC), Montreal, 1987.
237. \* "Le Projet d'analyses filmographiques" (with Frank Kessler), presentation of the research project to the Conference on Film Research, Free University of West Berlin, 1987.
238. "Le Projet d'analyses filmographiques : perspectives de développement," 1<sup>st</sup> joint conference of the Association québécoise des études cinématographiques (AQEC) and the Film Studies Association of Canada (FSAC), *Canadian and Quebec Cinema: A Critical Dialogue/Le cinéma au Québec et au Canada : un dialogue critique*, Université Laval, Quebec City, 1986.
239. \* "Évolution récente du Projet d'analyses filmographiques," international conference *Hommage à Louis Feuillade*, Institut Jean Vigo, Perpignan, 1986.
240. "Narrator et narrateur," film studies section, 54<sup>th</sup> congress of the Association canadienne-française pour l'avancement des sciences (ACFAS), Université de Montréal, 1986.

241. "Iterative and Singulative Narrative: *Scenes of a Convict Life* (Pathé, 1905)," Film Studies Association of Canada (FSAC) conference *Production/Interpretation*, University of Toronto, 1985.
242. \*"Comment regarder le cinéma des premiers temps?" (with Noël Burch), *Rencontres cinématographiques d'Avignon*, Avignon, 1985.
243. "Le cinéma des premiers temps : un défi à l'histoire du cinéma?" (with Tom Gunning), international conference *Nouvelles approches de l'histoire du cinéma*, CCIC, Cerisy-la-Salle, 1985.
244. "Bruitage, musique et commentaires : les voix de la narration aux débuts du cinéma," Association québécoise des études cinématographiques (AQEC) conference *Sons et narrations au cinéma*, Montreal, 1984.
245. "The Infringement of Copyright Laws and Its Effects (1900-1906)," Film Studies Association of Canada (FSAC) conference *Transgressions in Film and Video*, York University, Toronto, 1984.
246. "*Histoire* and *Discours* in the Cinema," international conference *Semiotics of the Cinema: The State of the Art*, University of Toronto, 1984.
247. "*Mimesis* and *Diegesis* in the Cinema," Fifth International Summer Institute for Semiotic and Structural Studies, University of Toronto, 1984.
248. \*"*Récit itératif, récit singulatif : Au bagné* (Pathé, 1905)," international conference *Les premiers ans du cinéma français*, Institut Jean Vigo, Perpignan, 1984.
249. \*"*De L'arrivée d'un train à The Lonedale Operator* : une trajectoire à parcourir," international conference *D. W. Griffith*, Université Paris 1, 1983.
250. "Histoire et discours au cinéma," Association québécoise des études cinématographiques (AQEC) conference *Le cinéma : théorie et discours*, Montreal, 1983.
251. \*"*Problématisation de l'identification des films en cinémathèque*," *Seminario Latinoamericano y del Caribe de Archivos de Imágenes en Movimiento*, Oaxtepec, 1982.
252. \*"*Le montage et l'articulation spatio-temporelle aux débuts du cinéma*," communications department, Universidad Nacional Autónoma de México (UNAM), 1982.
253. \*"*'Teatralidad' y 'narratividad'* en la obra de Georges Méliès," inauguration of *Exposición Méliès*, Museo de Artes y Ciencias de Ciudad Universitaria, Universidad Nacional Autónoma de México (UNAM), 1982.
254. \*"*Théâtralité* » et « *narrativité* » dans l'œuvre de Georges Méliès," international conference *Méliès et la naissance du spectacle cinématographique*, CCIC, Cerisy-la-Salle, 1981.
255. \*"*The Great Train Robbery*," *A Tribute to Edwin S. Porter* symposium, Museum of Modern Art, New York, 1978.
256. \*Intervention at the International symposium *Cinema: 1900-1906*, 34<sup>th</sup> congress of the International Federation of Film Archives (FIAF), Brighton, 1978.

### **7.3. Workshops and panel discussions**

1. Panel discussion as part of the online international conference *Women and the Silent Screen: Entracte, « Out(side) of Time? Alice Guy Blaché, Film Canons, and Media Histories Today »*, Columbia University, June 6, 2021 (with Jane Gaines, Marie Kondrat and Kiki Loveday).
2. Introduction to the TECHNÈS panel discussion as part of the II Cinema Ritrovato film festival, "Jean-Pierre Beauviala (1937-2019) : ingénieur, inventeur, artiste," Bologna, June 29, 2019.
3. Panel discussion as part of the II Cinema Ritrovato film festival, "Enquête sur un médium (presque) disparu : la pellicule. Histoire, formes, enjeux," Bologna, June 2017 (with Benoît Turquety, Jean-Pierre Verscheure, Priska Morrissey, Camille Blot-Wellens and Céline Ruivo).

4. Moderator, TECHNÈS panel discussion, 73<sup>rd</sup> International Federation of Film Archives (FIAF) congress, Los Angeles, May 1, 2017 (with Paolo Cherchi Usai and Jean Gagnon).
5. Panel discussion as part of the Il Cinema Ritrovato film festival, "Sur le cinéma et ses techniques : le projet Technèses," Bologna, June 27, 2016 (with Richard Bégin, Rémy Besson, Marcel Jean and Gilles Mouëlllic).
6. Moderator, panel discussion "TECHNÈS : approches technologiques, questions esthétiques et histoire sans nom," 23<sup>rd</sup> international Film Forum conference, *A History of Cinema without Names II*, Gorizia, March 10, 2016.
7. Head of a workshop as part of the research project Histoire du montage à l'aune des mutations technologiques du cinéma : pratiques, esthétiques, discours, Université de Montréal, January 2016.
8. Head of a workshop as part of the project "Fragmented Bodies in New Media Environments," section "Post-Cinema: Videogame/Animation/Comics," XIII MAGIS International Film Studies Spring School, Gorizia, March 2015.
9. Head and organisation of the workshop *Regards croisés sur la société Pathé Frères*, Groupe de recherche sur l'avènement et la formation des institutions cinématographique et scénique (GRAFICS), Montréal, November 2012.
10. Panel discussion *Brighton 1978/2012*, 12<sup>th</sup> international conference of the International Society for the Study of Early Cinema (Domitor), *Performing New Media, 1890-1915*, University of Brighton, November 2012.
11. Moderator, panel discussion "Émergence de nouveaux médias et innovations créatives," *La création : acteurs, objets, contextes* conference, Institut national d'histoire de l'art, Paris, October 2012.
12. Chair of the panel discussion "L'archive et l'historien," 8<sup>th</sup> Association française des enseignants et chercheurs en études cinématographiques (AFECCAV) congress, *Des sources aux réseaux : tout est archive?*, Université Paris-Est Marne-la-Vallée, July 10, 2012.
13. Participation in the workshop "PhD Curriculum in Canadian Film Studies Doctoral Programs," annual conference of the Film Studies Association of Canada (FSAC), Wilfrid Laurier University and University of Waterloo, May 2012.
14. Panel discussion "History of Canadian Film Studies," annual conference of the Film Studies Association of Canada (FSAC), Concordia University, Montreal, June 2010.
15. Workshop *The Role and Place of FSAC in Quebec/Le rôle et la place de l'ACÉC au Québec*, annual conference of the Film Studies Association of Canada (FSAC), Concordia University, Montreal, June 2010.
16. Chair and organisation of the panel discussion "Animation: New Perspectives on the Moving Image at the Turn of the Century," Society for Cinema and Media Studies (SCMS) congress, Los Angeles, March 2010.
17. Co-head (with Pierre Chemartin, Nicolas Dulac, Philippe Marion and Bernard Perron) of the workshops "Cinema/Comics/Animation," 16<sup>th</sup> international Film Forum conference, Udine, March 2009.
18. Co-head (with Pierre Chemartin, Nicolas Dulac, Philippe Marion, Bernard Perron and Thierry Smolderen) of the workshops "Cinema, Comics, Visual Arts," 15<sup>th</sup> international Film Forum conference, Udine, March 2008.
19. Co-head (with Pierre Véronneau) of the workshop *L'avènement du cinéma en Amérique du Nord 1893-1909*, Groupe de recherche sur l'avènement et la formation des institutions cinématographique et scénique (GRAFICS), Université de Montréal, 2006.

