

FSAC 2010 – Presentation Abstracts

Pre-Constituted Panels

The History of Canadian Moving Image Ephemera

Co-organizers:

Charles Acland (Professor, Concordia University)

and

Zoë Druick (Associate Professor, SFU)

In an era when millions of clips are available on YouTube, it seems counter-intuitive and even anachronistic to say that audio-visual history is quickly disappearing. But the two processes are actually happening in tandem. While improving access to some material, the digitisation of archives, and of cultural memory is in other cases actually hastening the loss of audio-visual history. For one thing, the ever-larger number of audio-visual texts to consider preserving and archiving means that the role of archives is rapidly changing. The imperative to digitize and the resources that this requires often means jettisoning original negatives and precious celluloid copies.

Ephemeral films refer to a wide range of film genres, including but not limited to: management and sales training, mental hygiene, science, travel, religious, and educational films. Until recently, these films, mostly produced and funded by corporate, governmental or private institutions, have received minimal scholarly attention. Likewise, the widespread use of film and video by amateurs in everyday life, especially the home movie, is only now emerging as a scholarly field. Researching and preserving these works in Canada is particularly important, as our audio-visual heritage is precarious. Much of Canada's feature film and television production is without the benefit of stable archiving, but ephemeral, educational and industrial film is particularly endangered.

We are proposing a three-part workshop that addresses the issues related to research in this area. We are hoping to provoke wider interest and commitment to the study of these neglected genres, with the ultimate goal of expanding the historical record of moving image culture in Canada. To do this, we request **three back-to-back sessions**, running successively through one morning and lunch at the conference.

Part I: Panel on the History of Canadian Moving Image Ephemera:

This session presents research on Canadian moving image ephemera.

Chair: Zoë Druick (Associate Professor, SFU)

Participants: Liz Czach (Assistant Professor, University of Alberta), Paul Moore (Assistant Professor, Ryerson University), Gerda Cammaer (Assistant Professor, Ryerson University), and Joseph Clark (Instructor, SFU)

Abstracts:

Liz Czach "Where are the Home Movies? Home Movie Day and Regional Archive Collections"

Since the inauguration of Home Movie Day in 2002 there has been a steady proliferation of participating locations hosting the event. The increase in Home Movie Day events is a promising development towards locating films for potential preservation and study. In this workshop I will share my experience organizing Home Movie Day in Edmonton over the past two years. A collaboration between the University of Alberta and The Provincial Archives of Alberta, this event is much anticipated by myself and the archivists in the hopes of the "goodies" that will be potentially unearthed. Each year at least one film, or sometimes a collection of films, of significant historical record is "discovered." With this in mind, I will discuss the importance of Home Movie Day in recovering regional film history showing clips from specific examples when possible. Conversely, I will also recount the limitations of the event in accessing local history. Surprisingly, local events and places appear infrequently in home movies as people preferred to shoot films when they were away travelling or on vacation. Furthermore, I'll touch upon the "traffic" in home movies as films move location through inheritance and abandonment. These discarded films end up on ebay, at garage and estate sales, often moving very far from their original point of production, and thus making the dream of finding local filmic heritage all the more elusive. In short, I'll recount the triumphs and pitfalls of home movie day for regional archive collections.

Paul Moore "Richard A. Hardie, Canada's earliest orphaned filmmaker"

A nondescript note about an exceptionally early exhibition of Edison's Vitascope in Brandon, Manitoba, has gradually allowed me to unearth a wealth of information about some of the very earliest films made in Canada. Despite its spotty reliability, an online, paid-subscription, word-searchable version of the Manitoba Free Press has been essential in recovering the history of Richard A. Hardie, who began showmanship in 1892 as an operator of an Edison Phonograph accompanying a stereopticon show on tour in the Prairies, and imported and project an Edison Vitascope in Winnipeg in July 1896, several days BEFORE the well-known Ottawa debut of the Holland Brothers' licensed Vitascope. In June 1897, Hardie purchased a new Edison Projecting Kinetoscope, and began an extensive tour of Manitoba, arranging with Thomas Amet of Illinois to make the first moving pictures of the Canadian West. Amet and

