

Caroline Martel

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E d u c a t i o n

- 2000 Master's Degree in *Media Studies*, Project Option
Department of Communication Studies, Concordia University
- 1996 Bachelor of Arts and Science in *Communication Studies*, Awarded with Distinction
Department of Communication Studies, Concordia University
Specialisations: Film, Sound, Cultural Studies, History of Technologies
- 1992 College Diploma in *Liberal Arts & Social Sciences*, Collège de Bois-de-Boulogne

S e l e c t e d W o r k s

- 2008 - ... *Invisibles Histories*, interactive documentary DVD-video, productions artifact
- 2006 - ... *WaveMakers*, long-métrage documentaire d'auteur, productions artifact
- 2006 *Filming Me Filmed*, cell phone self portrait, 2 min 22, TalentLab (TIFF)
Festival Pocket Film, Forum des images, Centre Georges Pompidou (Paris) – Première mondiale – Juin 2007
- L'orgue qui chante à Boucherville*, DVD documentary, 26 min, artifact productions
- 2004 *The Phantom of the Operator*, auteur doc, 65 min, artifact productions
Like a ghost image, a voice guides us on a voyage of science and fiction through some one hundred archival films that tell the history of the telephone operators. www.artifactproductions.ca
Toronto International Film Festival (TIFF) – World Premiere – Wavelengths Program - Sept 2004
Vancouver International Film Festival (VIFF) – Canadian Images – Oct 2004
International Documentary Film Festival in Amsterdam (IDFA) – First Appearance Competition – Nov 2004
Taiwan International Documentary Festival (TIDF) – International Competition – Dec 2004
Museum of Modern Art (MoMA) – Canadian Front – Mar 2005
Cornell Cinema, Cornell University (Ithaca) – Mar 2005
Centre de recherche sur l'intermédialité (U de M), Forum « Archéologies : machines et usages » – Mar 2005
Full Frame Documentary Film Festival – Competition – Apr 2005
Tampa International Film Festival – Closing Night Film – Apr 2005
Brooklyn Underground Film Festival – Closing Night Film – Apr 2005 – BEST EXPERIMENTAL FILM AWARD
MipTV (Cannes) – Apr 2005
HTMilles Festival (Montréal) – Québec Premiere – May 2005
Cinéma Parallèle, Complexe Ex-Centris (Montréal) – May-June 2005
DC Labor FilmFest 2005 – Sept 2005
Antimatter Underground Film Festival (Victoria) – Sept 2005
MadCat International Film Festival (San Francisco) – American West coast Premiere – Sept 2005
Pacific Film Archive (San Francisco) – Sept 2005
Festival International du Film Francophone de Namur (F.I.F.F.) – Francophone European Premiere – Sept 2005
International Leipzig Festival for Documentary and Animated Film – International Program – Oct 2005
Chicago International Film Festival – Intercom Competition – Oct 2005
Cork Film Festival (Ireland) – Oct 2005
Get Real Film Festival (Minneapolis) – Nov 2005
The Center for the National Archives Experience, U.S. National Archives and Records Administration (Washington) – Dec 2005
Rendez-vous du cinéma québécois – Feb 2006
National Film Board of Canada (NFB) Cinema – Mar 2006
Québec Cinema Week in Milan – Mar 2006
Festival International de films de femmes de Créteil – Documentary Competition – French Premiere – Mar 2006
Orphan Film Symposium – Opening Film – Mar 2006
The Finger Lakes Environmental Film Festival (FLEFF) – Mar 2006
Terrascope (Sherbrooke) – Mar 2006
Amakula Film Festival (Uganda) – May 2006
herland Film & Video Festival (Calgary) – Gala night film – May 2006

City of Women (Ljubljana) – Oct 2006
 HTMIles Festival 07 Foreign Tour (Belgrade/Sofia/Istanbul) – Oct 2006
 Avanto Avant-Garde Media Art Festival (Helsinki) – Oct 2006
 Korean Women Workers Association Film Festival – Oct 2007
 XL Terrestrials - The Transmigration Of The Telepresent (Vienna) – May 2008

Selection of essays, reviews and special mentions about *The Phantom of the Operator* :