20. Co-head (with Bernard Perron) of the workshop *Histoire et configuration de l'alternance*, Groupe de recherche sur l'avènement et la formation des institutions cinématographique et scénique (GRAFICS), Université de Montréal, 2005.
21. Co-chair (with Philippe Marion) of the panel discussion “Can Cinema Be an Exemplary Model for Understanding Other Media?,” Society for Cinema Studies (SCS) congress, Denver, 2002.
22. Co-chair (with Rick Altman) of the panel discussion “The Intermediality of Early Cinema,” Society for Cinema Studies (SCS) conference, San Diego, 1998.
23. Panel discussion organised by the Alliance for Canada’s Audio-Visual Heritage, Toronto International Film Festival, 1997.
24. Co-chair of the film studies section of the 60<sup>th</sup> Association canadienne-française pour l’avancement des sciences (ACFAS) congress, Université de Montréal, 1992.
25. Organisation of the panel discussion “L’École de Brighton,” Festival international des créateurs européens du cinéma, La Baule, 1990.
26. Panel discussion on narration, Salon du livre de Québec, 1988.
27. Panel discussion, “La voix des origines : les ancêtres du parlant,” Rencontres cinématographiques d’Avignon, 1988.
28. Co-chair (with Tom Gunning) of the panel “Research Issues in Early North American Film History,” 1<sup>st</sup> joint conference of the Society for Cinema Studies (SCS), the Association québécoise des études cinématographiques (AQEC) and the Film Studies Association of Canada (FSAC), Montreal, 1987.

#### **7.4. Public talks and other public activities**

1. Presentation of the TECHNÈS encyclopedia at the Beauviatech seminar “Aaton: from techniques to images,” École nationale supérieure Louis-Lumière, March 6, 2020.
2. “TECHNÈS : une encyclopédie aux mille et une sources et ressources,” doctoral student conference *Gestes singuliers, gestes collectifs : histoire et cinéma en pratiques*, Université de Montréal, September 26, 2019.
3. “Présentation du partenariat international de recherche TECHNÈS,” international conference *Matérialité, esthétique et histoire des techniques : la collection François Lemai comme laboratoire*, Université Laval, Quebec City, May 17, 2019.
4. Report on the activities of the international research partnership TECHNÈS, presented during the general assembly to members of the International Federation of Film Archives as part of the annual FIAF Congress, Lausanne, April 11-12, 2019.
5. Presentation of the film *Les mauvaises herbes* (Louis Bélanger, 2016) at the 5<sup>th</sup> edition of the festival *Paul va au cinéma*, Université Paul-Valéry Montpellier 3, March 12, 2019.
6. Report on the activities of the international research partnership TECHNÈS, presented during the general assembly to members of the International Federation of Film Archives as part of the annual FIAF Congress, Prague, April 26, 2018.
7. Introduction to the conversation with the film producer Jocelyn Deschênes animated by Marc-Antoine Lévesque as part of the Mardis de l’OCQ series of events, March 20, 2018.
8. Introduction to the master class given by music journalist Christophe Huss as part of the Mardis de l’OCQ series of events, Université de Montréal, February 6, 2018.
9. Report on the activities of the international research partnership TECHNÈS, presented during the general assembly to members of the International Federation of Film Archives as part of the annual FIAF Congress, Los Angeles, May 1-2, 2017.

10. Introduction to the presentation of Alanna Thain entitled “Reanimators: The Soft Spaces of Post-Digital Cinema and Media,” GRAFICS Annual Graduate Student Conference *Cinéma et médias. Identités transitives*, Université de Montréal, September 24, 2016.
11. Report on the activities of the international research partnership TECHNÈS, presented during the general assembly to members of the International Federation of Film Archives as part of the annual FIAF Congress, Bologna, June 23-24, 2016.
12. Interview with Mark Schubin, engineer-in-charge of the Metropolitan Opera, January 22, 2016.
13. Introduction to the presentation by Ada Ackerman entitled “Dans la bibliothèque matérielle et mentale de Sergueï Eisenstein,” Université de Montréal, November 30, 2015.
14. Introduction to the film class given by Daniel Séguin of Cinéplex Divertissement as part of the Mardis de l’OCQ series of events, Université de Montréal, November 17, 2015.
15. Joint presentation of the TECHNÈS partnership during a study day at Université Rennes 2, May 2014 (with Maria Tortajada and Laurent Le Forestier).
16. *Cinémas* presentation given at the 8<sup>th</sup> congress of the AFECCAV, Université Paris-Est Marne-la-Vallée, July 10, 2012.
17. Presentation of the restored film *Voyage dans la lune* by Georges Méliès at the Excentris cinema, Montreal, March 2012.
18. Organiser of the talks “Le documentaire dans la cité : expérimentations sociales à l’ONF,” Observatoire du cinéma au Québec, Montreal, February 2011.
19. Programmer and presentation of the screening “Les origines du cinéma : des mythes et des légendes fondatrices,” ciné-club of the École normale supérieure, Paris, 2005.
20. “Québec vu à travers l’œil de la caméra,” *Grandes conférences de la capitale nationale*, Commission de la capitale nationale du Québec, Quebec City, 1999.
21. “Québec cinématographiée en début de siècle,” *Les plaines d’Abraham racontées, mémoires et témoignages* exhibition, interpretive centre, National Battlefields Park, Quebec City, 1997.
22. “Découvrir les actualités cinématographiques,” *Semaine de la presse dans les écoles* film series, Vidéothèque de Paris, 1996.
23. “Le cinéma de Denys Arcand,” presentation for the nomination of Denys Arcand for an honorary doctoral degree, Université de Montréal, 1996.
24. “Comment regarder le cinéma des premiers temps,” *Storia permanente del cinema* film series, Università degli Studi di Bologna and Assessorato ai Beni Culturali della Provincia di Ravenna, Ravenna, 1996.
25. “Le cinéma : une invention du diable,” *Des ténèbres à la lumière* film series, Maison Hamel-Bruneau, Sainte-Foy, 1993.
26. Participation in organising the show *Un siècle sur scène*, the inaugural show of the re-opened theatre Le Capitole, Quebec City, 1992.
27. Talk at the Rencontres internationales organised by the Premier siècle du cinéma association, Paris, 1992.
28. “Autour d’Autour d’une cabine d’Émile Reynaud,” *Le cinéma d’animation* film series, organised by the Département d’histoire de l’art of the Université de Montréal and the Maison de la culture de Côte-des-Neiges, Montreal, 1991.
29. “Le cinéma des premiers temps,” presentation accompanied by silent films, Museu de Arte Moderna, Rio de Janeiro, 1990.
30. Co-creator of the film screening *Le retour de l’historiographe!*, a program of silent films with musical accompaniment and a lecturer (Yves Jacques), Le Clap cinema, Quebec City, 1990.