Hardie filmed dozens of scenes of Winnipeg streetscapes, Manitoba farming, and the Canadian Pacific Railway, and took these pictures on tour across the Northwest Territories in the fall of 1897--shown, for example, at the first moving picture exhibitions in Calgary and Edmonton. Now, to give that synopsis disguises the utterly un-methodical character of the on-line searching, which somehow continues to turn up new articles, new bits of information about Hardie--each new curiosity allowing repeated, more methodical turns in-archive on microfilm (regrettably requiring trips to Winnipeg and Ottawa, or the distressingly slow process of inter-library loan materials.) In the workshop, I will encourage orphan film research as "sideshow"-- ongoing, gradual, browsing projects that only through repeated searching in a variety of forums comes together into narrative or biographical form, only at the end of the process able to claim "rigour" in its method.

Gerda Cammaer "Stray NFB prints: three Canadian case studies"

A particular case of Canadian orphan cinema are the many stray prints of NFB, mostly films that are abandoned by educational or other public archives that received or acquired them at one point. Seen the mandate of the National Film Board and its important role in the cinematic history of this country, it seems problematic that in the past decade so many of the NFB 16 mm film prints disappeared and re-appeared as garbage or scrap material. Tracing the recent history of the decision making in the NFB about the future of their 16 mm collection, this paper will illustrate how easily NFB prints can become orphan films in Canada with three different case studies from Montreal, Halifax and Toronto. The main question is how these stray prints relate to the "official" NFB collection at the NFB and at the National Library and Archives of Canada. Another issue is if universities can or need to play an active role in preserving these films, or is this just a good case study in bad film preservation?

Joseph Clark "Rethinking History in the Newsreel Archive: Orphan Film as Dialectical Image"

A 1918 article in the *Moving Picture World*, described a "small boy of the future" studying history. This article predicted that the student would have little trouble researching the past: "He will find reel upon reel of valuable data in moving picture form to enlighten him; he will have 'canned' history of the most graphic and thrilling sort to make things easier for him." The writer's premise was that the newsreel, with its twice-weekly bulletins of world news, would offer a valuable and complete visual record of historic people and events. Anyone who has tried to do historical research using the newsreel archives today knows that for all its promise, the newsreel represents at best an uneven record of the past and the accessibility of this footage is less than ideal. Indeed, with a few exceptions, corporate neglect, inadequate storage, and idiosyncratic archiving has left much

of the footage shot for the newsreels orphaned: lost, destroyed, or forgotten in vast archives that are only now being properly catalogued. Despite, and in some ways because, of these challenges, the newsreel archive represents a unique opportunity to interrogate our relationship with the past and the notion of historical memory itself.

If the process of becoming an orphan can be seen as a kind of forgetting, then the rediscovery, preservation and study of orphan films is an exercise in remembering; one that requires us to engage with these films as history. What value do these moving pictures have as historical documents? What is their claim on the past and their use in the present? Drawing on the theory and method of history laid out by Walter Benjamin in the *Arcades Project* and his “Theses on the Philosophy of History,” this paper will examine the potential for orphan films to work as what Benjamin calls “dialectical images” – in such images, he argues, one can understand the past outside of notions of progress and in dialectical relationship to the present. As a collection of dialectical images, the newsreel archive may not provide the kind of “canned history” envisioned in 1918, but it may offer historians something more: the chance to see the past anew.

Part II: Workshop on the History of Canadian Moving Image Ephemera:

This session will focus on the historiographical issues for the study of Canadian moving image ephemera.

