Trevor Mowchun
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Education

- 2018. Ph.D. Concordia University, Humanities Interdisciplinary Program (primary concentrations in Film Studies, Philosophy, and English)
- 2010. M.A. Concordia University, Mel Hoppenheim School of Cinema—Film Studies
- 2004. B.A. (Adv.), University of Manitoba, Department of Film Studies, Minor in Philosophy

Academic Positions

- 2018. Assistant Professor, Film & Media Studies and Production, Department of English, University of Florida.
- 2017. Teaching Assistant (PHIL e210: Critical Thinking), Department of Philosophy, Concordia University.
- 2016-2017. Proofreader (*Recherches sémiotiques / Semiotic Inquiry*, academic journal edited by Dr. Martin Lefebvre), Mel Hoppenheim School of Cinema, Concordia University.
- 2015. Course Instructor (ARTH/FMST 348/2 AA: Special Topics in Art and Film—The Moving Realm of Images: Themes and Experiments), Department of Art History, Concordia University.
- 2015. Teaching Assistant and Tutorial Leader (FMST 322: History of Film Since 1959, Dr. Rosanna Maule), Mel Hoppenheim School of Cinema, Concordia University.
- 2014. Teaching Assistant (FMST 214: English Canadian Film, Dr. Anthony Kinik), Mel Hoppenheim School of Cinema, Concordia University.
- 2013-2017. Research Assistant (Project: "Photography, Film and the Ethics of Emmanuel Levinas"), Humanities Department, Dawson College.
- 2013. Course Instructor (ARTH/FMST 348I: Special Topics in Art and Film—The Moving Realm of Images: Themes and Experiments), Department of Art History, Concordia University.
- 2012-2014. Co-founder of *HumaCore*—interdisciplinary research group, organized with Shaun Gamboa and Julio Valdes for the Humanities program, Concordia University.
- 2012. Course Instructor (FMST 212: Film Aesthetics), Mel Hoppenheim School of Cinema, Concordia University.
- 2011. Conference organizer—*Dislocations* (annual Humanities conference), Concordia University.
- 2010. Guest lecturer (FMST 650: Topics in Experimental Film and Video, Dr. Mario Falsetto), Mel Hoppenheim School of Cinema, Concordia University.

- 2008. Guest lecturer (FMST 211: Film History to 1959, Dr. David Douglas), Mel Hoppenheim School of Cinema, Concordia University.
- 2008. Proofreader (*The Cinema of Neil Jordan: Dark Carnival* by Dr. Carole Zucker), Mel Hoppenheim School of Cinema, Concordia University.
- 2007-2008. Teaching Assistant (FMST 211: Film History to 1959, Dr. David Douglas), Mel Hoppenheim School of Cinema, Concordia University.
- 2007. Proofreader (*Personal Visions: Conversations with Contemporary Film Directors* by Dr. Mario Falsetto), Mel Hoppenheim School of Cinema, Concordia University.

Publications

- Trevor Mowchun, "Heart of the Clock in Carlos Reygadas' *Silent Light*," in *ReFocus: The Films of Carlos Reygadas*, ed. Robert Singer and Gary D. Rhodes (University of Edinburgh Press (forthcoming in 2019).
- Trevor Mowchun, "Dare to Digress: Cinematic Self-discovery in Victor Erice's *Dream of Light*," *New Review of Film and Television Studies* (forthcoming in 2019).
- Randolph Jordan and Trevor Mowchun, "Psycho-geographies of the World to Come: A Conversation with Trevor Mowchun at the Montreal Premiere of his First Feature Film," *Offscreen* 20.9 (September 2016).
- Trevor Mowchun, "A Machine's First Glimpse in Time and Space," *Evental Aesthetics* 4.2 (2015): 77-102. Peer reviewed.
- Trevor Mowchun, "The Site of Nature: Exteriority and Overexposure in *The Thin Red Line*," *Film International*, March 2015. Peer reviewed.
- Trevor Mowchun, "The Night of the Hunter" (review), *!F Istanbul: 13th International Independent Film Festival* (online festival catalogue), 2014.
- Trevor Mowchun, *Rights of Passage: An Aesthetic Cultivation of Contingency*, Masters thesis (film studies, Concordia University), 2010.
- Trevor Mowchun, "Dreaming in Words," *Senses of Cinema* (47), 2008.
- Thoth Harris, Graeme Langdon, Trevor Mowchun, "How Do Thoughts Get Filmed?", in *Strata: Concordia University MFA Group Exhibition* (Montréal: Le Caius du Livre), 2008.

Conference Papers

- "The Value of Timelessness in Abbas Kiarostami's *24 Frames*," Society for Cinema and Media Studies (annual conference), Seattle, 2019.