31. Organisation of the film screening *Passiun*, a silent film accompanied on organ (Maxime DuBois), St-Roch church, Quebec City, 1990.
32. Organisation of the show *Il était une fois... le Cinématographe*, with Rémy Girard as lecturer, presented at the Le Clap cinema, Quebec City, and the Cinémathèque québécoise, Montreal, 1989. Repeated with André Gaudreault as lecturer, Musée de la civilisation, Quebec City, 1989.
33. Presentation of the book *Du littéraire au filmique* and of an accompanying film program to launch the book, Université Paris 3, 1988.
34. "Comment regarder le cinéma des premiers temps," Les mardis de l'Université, Faculté des lettres, Université Laval, Quebec City, 1988.
35. Presentation of the program *Ce que je vois de mon ciné...* and of the book of the same title at the premiere at the Palais de Tokyo, Paris, France, 1988.
36. Presentation of the program *Ce que je vois de mon ciné...* and of the book of the same title at an avant-premiere for participants at the 44<sup>th</sup> International Federation of Film Archives (FIAF) congress, Musée d'Orsay, Paris, 1988.
37. In charge of the production of a program of early films on the theme of the representation of looking and entitled *Ce que je vois de mon ciné...*, put together to accompany the exhibition *Le Cinématographe : invention du siècle*, Musée d'Orsay, Paris, 1988. This program was then acquired by the Museum of Modern Art in New York, which added it to its collection of "Circulating Programs".
38. In charge of a screening of silent films as part of the *Semaine du cinéma à l'Université Laval*, Quebec City, 1986.
39. Lecture on the Analyses filmographiques project during the *Semaine du cinéma à l'Université Laval*, Quebec City, 1986.
40. "L'animation d'une discussion entre cinéphiles dans un ciné-club," Association des cinémas parallèles du Québec, Quebec City, 1984.
41. "La présence du narrateur dans *The Lady from Shanghai*," ciné-club de la Poudrière, Quebec City, 1984.
42. Participation in the international conference *Mise en série et répétitivité dans le cinéma et à la télévision*, Centro internazionale di Scienze Semiotiche, Urbino, Italy, 1983.
43. Participation in the international conference *Cinéma et réalités*, Saint-Étienne, France, 1983.
44. "Le montage dans les films de Porter," Casa de Cultura, Puebla, Mexico, 1982.
45. Joint responsibility for Madeleine Malthête-Méliès' tour of Quebec to present some fifty films produced and directed by Georges Méliès at the turn of the century, Quebec City, 1982.
46. In charge of the activity "*Cœur de marin*, en hommage à Blanche Sweet," screening and presentation with the actress in attendance of a film shot in Quebec City by American Biograph in September 1912, Théâtre de la Cité universitaire, Université Laval, Quebec City, 1981.
47. "Les débuts du cinéma italien : influence et rôle dans l'histoire du cinéma mondial," Société Dante du Québec, Collège de Mérici, Quebec City, 1979.

### **7.5. *Invitations to speak in courses or regular seminars***

*Note: This section does not include course participation as a guest professor abroad.*

1. "Qu'en est-il aujourd'hui des technèmes, principes et procédures à l'origine du montage au cinéma?," *Esthétique et philosophie du cinéma* course, Université libre de Bruxelles, November 29, 2021.

2. "Elements of cinematic narratology/Éléments de narratologie cinématographique," *Seminar in Film Narrative*, Mel Hoppenheim School of Cinema, Concordia University, November 5, 2019.
3. "Cinéma des premiers temps, montage, archives," *Archives et patrimoine cinématographique* seminar, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal, September 30, 2019.
4. "The question of the 'birth' of cinema," *Film Cultures I: Art & Industry* course, University of Toronto, September 19, 2019.
5. "Netflix vs Cannes : un combat de titans," *Analyse des productions cinématographiques* course, Université catholique de Louvain, Louvain-la-Neuve, March 8, 2019.
6. "Cinéma des premiers temps, montage, archives," *Archives et patrimoine cinématographique* seminar, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal, January 28, 2019.
7. "Elements of cinematic narratology/Éléments de narratologie cinématographique," *Seminar in Film Narrative*, Mel Hoppenheim School of Cinema, Concordia University, November 8, 2016.
8. "Archiver," *Archive et numérisation* seminar, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal, February 2012.
9. "L'enfer des cinémathèques," *Approches intermédiaires des archives* seminar, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal, December 2011.
10. "De certaines limites de la définition du dispositif « cinéma »,," Centre for Research into Intermediality seminar, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal, December 2010.
11. "Fragmentation, aboutage et assemblage dans le cinéma des premiers temps," *Découpage et montage* course, Département des littératures, Université Laval, Quebec City, 2006.
12. "La tension entre attraction et narration comme facteur dans l'avènement de la série culturelle « image mouvante »,," *Narratologie médiatique* course, Département de communication, Université catholique de Louvain, Louvain-la-Neuve, 2006.
13. "La tension entre attraction et narration comme facteur dans l'avènement de la série culturelle « image mouvante »,," *Narratologie médiatique* course, Département de communication, Université catholique de Louvain, Louvain-la-Neuve, 2005.
14. "L'espace du récit filmique," *Langage cinématographique* course, Université catholique de Louvain, Louvain-la-Neuve, 2003.
15. "Jouets optiques et attraction," *Narratologie médiatique* seminar, Université catholique de Louvain, Louvain-la-Neuve, 2003.
16. "Les paradigmes du cinéma des premiers temps," film history seminar, communication department, Universiteit Utrecht, 2001.
17. "Nouvelles approches de l'histoire du cinéma," *Initiation à l'analyse des images* course, UFR Sciences de l'information et de la communication, Université Paris 1, 1999.
18. "Les apports théoriques de la recherche sur le cinéma des premiers temps," *Théorie du cinéma* course, Département des arts médiatiques, Université Lyon 2, 1999.
19. Presentation, *La traduction* doctoral seminar (Johanne Lamoureux and Laurier Lacroix), Université du Québec à Montréal, 1998.
20. "Récit cinématographique et intermédialité," *Analyse des récits de presse* seminar (Philippe Marion), Département de communication, Université catholique de Louvain, Louvain-la-Neuve, 1997.
21. "Rapports d'intermédialité entre les séries culturelles dans le cinéma des premiers temps," *Fotogenia* seminar, Università degli Studi di Bologna, 1997.