Chair: Charles Acland (Professor, Concordia University)

Participants: Zoë Druick (Associate Professor, SFU), Louis Pelletier (PhD ABD, Concordia University), Joanne Stober (National Archives), Blaine Allan (Queen’s University), and Aboubakar Sanogo (Assistant Professor, Carleton University)

Part III: Canadian Moving Image Ephemera Screening: Pizza and Movies

The first two will be morning sessions. This will be an hour and a quarter lunch session. Pizza will be provided by the organizers. Participants will recommend representative films, and the co-organizers will select the screenings.

GENERIC ENCOUNTERS WITH SOUND

CHAIR: Lisa Coulthard, Assistant Professor, University of British Columbia

PRESENTERS:

Jessica Hughes, University of British Columbia

Lisa Coulthard, University of British Columbia

Christine Evans, University of Kent

Andrew deWaard, Independent Scholar

DESCRIPTION:

Although cinematic music and sound studies have flourished in recent years, an important area for research is the reconsideration of established fields from acoustically defined perspectives: auteurism, genre study, psychoanalytic theory, ideology and cultural studies all call for analysis from the point of view of sound and music. This panel will seek to address this shortcoming in one of these areas – film genre. The scream of horror cinema, the score and pounding hooves of the spaghetti western, the orchestral music of historical epics or the gun fire of gangster films: genre is clearly defined by and invested in the acoustic dimensions of cinema. Looking at an array of film genres and sub-genres, as well as the increasing hybridity of genre itself, this panel comes to the issue of film sound and genre from differing national, theoretical and formal orientations. Addressing the embodied noises of the vampire film, the vocal inflection of difference in the ‘going native’ narrative, the spectacular attractions of cars and noise in the action cinema and the musical and media hybridity of popular culture today, this panel attempts to bridge film genre and sound in a way that asks us to rethink both categories.

Jessica Hughes
MA Film Studies Candidate
University of British Columbia
The Sounds of the Vampire
By Jessica Hughes

Although the first vampire film (*Vampire of the Coast*, 1909) was released nearly two decades before synchronized sound was integrated into popular cinema, aural conventions have always played an essential role in defining audience expectations of this subgenre. Since the silent days of on-screen vampires, including such films as *Les Vampires* (Feuillade, 1915) and *Nosferatu* (Murnau, 1922), ominous music has been vital to the score, encouraging audience participation in the suspense leading up to the horrific climax of the film. Into the 1930s, as synchronized sound became more accessible, the focus of the subgenre also turned to the voice of the vampire, which, especially in the case of *Dracula* adaptations, involved the use of a highly exoticised “Transylvanian” accent. Outside of Hollywood, however, recent films such as *Let the Right One In* (Alfredson, 2008) and *Thirst* (Park, 2009) seem to be less interested in the ominous music or voice of the vampire than the noises associated with its being and actions. By focusing on vampirism as a disease, Park’s film emphasizes the sounds of his vampire protagonist feeding, with some scenes entirely void of dialogue, the nourishing of the thirst accompanied only by music and sound effects. This is set up in direct opposition to the sounds of the film’s sex scenes, which, despite the resemblance between the sounds of sucking and kissing, lack the same sense of passion. The absence of dialogue also leaves little room for a subjective distinction between good and evil, a traditionally defining feature of the Western vampire film.

“Get Your Motor Runnin’: Sound, Spectacle and the Car Chase in American Action Cinema”

**Lisa Coulthard, Assistant Professor Film Studies
University of British Columbia**

Yvonne Tasker notes in her introduction to *Action and Adventure Cinema* (Routledge 2004) that action has emerged as the pre-eminent genre or mode of contemporary American cinema. Usually framed in visual terms, the violence, dynamic action and kinetic adventure that are a part of this film genre clearly have significant acoustic dimensions – ones that construct and shape the sense of action spectacle itself, that redefine the role of film sound and music, that promote kinetic action in all its forms and modalities and that alter the way we watch and listen to movies. This paper will argue that sound in the Hollywood action cinema of the last decade carries its own form of blockbusting, spectacularizing and violent potential that in turn shapes and defines the action genre and its popular impact: action/ adventures cinema covers a wide range of genres and sub-genres (gangster, fantasy, sword and sandal epics, Bond, Indiana Jones or *Die Hard* franchises, science fiction and horror cinema), but the unifying characteristic is kinetic spectacle, one that is as acoustic as it is visual. Focusing specifically on sound and music in the contemporary car chase, this paper will analyze in detail some of the ways “the big and loud action film” constructs, produces and conveys an acoustic genre defined by spectacular auditory attractions. Arguing that road movies, car chases and vehicular travel emphasize popular music, engine noise and sound effects over scoring and dialogue and that this prominence has intensified and transformed the aural spectacle of action cinema today, this paper will focus on the musical and aural spectacles associated with these vehicular incarnations, inspirations and interlocutions.