“The Phantom of the Operator”, **VARIETY** Magazine, 12-oct-2004, Scott Foundas
 “... an enormously imaginative docu ... a found object of sorts that begins as a historical overview of female telephone operators, but gradually evolves into a portrait of human society in the technocratic age ...an hour of nonstop visual and intellectual stimulation.”
 “CANADIAN FRONT”, **Village VOICE**, New York City, 15-mar-2005, Mark Peranson
 “...the kind of intelligent and dedicated work that will live on for much longer than the flavors of the moment.”
 “Look out below”, **TIME OUT New York**, 21-27-April-2005, Darren D’Addario
 “...a smart meditation on increasingly faceless corporations; it’s also an enchanting film that feels as if famed cine-essayist Chris Marker had made a history of the phone company.”
 “Phantom of the Operator”, **BBC World**, 15 mai 2005, Tom Brook
 Special Issue on the International Film Industry : Canada, **Cahiers du cinéma**, 2005
 “Called by operators: Documentary was a labour of love”, **The Gazette** – 28 mai 2005, John Griffin
 « Douce amertume », **Le Devoir** – 28 mai 2005, Martin Bilodeau
 “Phantom of the Archives”, **release print magazine** – Sept/Oct 2005, Rick Prelinger
The Utne Reader – Novembre 2005
 Feature interview given in Paris for « Tire ta langue », **France Culture** – 6 avril 2006, Antoine Perraud
 « Le sourire virtuel. Notes en marge du Fantôme de l’opératrice », **Revue Intermédialités** – 2006, Mathieu Arsenault –
<http://cri.histart.umontreal.ca/cri/fr/INTERMEDIALITES/flash8/numeros.html>
 « Spectres documentaires et voix d’archives : *Le fantôme de l’opératrice* : entretien avec Caroline Martel »,
Nouvelles “vues” sur le cinéma québécois – Printemps 2006, Éric Legendre – <http://www.cinema-quebecois.net/>

- 2001 - 2002 **Documentary Visions**, an interactive workshop on documentary movements at the National Film Board of Canada (NFB) since 1939, NFB Cinérobthèque
- 2001 **Hold the Line/Dernier appel**, documentary, 52 min, NFB www.onf.ca/dernierappel
 Telephone operators on the front lines: a live account of the struggle of unionised Bell Canada operators as they face the strategic outsourcing of their jobs. Broadcasted on Société Radio-Canada, RDI, and NHK (Japan)
- 1997 **Et va la navette**, experimental documentary video, 3½ min
 The road trip as a ready-made travelling of unfolding images and sounds
- 1995 **Wireless**, B&W 16-mm, narrative film, 2 min, co-director and actor — A violin, an ear, a man, a woman: listening?
- 1994 **Des bruits à S. Thala**, stereophonic sound piece, 21 min — Free adaptation of the Maguerite Duras novel *L’amour*
- 1992 **Valse en... printemps**, B&W 8-mm, experimental film, 6 min, co-director — When sound and image don’t dance in step
- 1991 **L’Univers du matelas**, B&W 8-mm, narrative film, 10 min — A young man confronts his dreams when travelling on a flying bed

A w a r d s | G r a n t s

- 2005 **Best Experimental Film Award** for *The Phantom of the Operator*, Brooklyn Underground Film Festival
- 1997 **FCAR Master’s Degree Scholarship**, Government of Québec
- 1995 **MIX 96 Prize** from Concordia University for the documentary radio series *Radio dans l’air*, broadcast on CIBL 101.5 FM
- 1993 **First Prize** College Category at the Montréal International Short Film Festival for the fictional short *L’Univers du matelas*

P r o f e s s i o n a l D e v e l o p m e n t

- 2008 **Berlinale Talent Campus + Doc Station**, Berlin International Film Festival
- 2007 **DVD-Folio Interactive Production**, Agence Topo + Vidéographe
- 2006 **TalentLab 2006** with Brian De Palma, Don McKellar, Michael Ondaatje, Sally Potter, Toronto International Film Festival Group
Sound recording + DV cinematography, Main Film
- 2005 **Production Budget Analysis + Financial Structure Analysis + Accounting**, Les Films de l'Autre
Distribution + Copyrights, Conseil québécois des arts médiatiques
- 2004 **Interactive Documentary**, Mediamatic (Amsterdam)
Documentary production, Main Film
- 2002 **Intensive workshop on documentary filmmaking** with Peter Wintonick, National Film Board of Canada.
- 1998 **Intensive Course in Digital Sound** for Multimedia, Studio XX
- 1997 **Scriptwriting for Point of View documentary** with Michel Moreau, National Film Board of Canada
- 1996 **Committed video** with John Greyson and Jean Carlomusto, Concordia University