22. "Recherches documentaires sur le cinéma des premiers temps," *Early Cinema* course, University of Iowa, Iowa City, 1997.
23. "Le dispositif du Cinématographe Lumière et le montage," *Fotogenia* seminar, Università degli Studi di Bologna, 1996.
24. "Les traces du montage dans la production Lumière," *Fotogenia* seminar, Università degli Studi di Bologna, 1996.
25. "Cinéma des premiers temps : narration, monstration et montage," *Histoire du cinéma* course, Università degli Studi di Bologna, 1996.
26. "Bonimenteur, narration et monstration," *Histoire du cinéma* course, Università degli Studi di Bologna, 1996.
27. "Cinéma des premiers temps : narration, monstration et montage," *Le centenaire du cinéma* course (Jean-Pierre Masse), Université du Québec à Montréal, 1995.
28. "Le narrateur-cinéma," *Littérature et média* seminar (Lise Gauvin), Université de Montréal, 1993.
29. "Québec cinématographié : du pittoresque au picturesque," research seminar of the Centre interuniversitaire d'études sur les lettres, les arts et les traditions (CÉLAT) (Jean Duberger), Université Laval, Quebec City, 1993.
30. "Les instances du récit filmique," museum studies seminar (Philippe Dubé), Université Laval, Quebec City, 1991.
31. "La machine cinéma vs l'outil scriptural : pour une narratologie comparée," narratology seminar (Réal Ouellet), Université Laval, Quebec City, 1990.
32. "La métaphore au cinéma : un tro[m]pe l'œil?," seminar of the Chaire pour le développement de la recherche sur la culture d'expression française en Amérique du Nord (CEFAN) (Joseph Melançon), Université Laval, Quebec City, 1990.
33. "Les instances du récit cinématographique," film studies seminar (François Jost), Université du Québec à Montréal, 1989.
34. "Les enjeux théoriques de la recherche sur le cinéma des premiers temps," film history course, Université Paris 3, 1987.
35. "Réflexions sur la notion de « plan » au cinéma," film aesthetics course, Université Paris 3, 1987.
36. "Système du récit filmique," film theory seminar (Roger Odin), Université Paris 3, 1987.
37. "La recherche en histoire du cinéma" (with Michel Marie), film history seminar (Jacques Fontanille), Université de Limoges, 1987.
38. "La grande syntagmatique de Metz," film studies seminar (François Baby), Université Laval, Quebec City, 1986.
39. "Narrator and Narration," *Cinema and Interdisciplinarity* seminar, Museum of Modern Art and New York University, 1986.
40. "Singularity du récit filmique," film studies seminar (François Baby), Université Laval, Quebec City, 1985.
41. Lecture on cinema and narratology as part of a series of lectures organised by François Baby for graduate students in cinema, Université Laval, Quebec City, 1985.
42. "Mimèsis et diégèse chez Platon et Aristote," narratology seminar (Joseph Melançon), Université Laval, Quebec City, 1985.
43. "Les instances du récit filmique," film theory seminar (Michel Colin), Université Paris 3, 1984.

## 8. RESEARCH-CREATION ACTIVITIES

### 8.1. Film production

1. Conception and scriptwriter of the video compilation *Les naissances du cinéma* for the exhibition *Paris en scène 1889-1914* (5 minutes), Musée de la civilisation, Quebec City, 2013 (with Olivier Asselin).
2. Conception, scriptwriter and director of the 10 minute video compilation *Québec pittoresque (1902-1964)* for the exhibition *Québec plein la vue*, uninterrupted screening in an exhibition gallery on a 4' X 7' screen, Musée du Québec, Quebec City, 1994.
3. In charge of a 16mm pedagogical document for workshops in the course CIN1016 *Théorie et pratique du montage*, 1994.
4. Production representative for the Département des littératures of Université Laval for the following films, made by students in the film studies program: *La mer* by Marie Cholette, fiction, 15 minutes, 16 mm colour; *Expulsez-les tous* by Daniel Bilodeau, fiction, 15 minutes, 16 mm colour; *Espionnage à Marrakech* by Pierre Blouin, animation, 12 minutes, 16 mm colour; *Un rêve... à sens unique* by Daniel Guy, experimental, 8 minutes, 16 mm colour; *Pic et pic et contredanse* by Stella Goulet, experimental, 4 minutes, 16 mm colour, 1979.
5. Editor of the short film *Pic et pic et contredanse* by Stella Goulet, Université Laval, 4 minutes, 16 mm colour, 1978.
6. Director, scriptwriter and editor of a short film for the Centre de recherches forestières des Laurentides on the battle against the hemlock looper on Anticosti Island: *L'arpenteuse ne re-pond plus*, Environment Canada, 13 minutes, 16 mm colour, 1975.
7. Co-director, scriptwriter and editor of a documentary on working conditions in the Quebec garment industry: *Faux fil*, Kinopeste, 14 minutes, 16 mm black and white, 1975.
8. Co-director and editor of a film at Université Laval in the course *Initiatives d'étudiants* (André Gardies): *Le jeu de la peur* (adaptation of the short story *La peur* [Fear] by Guy de Maupassant), 30 minutes, 16 mm black and white, 1974.