HIS NEIGHBOUR’S VOICE: DESTABILIZING UNIVERSALITY IN JAMES CAMERON’S AVATAR

**Christine Evans
The University of Kent**

In a recent essay exploring the deadlock of loving one’s neighbour as oneself, philosopher Slavoj Žižek concludes that the neighbour’s problematic Otherness should not be pacified, but rather maintained; this, Žižek argues, has less to do with preserving the neighbour’s uniqueness than with ensuring against the troublesome slippage into exclusionist and hateful exceptions. In opposition to this philosophical stance, the cinematic sub-genre of ‘going native’ films clearly promotes the love and tolerance of one’s neighbour and the merits of universal love. Simply put, these films document a protagonist’s views that are challenged when he attempts to integrate himself into an initially exclusionist, albeit enlightened, community (*Dances With Wolves* [Costner 1990], *The Last of the*

Mohicans [Mann 1992], *The New World* [Malick 2005], *The Birdcage* [Nichols 1996]). James Cameron's recent film *Avatar* (2009) has been the subject of much critical derision given its easy inclusion in this canon. However, this inclusion overlooks the crucial point that the Othering difference in Cameron's 'going native' film is aurally, rather than visually, defined: in *Avatar* the human subject occupies a body identical to those of the alien native population, but vocality intervenes as the defining difference. On the one hand, the voice in *Avatar* is a point of symbolic inscription, while on the other it is the point at which meaning implodes or breaks down, as the sound of vocalization operates in excess of verbal meaning. Drawing on psychoanalytic analyses of vocality and Otherness, this paper will explore how the voice keeps the Universal 'out of neighbour love, arguing that - in the case of *Avatar* - it is precisely this encounter with the voice that prevents symbolic integration to the point of absolute Sameness.

Andrew deWaard
Independent Scholar

Mise-en-Scene, Sound, Cinema, Synergy, Samurai

In the long wake of AOL-Time Warner's disastrous attempt at synergy in 2000-2001, media conglomerates have been hesitant to pursue cross-platform integration; as one Vivendi executive remarks in the *Times*, "You don't hear the 's' word anymore." The profits from promotional and industrial synergies did not rise as expected, but the narrative and thematic possibilities that have arisen with artistic transmedia synergies is a bull market. As artists increasingly collaborate across various art forms to create dynamic, cross-media 'worlds', hybridization blends genres, forms, modes, and styles in unpredictable ways. *Mise-en-scene* provides a unique entry point into these artistic synergies, as multiple media can manifest within the diegetic world of a film. "Putting into the scene" in contemporary cinema often means "putting another medium into the scene." Sound and music, common elements among a plurality of transmedia texts, integrate this mise-en-scene across forms. An example of such a cross-cultural polytextual cluster can be isolated around an unlikely figure: Robert Fitzgerald Diggs, or RZA, producer of the Wu-Tang Clan and composer for Jarmusch's *Ghost Dog: The Way of the Samurai*, Tarantino's *Kill Bill*, and avant-garde manga-turned-television/film/video game *Afro Samurai*. This paper will argue that in the figure of RZA, hip hop soundtracks, martial arts films, comic book personas, urban styles, gangster archetypes, violent kinetics, video game mechanics, and corporate conglomerates produce a synergistic meta-generic acoustic mise-en-scene that traditional aesthetic and interpretative regimes cannot easily contain.