- "The Death of God, the Birth of Film, and the New Metaphysics," Spiral—Film and Philosophy Conference (Theme: "Love and Death"), Toronto, 2017.
- "The Death of God, the Birth of Film, and the New Metaphysics," Society for Cinema and Media Studies (annual conference), Chicago, 2017.
- "A Camera-Key for the Mind's Eye: A Philosophy of Cinematic Automatism," Society for Cinema and Media Studies (annual conference), Montréal, 2015.
- "Living Without a Master: A Film for Free Spirits," Pre-constituted panel: *Hermeneutic Encounters with Paul Thomas Anderson's 'The Master'*, Film Studies Association of Canada (Congress of the Humanities and Social Sciences), Brock University, 2014.
- "The Temptation of Truth: On the Metaphysics of Appearances in Cinematic Representation," ARTHEMIS (The Advanced Research Team on History and Epistemology of Moving Image Study), Conference: *To Represent: Theories, Epistemologies*, Concordia University, 2014.
- "Poetics of Presence in the Moving Image," ARTHEMIS (The Advanced Research Team on History and Epistemology of Moving Image Study), Lecture Series, Concordia University, 2013.
- "The Site of Nature in *The Thin Red Line*," Film Studies Association of Canada (Congress of the Humanities and Social Sciences), University of Victoria, British Columbia, 2013.
- "The Things of Order," *Pressing Against Methods* (Humanities Ph.D student conference), Concordia University (as part of a roundtable with HumaCore interdisciplinary research group), 2013.
- "Discreet Repressions of Philosophy in the Fiction of Robert Walser," *Dislocations* (Humanities Ph.D student conference), Concordia University, 2011.
- "At the Drawing Board of the World: Reading the Filmmaking of Victor Erice's *Dream of Light*," Film and Philosophy Conference, University of Dundee, Scotland, 2009.

Film Training

- 2008-2015. Studied digital post-production at Fine Arts Academic and Research Facilities (formerly known as Hexagram), Concordia University: workshops in Avid, ProTools, Premiere, Resolve, colour correction, scanning, surround sound, and DCP production.
- 2002-2006. Projectionist at The Winnipeg Film Group Cinematheque: 16mm, 35mm, video/digital projection.
- 1999-2001. Studied scriptwriting and filmmaking and The University of Victoria, BC.
- 1998-2004. Studied filmmaking at The Winnipeg Film Group: workshops in screenwriting, directing, cinematography, editing, hand-processing, field recording, independent production logistics and management.

- 1996-1998. Studied digital and video theory and practice at Video Pool (Winnipeg): workshops in storytelling, storyboarding, videography, digital cinematography, digital post-production logging/workflows/ grading/basic VFX.

Film Work

- *From a Great Height* (feature, HD, mixed media): Written, Directed and Produced by Trevor Mowchun. *In pre-production.
- *Like Us* (experimental short, HD/DCP, 2018, dir. Daniel Gerson): Edited and VFX by Trevor Mowchun. *In production
- *Apple of the Eye* (experimental short, 16mm/DCP, 2018): Written, Directed and Produced by Daniel Gerson and Trevor Mowchun. Edited and VFX by Trevor Mowchun.
- *World to Come* (experimental dramatic feature, Super 16mm/DCP, 2015): Written, Directed and Produced by Daniel Eskin and Trevor Mowchun, Film Fold Pictures. Production design and edited by Trevor Mowchun.
- *Welcome* (short, 16mm/DCP, dir. Daniel Gerson, 2008): Creative Consultant.
- *The Pawn* (feature, screenplay, 2007): Written by Trevor Mowchun, optioned by Hiltz Squared Media Group, Myles Shane.
- *The Achiest* (short, digital, dir. Daniel Gerson, 2007): Cinematographer.
- *Robert's Walk* (short, Bolex/DVD, dir. Daniel Eskin and Daniel Gerson, 2006): Cinematographer.
- *Sargossa* (experimental short, digital, 2003): Written, Directed and Produced by Trevor Mowchun, Film Fold Pictures.
- *Tilaka* (experimental short, video, 1999): Written, Directed and Produced by Trevor Mowchun, Film Fold Pictures.

Film Exhibitions and Presentations

World to Come:
- Screening event at *La Lumière Collective* (Montreal, forthcoming).
- Currently distributed by *Acéphale* (Mustafa Uzuner, Montreal, 2016).
- Official Selection at *Toronto Arthouse Film Festival* (Toronto, September 13-17, 2016).
- Official Selection at *16th Gimli Film Festival* (Gimli, MB, July 20-24, 2016) *Manitoba feature film program.
- Theatrical run at *The Winnipeg Film Group Cinematheque* (Winnipeg, May 12-15, 2016).

- Special screening event by *Afterimages*—Concordia University Undergraduate Film Magazine (Montreal, April 15, 2016).
- Official Selection at *Blow-Up: Chicago International Arthouse Film Festival* (Chicago, December 4-6, 2015).
- World Premiere at the *11th ReelHeART International Film & Screenplay Festival* (Toronto, July 6-11, 2015).
- Shortlisted at *Sundance Film Festival* 2015 (via the Telefilm Canada "Open Call").

Sargossa:
- World Premiere at *Young Cuts Film Festival* (Toronto, June 2003).

Scholarships and Awards (Arts and Academics)

- Explore and Create Research Grant—*From a Great Height*, Canada Council for the Arts, 2018-2019.
- Silver medal for "Best Feature Film"—*World to Come* (*11th ReelHeART International Film & Screenplay Festival*, Toronto, July 6-11, 2015).
- Concordia University Doctoral Award of Excellence, 2014.
- Doctoral fellowship, Social Sciences and Humanities Research Council of Canada, 2010-2013.
- Concordia University Entrance Award, 2010.
- Production Grant—*World to Come* (with Daniel Eskin), Canada Council for the Arts, 2009.
- The Concordia University Retired Faculty and Staff Graduate Award, 2007.
- The Rene Malo Graduate Scholarship in Film Studies, Concordia University, 2006.
- Special Grant—*World to Come*, Jewish Foundation of Manitoba, 2006.
- Manitoba Millennium Bursary, University of Manitoba, 2004.
- Award for "Best Overall Film"—*Sargossa* (*Young Cuts Film Festival*, Toronto, Ontario, 2003).