### 8.2. Scripts for screenings with live commentary

1. Author of the concept and the lecturer's texts, and director, of the Gorki-Lumière show, "J'étais hier au royaume des ombres." *Pour découvrir le Cinématographe Lumière*, Cinémathèque québécoise, Montreal, October 26, 2007.
2. Author of the concept and the lecturer's texts, and director of the show *Les beautés de Québec*, in collaboration with Jean Guy. European tour under the aegis of the Délégation générale du Québec and the Quebec Ministry of International Affairs. Presented at Pont-L'Abbé (June 1995), in Paris (the Foire des antiquaires, June 1995 and the CinéMémoire festival, December 1995), in Namur (Festival international du film francophone, October 1995), in Blois (Festival du cinéma québécois à Blois, October 1995), in Pordenone (Le Giornate del Cinema Muto festival, October 1995) and in Montreal (Association québécoise des études cinématographiques conference, November 1995).
3. Author of the concept and director of the show *Gorki/Lumière. Un poète à la rencontre du cinématographe...*, in collaboration with Pierre-Étienne Lessard and Gilles Sénéchal, Musée du Québec, Quebec City, June 21, 1995.

4. Author of the concept and the lecturer's texts, and director of the show *Henry de Grandsaignes et ses fabuleuses vues animées*, in collaboration with Jean Guy, *Québec plein la vue* exhibition, Musée du Québec, Quebec City, 1994. This show was presented 13 times.
  5. Author of the concept and the lecturer's texts of a six-minute segment of the show *Un siècle sur scène*, in collaboration with Germain Lacasse, Le Capitole, Quebec City, 1992.
  6. Author of the concept and the lecturer's texts of the show *Le retour de l'historiographe*, in collaboration with Germain Lacasse, Le Clap cinema, Quebec City, 1990.
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## 9. INTERVIEWS

1. Radio interview given for "[Pushing the frontiers of knowledge: The 2018 Killam Prize](#)" from the *Ideas* series CBC Radio, December 19, 2018.
2. Television interview given as part of a report done by Louis-Philippe Ouimet on the changes affecting the film industry in the digital age, Radio-Canada's *Téléjournal*, December 17, 2018.
3. Magdaline Boutros, "[Élever les études cinématographiques au rang des sciences](#)," *Le Devoir*, November 3, 2018.
4. Radio interview, *CIUT Friday Morning*, CIUT-FM, Toronto, July 6, 2018.
5. Radio interview, *MG 'Live'*, MIKE-FM (CKDG), Montreal, May 16, 2018.
6. Radio interview, *The Natasha Hall Show*, CJAD-AM, Montreal, May 9, 2018.
7. [Fieldnotes: André Gaudreault interviewed by Dudley Andrew](#), Society for Cinema and Media Studies (SCMS), Toronto, March 17, 2018.
8. Dominique Nancy, "[Raconte-moi une histoire en cinémascope!](#)," *Forum*, July 31, 2017.
9. "Ciné-nomadisme & vidéo-cinéma (selon André Gaudreault)," interview for the documentary film *O Espetador Espantado/The Amazed Spectator* (Edgar Pêra, 2016).
10. Pascal Thibault, "[Une encyclopédie du cinéma à 2,5 M \\$](#)," *Quartier libre* 23, no. 4, October 14, 2015, p. 15.
11. Michel Bélair, "[Manger du cinéma dans tous les formats](#)," *Le Devoir*, October 25, 2014.
12. Odile Tremblay, "[Georges Méliès et son cinéma... d'avant le cinéma](#)," *Le Devoir*, August 14, 2014.
13. Isabelle Burgun, "[Cinéma : chronique d'une mort annoncée?](#)," *Agence Science-Presse*, February 24, 2014 (republished in *L'aurore boréale*, March 5, 2014, p. 16).
14. Interview for the film *The Search for Evangeline* (Bashar Shbib, 2014).
15. Rodolphe Parent, "[Le cinéma est mort, vive le cinéma!](#)," *Quartier libre*, December 2, 2013.
16. Éric Moreault, "[1912 : une année faste pour le cinéma](#)," *Le Soleil*, March 3, 2012.
17. "[Pionnier du cinéma](#)," interview with Julie Delporte, *Quartier libre* 15, no. 11, February 13, 2008, p. 19.
18. Mathieu-Robert Sauvé, "[Le premier doctorat en études cinématographiques au Canada est lancé](#)," *Forum*, vol. 41, no. 20, February 12, 2007.
19. Television interview on film history research, Campus TV, University of Bayreuth, 2004.
20. Interview for the film *L'invitation aux images* (Jocelyn Barnabé, 2003).
21. Daniel Baril, "[Le cinéma des premiers temps](#)," *Forum*, June 10, 2002.
22. Radio interview on the 7<sup>th</sup> international conference of the International Society for the Study of Early Cinema (Domitor), CISM, Université de Montréal, 2002.
23. Television interview on early film genres, RAI, Udine, 1999.

24. Television interview for the film *La magie Méliès* by Jacques Mény, La Sept Arte, Paris, 1997.
25. Radio interview on the *Les plaines d'Abraham racontées, mémoires et témoignages* exhibition, *Breakaway*, CBC Radio, Quebec City, 1997.
26. Radio interview on the *Les plaines d'Abraham racontées, mémoires et témoignages* exhibition, *Qu'est-ce qu'on attend pour être heureux?*, Radio-Canada, Quebec City, 1997.
27. Radio interview on the publication of *Au pays des ennemis du cinéma*, *Dimanche Magazine*, Radio-Canada, Montreal, 1996.
28. Television interview on the publication of *Au pays des ennemis du cinéma*, *Québec ce soir*, Radio-Canada, Quebec City, 1996.
29. Television interview on the publication of *Au pays des ennemis du cinéma*, *Québec Express*, Radio-Canada, Quebec City, 1996.
30. Television interview on George Méliès recorded at Cerisy-la-Salle, Arte, Paris, 1996.
31. Television interview on one of the first films shot in Quebec, *16<sup>th</sup> Annual Genie Awards*, Radio-Canada, Montreal, 1996.
32. Radio interview on the arrival in Canada of Gabriel Veyre, Lumière operator, *Homerun*, CBC-Radio, Montreal, 1996.
33. Television interview on the Lumière film *Danse indienne*, shot in 1898, *Visions d'Amérique*, TV5, 1995.
34. Mathieu Robert Sauvé, "[Les premiers temps du cinéma](#)," *Les Diplômés*, no. 385, Winter 1995, pp. 18-19.
35. Television interview on the show *Les beautés de Québec*, presented in the Festival international du film francophone, Canal C, Namur, 1995.
36. Radio interview on early cinema, *Ideas*, CBC Radio, 1995.
37. Radio interview on cinema's centenary, Radio-Canada, Abitibi, 1995.
38. Radio interview on the European tour of the show *Les beautés de Québec, Un air de famille*, Radio-Canada, Montreal, 1995.
39. Interview for the film [Le jardin oublié. La vie et l'œuvre d'Alice Guy-Blaché](#) by Marquise Lepage, National Film Board (ONF), Montreal, 1995.
40. "[À la recherche des images perdues. Rencontre avec André Gaudreault](#)," *Cap-aux-Diamants* 38 (Summer 1994), pp. 14-17.
41. Radio interview on cinema's centenary in Quebec, Sauf-conduit, Radio Basse-Ville (CKIA), Quebec City, 1994.
42. Television interview on the first films shot in Quebec and the celebrations in Quebec to mark cinema's centenary, *Ciné-magazine*, TQS, 1994.
43. Radio interview on the show with accompanying lecture made for the exhibition *Québec plein la vue* at the Musée du Québec, *Saturday Spotlight*, CBM-AM, Montreal, 1994.
44. Radio interview on the show with accompanying lecture made for the exhibition *Québec plein la vue* at the Musée du Québec, *À l'écran*, CBF-FM, Montreal, 1994.
45. Television interview on film research, *Les têtes chercheuses*, Télé-Outremont, Montreal, 1994.
46. Television interview on the depiction of Christ in the cinema, *Le Clap*, Radio-Québec, 1993.
47. Radio interview on Russian cinema of the 1910s, *À l'écran*, CBF-FM, Montreal, 1993.
48. Television interview on the proceedings of the international Domitor conference, *Le grand écran*, Télécom-Vidéotron, Montreal, 1992.
49. Radio interview on the proceedings of the international Domitor conference, *À l'écran*, CBF-FM, Montreal, 1992.