2ND ANNUAL SCHOLARS' SCREENING SERIES

Convener: Anthony Cristiano

Dr. Anthony Cristiano
Professor of Film, School of Image Arts, Ryerson University
Ryerson University

Title: Author/Filmmaker/Scholar: What is his/her role and what contributions does he/she make?

Abstract:

Film theory and criticism welcome among its scholarly ranks iconic filmmakers who also played a significant role as theorist of the medium. Among them we all recognize the names of S. Eisenstein, P. Pasolini, and A. Tarkovsky among others. What weight did their positions and practice have at the time of their writings and/or have today? Are such roles and contributions found or even possible among contemporary film artists/scholars? In the late 1970s Gerald Mast, a well-known film historian, following a contemporary trend argued that the 'aesthetic event' of the cinema is constituted by the projection of the finished work. And if we were to adopt his postulate, film theory could altogether dispense of many irrelevant issue and complications, the majority of which are mainly generated by ontological concerns. Since then the semiotic approach to the understanding of the "what" and "how" of the moving image, as well as the application of the psychoanalytical paradigm, have increasingly been both enthusiastically embraced and criticized. While a more cognitive approach, fostered by increased knowledge and experiential background, seems to be a favored trend today, little attention is being devoted to an increasing number of authors/filmmakers who are also professional educators in the field. They make and exhibit films as artists, and teach theory and history at recognized institutions, yet their positions and contributions beg the questions above. Moreover, since the critical understanding of films and media has evolved and changed, and the stigma of the 'death of the author' still seems to be a convenient philosophical expedient for a number of aesthetic approaches among specialized minds, one may ask what role or charge can an author/filmmaker, who happens also to be an active scholar, have in such a setting and/or what sort of contribution can he/she make?

Film:

A Minute Life with a Movie Camera
(A. Cristiano 2009, HD/DV 13min.)

A Minute Life is a series of one-minute films, about the city of Toronto, and a self-conscious and contemporary study of the medium of film in the hands of a filmmaker and scholar who makes reference to processes of image making and to the role played by himself within a specific urban setting.

Charlie Egleston M.F.A. (York)
Sessional Professor
Department of Film Studies
University of Western Ontario

Title: The Consequence of Being Here

Abstract:

In his book *Snapshot Versions of Life*, Richard Chalfen describes how home movies, home videos, and amateur snapshots are products of what he calls 'home mode communication'. The home mode designates common, usually positive, attributes among the vast majority of home made visual documents that further make up Chalfen's understanding of a highly patterned 'Kodak culture' in the home mode of amateur photography. In the 'home mode', the tendency to create a highly contrived, staged, and edited version of family life finds form in photo albums and home movies that are extremely selective in terms of what we choose to record or neglect in the full range of our home experiences. In both my research and creative work I am interested expanding the range of home image production to include the often-neglected experiences we encounter in our lives, and which work against the so-called 'Kodak culture'. Experiences such as the death and loss of a loved one, expanded views of childbirth, and a more abstract representation of time counterbalance our most typical home movies. In much the same way a scrapbook or home movie takes form, my work evolves in conjunction with those elements that come into contact with my life experiences.

Film Description/Synopsis:

'Part III: Birthmarks' from *The Consequence of Being Here*
(2008, 5 min., 16mm)

The complete cycle of *The Consequence of Being Here* is a 30-minute experimental work that incorporates photochemical and digital mediums to consider the potential of home movie making as a mode of personal and critical expression. Structured into seven parts, the culminating effect of the complete work expands conventional approaches to 'home mode' image production by critically addressing the idealized representation of family in home movies, photographs, and videos. Using both personal and found footage, a broader emotive spectrum is sought in response to the traditional depiction of familial form and content. A five-minute excerpt, that also serves as a stand-alone work called *Family Portrait#2*, will be screened. In this excerpt, the experience of childbirth is explored through both sound and picture to elicit the polarity and fragility of the life process.