P r o f e s s i o n a l E x p e r i e n c e

- 2006 **Project coordinator** for the research and development (R&D) phase of the *Matricules* new media archive project, Studio XX
- 2003 - 2005 **Artistic Programming Coordinator**, Studio XX, new media arts center
- 2001 - 2002 **Guide for tours**, workshops on documentary and animation cinema, NFB Cinérobotèque
- 2001 **Assistant Director**, *Vue du Sommet* (Magnus Isaacson, 2002), Érézie Productions
- 2000 **Researcher and Main Writer** for *From Nanook to Oumigmag*, a virtual exhibit on the history of documentary filmmaking in Canada, Cinémathèque québécoise www.nanouk.ca — **2001 Boomerang Prize**
- 1999 **Reporter** at the *Cartographies* conference on the state of new media in Québec and in Canada, Inter-Society for the Electronic Arts (ISEA)
Teaching Assistant to Professor Martin Allor for the course *Documentary TV & New Media*, Concordia University
- 1996 - 1999 **Research Assistant** to Professor Chantal Nadeau, Concordia University for the book *My Fur Ladies: from the Hudson's Bay Company to Brigitte Bardot* (Routledge, London, 2001)
- 1998 **Researcher** on the international co-production *Partition pour voix de femmes* (Sophie Bissonnette, 2001), Productions Virage
Documentary capsules Reporter for the webcast of the Montréal International Festival of New Cinema and New Media (FCMM) — including a discussion about Chris Marker's CD-Rom, *Immemory* and a conversation with Michel Chion
- 1994 **Documentarist and assistant** for the setting-up of the *Musée des Ondes Émile Berliner* dedicated to the heritage of the sound industry
- 1991 - 1993 **Assistant Director, Researcher and Writer - Reviser** for documentary filmmaker Marilù Mallet

O t h e r E x p e r i e n c e s

- 2002 - 2006 **Jury** for the documentary productions of graduating students, Collège de Bois-de-Boulogne
- 2001 **Pirate Filmmaker** in the Spontaneous Movement for the Survival of the NFB (MSSO), collective that signed the video pamphlet *The Last Heritage Moments*
- 1997 - 1999 **Member of the Board of Governors** of Studio XX
- 1997 **Participant** at the *Alternative Media & Democracy Congress II* in New York
- Student Representative** on the Québec Ministry of Education's committee for the evaluation of university-level programmes in Communication Studies, Ministère de l'Éducation du Québec

P u b l i c a t i o n s | P a p e r s

- 2006 "Téléphoner pour téléphoner", guest artist, Revue Intermédialités, Winter 2006
<http://cri.histart.umontreal.ca/cri/fr/INTERMEDIALITES/flash8/numeros.html>
- 2005 Artist presentation at *Archéologies : Machines et usages* conference, Centre de recherche sur l'intermédialité (U de M)
- 2004 Table ronde *Emerging Visions*, International Documentary Filmfestival in Amsterdam
Table ronde *Women and Docs - A Natural Partnership*, Cineworks (Vancouver)
Table ronde *Le cinéma de femmes : Mythe ou réalité ?* Les lundis du doc, RIDM (Montréal)
- 2003 "Box Expo : the Kinetic Room", Booklet of Centre des arts actuels SKOL, Montréal
- 2001 "The Telephone Operator", *Framing Our Past: Canadian Women's History in the Twentieth Century*, McGill-Queen's University Press, Toronto
- 2000 "Our Secret Century: archives filmiques, nouveaux médias et historiographie", *Sociétés et représentations*, N°9, Université Paris 1/Panthéon Sorbonne, Paris
- 1998 Communication "Histoires d'archives: les films éphémères", congress of the Association canadienne-française pour l'avancement des sciences (ACFAS), Laval University
- 1995 "L'événement télévisuel *Miséricorde*", *MediaTribe*, Concordia University
Electronic Collection Library and Archives Canada
<http://collection.nlc-bnc.ca/100/202/300/mediatribe/mtribe95/misericorde.html>

É q u i p e m e n t

Caméra Panasonic HVX-200 P2 + Suite de montage AVID Express Pro, ProTools

Affiliations : Conseil québécois des arts médiatiques (CQAM), Studio XX, Main Film, PRIM
Documentary Organisation of Canada (DOC), Répertoire des artistes à l'école du Ministère de la Culture et des Communications

References, portfolio and diplomas available upon request
Ce CV est aussi disponible en français