50. Radio interview on the proceedings of the international Domitor conference, *Les matins de CBV*, CBV AM, Quebec City, 1992.
51. Radio interview on the film lecturer, *À l'écran*, CBF-FM, Montreal, 1992.
52. Television interview, *Le Clap*, Radio-Québec, 1991.
53. Television interview on early cinema in Quebec, Télécom 9, Quebec City, 1991.
54. Radio interview on the publication of *Le récit cinématographique*, CIBL, Montreal, 1990.
55. Television interview on the international Domitor conference, CKMI, Québec, 1990.
56. Television interview on the international Domitor conference, *En coulisses*, community television, 1990.
57. Radio interview on the show "Passiun," CKRL, 1990.
58. Television interview on the show "Passiun," Musique Plus, 1990.
59. Radio interview on the show "Passiun," Radio Basse-Ville (CKIA), 1990.
60. Television interview for the *Au fil de l'Université Laval* series, TVEQ and Radio-Québec, 1990.
61. Television interview on the publication of *Du littéraire au filmique* and of *Ce que je vois de mon ciné...*, community television (channel 24), Quebec City, 1989.
62. Radio interview on the event *Il était une fois... le Cinématographe*, CBV-FM, Quebec City, 1989.
63. Television interview, *Au jour le jour*, Radio-Canada, Montreal, 1989.
64. Radio interview on the event *Il était une fois... le Cinématographe*, CKRL, Quebec City, 1989.
65. "[Le cinéma des premiers temps. Entretien avec André Gaudreault](#)," interview with Jacques Kermabon, *Le Journal des psychologues* 57 (May 1988), pp. 29-30.
66. Radio interview on the publication of *Du littéraire au filmique* and of *Ce que je vois de mon ciné...*, CKRL, Quebec City, 1988.
67. Radio interview on the publication of *Ce que je vois de mon ciné...*, RTBF, Brussels, 1988.
68. Radio interview on the publication of *Du littéraire au filmique*, RTBF, Brussels, 1988.
69. Radio interview for a broadcast on early cinema for the winter 1988 season, France Culture, Paris, 1987.
70. Radio interview on the early cinema lecturer, France Culture, Paris, 1987.
71. "Naar morgen en naar een beter inzicht," interview with Michel Hommel, *Skrien* 155 (September-October 1987), pp. 40-44.
72. Radio interview on the Projet d'analyses filmographiques and on Domitor, *Paris Culture*, Radio Ici & Maintenant, Paris, 1986.
73. Radio interview on the conference *Canadian and Quebec Cinema: A Critical Dialogue/Le cinéma au Québec et au Canada : un dialogue critique*, CBF-FM, Montreal, 1986.
74. "Le cinéma primitif" (with Pierre Jenn), interview with Jacques Kermabon, *Cinéma quatre-vingt quatre* 307-8 (July-August 1984), pp. 48-54.
75. Television interview on the conference *La vidéo vue du cinéma*, CBV-FM, Montreal, 1985.
76. Radio interview on early cinema research, France Culture, Perpignan, 1984.
77. Radio interview on early cinema research, France Culture, Paris, 1983.
78. Radio interview on the Quebec tour of Madeleine Malthête-Méliès, CBV-AM, Quebec City, 1982.
79. Television interview on Blanche Sweet's visit to Quebec City, CBVT, Quebec City, 1981.
80. Radio interview on issue no. 29 of *Les Cahiers de la Cinémathèque*, CBV-AM, Quebec City, 1980.

## 10. INTERNAL INSTITUTIONAL ACTIVITY

### 10.1. Université de Montréal

1. Member of the evaluation committee (SSHRC sub-committee) for projects submitted to the 2020 Innovation Fund competition of the Canada Foundation for Innovation (CFI), 2019.
2. Member of the evaluation committee (SSHRC sector) of applications to attribute or renew Canada Research Chairs, 2019.
3. Member of the *honoris causa* doctoral committee, Council of the Université de Montréal, 2016-2024.
4. Organisation of a lecture by Martin Barnier at the Université de Montréal, February 2015.
5. Organisation of a doctoral encounter between Giusy Pisano and Jean-Marc Larrue, Université de Montréal, November 2015 (with Richard Bégin).
6. Organisation of a doctoral encounter between Jacques Aumont and André Habib, Université de Montréal, March 2015 (with Richard Bégin).
7. Organisation of a doctoral encounter between Raymond Bellour and Johanne Lamoureux, Université de Montréal, April 2014 (with Richard Bégin).
8. Member of the Evaluation Committee of the internal valorisation grant (General Research Funds, SSHRC) of the Université de Montréal, 2014.
9. Establishment of a joint seminar by video phone with Université Rennes 2 for M.A. students (CIN 6035), 2013 (with Richard Bégin, Laurent Le Forestier and Gilles Mouëllic).
10. Head of international relations, Cinéma et jeu vidéo section, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal (since 2012).
11. Head of the Études cinématographiques sector, Département d'histoire de l'art et d'études cinématographiques, 1992-1994, 1999-2001 and 2002-2012.
12. Member of the Études supérieures en études cinématographiques committee, 1992-1994, 1999-2003 and 2007-2009.
13. Member of the Nomination du directeur (CONODIR) committee, Département d'histoire de l'art et d'études cinématographiques, 2007.
14. Supervision of two doctoral candidates (Nicolas Dulac and Pierre Chemartin) for the production of the *Protocole bibliographique et guide de rédaction* in the Études cinématographiques sector, Département d'histoire de l'art et d'études cinématographiques, 2006-2007.
15. Member of the ad hoc committee to evaluate a contract renewal file, 2005.
16. Member of the ad hoc committee to evaluate a tenure approval file, 2002.
17. In charge of the file and report concerning an increase in the number of students in the cinema studies major program, Département d'histoire de l'art, 1998-1999.
18. Member of the ad hoc committee to evaluate a promotion to associate professor, 1997, 2005 and 2007.
19. Member of the hiring committee for a film studies professor, 1993, 2000 and 2003.
20. Member of the nomination committee (CONOM) of the Faculté des arts et des sciences, 1992-1995.
21. Pedagogical adviser to undergraduate programs in film studies, Département d'histoire de l'art et d'études cinématographiques, 1991-1993 and 1999-2000.
22. Member of the tenure committee, Département d'histoire de l'art, since 1991.
23. Head of the ad hoc committee for the orientation of undergraduate program in film studies, Département d'histoire de l'art, 1991-1992.

## **10.2. Université Laval**

1. Member of the committee to develop a master's program in cinema studies, 1990-1991.
  2. Member of the graduate studies committee in French literature, 1990.
  3. Member of the committee to explore a master's and doctoral program in cinema studies, 1988-1989.
  4. Member of the committee to examine the role of professors, Département des littératures, 1986.
  5. Member of the hiring committee for a cinema professor, 1985.
  6. Member of the council of the Département des littératures, 1984-1986.
  7. Chair of the committee for the cinema studies program and head of the cinema studies program, 1979-1981, 1983-1985 and 1988-1989.
  8. Member of the program committee in cinema studies, 1976-1985 and 1988-1990.
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## **11. EXTERNAL INSTITUTIONAL ACTIVITY**

### **11.1. Publishing**

1. Evaluation of a manuscript for Les Presses de l'Université de Montréal (June 2020).
2. Member of the editorial board of the Media Lab of the Universidade Federal de Goiás (since 2018).
3. Co-editor of the "Cinema and Technology" series at Amsterdam University Press (2018-2021).
4. Member of the international scholarly committee of the journal *Cinema e letteratura* (since 2017).
5. Member of the editorial board of the on-line journal *Secuencias. Revista de historia del cine* (since 2015).
6. Member of the editorial board of the journal *New Review of Film and Television Studies* (since 2015).
7. Member of the editorial board of the series "Early Cinema in Review: Proceedings of Domitor" published by Indiana University Press (since 2015).
8. Member of the editorial board of the on-line journal *Écranosphère* (since 2014).
9. Member of the scholarly committee of the on-line journal *Vivomatografías. Revista de estudios sobre precine y cine silente en Latinoamérica* (since 2014).
10. Member of the scientific advisory board of the journal *Écrans* (since 2013).
11. Member of the scholarly committee of the journal *Arts et Savoirs* (since 2013).
12. Member of the advisory board of the series "Innesti/Crossroads," Edizioni Ca' Foscari, Venice (2012-2015).
13. Member of the honorary committee of the journal *Nouvelles Vues* (since 2011).
14. Member of the editorial board of the series "Film Theory in Media History" published by Amsterdam University Press (since 2011).
15. Co-editor of the series "Cinethesis" published by Aléas/Forum, Lyon and Udine (2011).
16. Evaluation of a manuscript for the State University of New York Press (2011).
17. Member of the international scholarly committee of the on-line journal *Mise au point. Cahiers de l'association française des enseignants et chercheurs en cinéma et audiovisuel* (since 2009).

18. Member of the advisory board of the series “Arts du spectacle – Images et sons” published by the Presses universitaires du Septentrion (since 2007).
19. Evaluation of a publication project for McGraw-Hill Press (2006).
20. Consultant editor for Richard Abel (ed.), *The Encyclopedia of Early Cinema*, London: Routledge (2004).
21. Member of the scholarly committee for the journal 1895, published by the Association française de recherche sur l’histoire du cinéma (since 2003).
22. Member of the scholarly committee of the “Images” book series, Éditions Labor, Brussels (2003).
23. Member of the scholarly committee of the journal *Sociétés & Représentaions* (since 2002).
24. Member of the advisory board of the journal *Cinéma & Cie* (since 2001).
25. Member of the board of advisors of the *Canadian Journal of Film Studies/Revue canadienne d’études cinématographiques*, published by the Film Studies Association of Canada (FSAC) (since 1999).
26. Member of the editorial board of *Living Pictures: The Journal of the Popular and Projected Image before 1914*, now entitled *Early Popular Visual Culture* (since 1999).
27. Director of the journal *Cinémas* (1999-2016).
28. Member of the scholarly committee of *Visio: International Journal of Visual Semiotics* (1996-2004).
29. Editor of the series “Du cinéma,” Nuit blanche/Méridiens Klincksieck, Quebec City and Paris (1996-2001).
30. Member of the international committee of the journal *Cahiers du CIRCAV* (since 1995).
31. Member of the editorial board, Nuit blanche/Nota bene, Quebec City (1995-2002).
32. Correspondant for the journal *Sociétés & Représentaions* (1995-2002).
33. Member of the scholarly committee of the journal *Recherches en communication* (since 1994).
34. Member editorial board of the journal *Archivos de la Filmoteca* (since 1993).
35. Member of the editorial board of the journal *Cinémas* (1993-2016).
36. Member of the advisory board of the journal *KINtop* (since 1993).
37. Member of the reading committee of the journal *Arachné* (1992).
38. Member of the reading committee of the journal *Recherches sémiotiques/Semiotic Inquiry*, published by the Canadian Semiotic Association (1991-1992).
39. Member of the editorial board of the journal *Film History*, first published by the American Museum of the Moving Image, now published by Indiana University Press (1989-1991 and since 1993).
40. Member of the editorial board of the journal *Cinema Journal*, published by the Society for Cinema Studies (1988-1992).
41. Member of the publication committee of *Dialogue. Cinéma canadien et québécois/Canadian and Quebec Cinema*, edited by Pierre Véronneau, Michael Dorland and Seth Feldman, Montreal, Médiatexe Publications/Cinémathèque québécoise (1987).
42. Co-author of newsletters, Domitor (1986-1991).
43. Member of the editorial board of the journal *Protée* (1985-1990).
44. Member of the reading committee of the journal *Protée* (1984-1985).
45. Member of the editorial board of the journal *Iris* (1982-1999).
46. Member of the reading committee of the journal *Études littéraires* (1982).
47. Correspondant for Quebec for the journal *Les Cahiers de la Cinémathèque* (1980-1985).

### 11.2. Consulting

1. Member of the scholarly committee for the project *Beauviatech. Des techniques audiovisuelles et de leurs usages : modalités historiques, esthétiques et pratiques*, with joint responsibility for BEAUVIATECH/TECHNÈS relations, 2019-2021.
2. Member of the scholarly committee of the conference *Truquer, créer, innover. Les effets spéciaux français*, organised by Caroline Renouard and Réjane Hamus-Vallée, Labex Arts-H2H, Paris, March 2018.
3. Consultant for the preparation of a report on Léo-Ernest Ouimet for submission to the Historic Sites and Monuments Board of Canada (HSMBC), Montreal, 2017.
4. Expert for the evaluation of funding applications submitted to the Fonds de la recherche scientifique (F.R.S.-FNRS), Belgium, since 2014.
5. Expert adviser to the research project “Jeunes et visionnement connecté” headed by Christine Thoër, Université du Québec à Montréal, 2014.
6. Consultant for the exhibition *Paris en scène 1889-1914*, Musée de la civilisation, Quebec City, 2013. This exhibition won the Prix d'excellence from the Société des musées du Québec.
7. Member of the Pedagogical Board of the International Master in Audiovisual and Cinema Studies (IMACS), 2012-2017.
8. Member of the scholarly committee of the international summer university, San Servolo, June 2011.
9. Member of the scholarly committee of the Inter-University Doctoral School in History of Arts, Ca' Foscari Università, Venice, January 2011.
10. Member of the scholarly committee of the conference *L'œuvre de l'art. La pensée esthétique de Gérard Genette*, Université Rennes 2, November 2010.
11. Member of the International Advisory Board for the conference *The Nation and Its Other: The Emergence of Modern Popular Imagery and Representations*, Universiteit Utrecht, April 2010.
12. Member of the Scientific Board of the Permanent Seminar on History of Film Theories, since 2008.
13. Member of the scholarly committee of the international conference *Poétique de la novellisation. Médias et adaptation*, Katholieke Universiteit Leuven, Louvain, and Université catholique de Louvain, Louvain-la-Neuve, 2003.
14. Consultant for the virtual exhibition *Urban Life through Two Lenses*, McCord Museum, 2001.
15. Consultant for the visual research for the documentaries *Toe Blake, Ernest Ouimet and William Price* produced by Communications Claude Héroux Plus and aired on Canal D, Montreal, December 1998.
16. Consultant for the film *La magie Méliès* by Jacques Mény, La Sept Arte, Paris, 1997.
17. Consultant for the exhibition *Arrêt sur images. L'aventure du cinéma en 102 films*, Cinémathèque québécoise, Montreal, 1997.
18. Consultant for the series *Dawn of the Eye*, CBC, Toronto, 1996.
19. Consultant for the film *La conquête du grand écran. L'aventure du cinéma québécois (1896-1996)* by André Gladu, Nanouk Films, Montreal, 1995-1996.
20. Consultant for the exhibition *Alice Guy, pionnière du cinéma mondial*, organised by La Mondiale du cinéma and Vidéo Femmes, Musée de la civilisation, Quebec City, 1995.
21. Consultant for the film *Le jardin oublié. La vie et l'œuvre d'Alice Guy-Blaché* by Marquise Lepage, National Film Board (NFB), Montreal, 1994-1995.
22. Consultant and film programmer for the exhibition *Québec plein la vue*, Musée du Québec, Quebec City, 1994.

23. Member of the Scholarly Commission of the Lumière Congress, Université Lyon 2, 1993-1995.
24. Member of the board of directors of the Corporation de la Fête du cinéma, an agency coordinating and promoting the celebrations for the centenary of cinema in Quebec, 1993-1995.
25. Consultant for the exhibition *Going to the Movies*, Northeast Historic Film, Blue Hill Falls (ME), 1991-1992.
26. Evaluator of a manuscript for the Canadian Federation for the Humanities and Social Sciences, 1990.
27. Consultant for the exhibition *Le Cinématographe : invention du siècle*, headed by Yasha David to mark the 50<sup>th</sup> anniversary of the International Federation of Film Archives (FIAF), Musée d'Orsay, Paris, 1988.

### **11.3. Other**

1. Member of the board of directors of the Cinémathèque québécoise, since 2012.
2. Member of the Conseil de l'école doctorale Arts et Médias (ED 267), Université Paris 3, 2008-2016.
3. Member of the Comité de l'Agence nationale de la recherche (ANR), France, 2008, 2010 and 2014.
4. Chair of the scientific committee of the New Opportunities Fund of the Canada Foundation for Innovation (CFI), 2003.
5. Member of the College of Reviewers of the Social Sciences and Humanities Research Council (SSHRC) for the Canada Research Chairs Program, 2000.
6. Member of the board of directors of the Société de développement des périodiques culturels québécois (SODEP), 1999-2001.
7. Member of the sub-committee "Arts" of the Commission des universités sur les programmes, Quebec Ministry of Education, 1999-2000.
8. Member of the committee to study the evaluation procedure of applications in the Soutien aux regroupements de recherche-création and Établissement de nouveaux chercheurs programs, Fonds FCAR, 2000.
9. Member of the committee to study funding in the arts and letters sector, Fonds FCAR, 1998-1999.
10. Member of the committee to evaluate standard research grants, Social Sciences and Humanities Research Council (SSHRC), 1997.
11. Member of the selection committee for master's and doctoral fellowships, Fonds FCAR, 1993-1994 and 1994-1995.
12. Evaluator for the Revues de recherche et de transfert des connaissances program, Fonds FCAR, 1993-1994.
13. Evaluator for the Établissement de nouveaux chercheurs program, Fonds FCAR, 1993-1994.
14. Member of the Groupe de réflexion sur les célébrations du centenaire du cinéma, Institut québécois du cinéma (IQC), 1993.
15. Evaluator of a grant application to the Canada Council for the Arts, 1991.
16. Member of the selection committee for doctoral and post-doctoral fellowships, SSHRC, 1990-1991 and 1991-1992.
17. Coordinator for the International Society for the Study of Early Cinema (Domitor), 1985-1987.
18. Member of the board of directors of the Film Studies Association of Canada (FSAC), 1984-1988.
19. Member of selection committees for the Formation de chercheurs et action concertée (FCAC) program (master's and doctoral levels), 1984.
20. Member of the board of directors and the management committee of the Association québécoise des études cinématographiques (AQEC) as treasurer (1983-1984) and chair (1984-1986).
21. Member of the selection committee for Service universitaire canadien d'outre-mer (SUCO), 1982.