Randolph Jordan
Mel Hoppenheim School of Cinema
Concordia University

Title of Presentation
Integrating Research, Creation, and Family

Abstract

As a cinema studies scholar and sound artist, theory and practice are inextricably linked in my approach to the study of sound on film. However, as a doctoral candidate writing a purely academic dissertation, the division of labour in my daily life is balanced heavily in favour of the written word. Struggling to join my academic interests with my creative output so that the two may fuel each other, I have developed a small oeuvre of sound art in which I explore the issues that I theorize in my dissertation. Now, having recently become a father, a new dimension has been added to my workflow, with new demands on my time that need to be balanced with my art and research. The solution to maintaining this balance is integration: designing my creative work around my family life, and filtering these through my academic interests. The film *Keelia Takes Manhattan* is my first attempt at bringing the domains of theory, practice, and family together within a single project. The film functions as a genuine home movie, documenting a family day-trip to Manhattan. It also engages with the discourse of the “city film”, one of the main components of my dissertation. And it employs examples of my personal ideologies of audiovisual synchronization that have developed from my academic research as well as my creative practice over the years.

Institutional Affiliation

Doctoral Candidate, PhD Humanities
Centre for Interdisciplinary Studies in Society and Culture
Concordia University, Montreal

Film Info

Keelia Takes Manhattan – Super 8mm (Transferred to Digital Video) – Stereo – B+W - 2010 – 14 min

This film documents a family walk through mid-town Manhattan charted around two of the city’s most enduring architectural icons: the Chrysler Building and the Guggenheim Museum. As a home movie, it is inspired by the New York family films of Jonas Mekas. As a film about urban space, it embraces the celebratory tradition of the city symphony. As a film about architecture, it is a response to Mathew Barney’s elegant but claustrophobically insular presentation of these two Manhattan landmarks in *Cremaster 3*. And as work of audiovisual art, it employs an approach to sound/image synchronization fueled by my concept of

audiovisual ecology, where the totality of a film is a function of its technologically divided nature.

FSAC 2010 Panel Proposal – Congress Theme: Connected Understanding

Title of Panel: Sound, Image, Technology

Chair: Dr. Michael Zryd (York University, Associate Professor)

Convener: Kelly Egan (Ryerson/York University, PhD Candidate)

Presenters: Kelly Egan (Ryerson/York University, PhD Candidate);

Randolph Jordan (Concordia University, PhD Candidate);

Benjamin Wright (Carleton University, PhD Candidate).

Panel Abstract:

The idea of “the audiovisual,” specifically in reference to film sound, has received a great deal of academic attention in recent years, particularly as challenge to the dominance of the visual paradigm. The papers forming this panel seek to further problematize this complex relation between sound and image by situating the phenomenon within the ontological and phenomenological context of film technology. In so doing, this panel attempts to formulate a connected understanding of the otherwise-conceived-as fragmented intersections of motion picture – sound, image, technology – further negotiating and challenging the ways in which we think about film and expanding the imagined space of cinema.

Name: Kelly Egan

Affiliation: York/Ryerson Universities (Toronto, Ontario)

Title: “Visual Rhythm/Mechanical Speed: Early Avant-Garde Film, the Art of Noises and the Technology of Mechanical Reproduction.”

Abstract:

The nature of cinematic practice, specifically in reference to its primary medium: film, is often understood as fragmented and compartmentalized. The processes of film-making are conceptually displaced from the act of projection, which is in turn obstructed from the audience’s perceptual experience of the film, all of which

displace the material conditions of this axis of production/exhibition and amount to the further obstruct the literal and formal distance between the engaged body and the technologies of reproduction.

With the Futurists, the projector was considered an instrument for the production of a visual music, rather than as a technology of re-presentation. As a result, the projector was situated within the space of the spectator and employed as challenge to the idea that the “noise” of the mechanical apparatus should be displaced. This aesthetic appropriation of the film projector and the act of projection necessitated a more holistic approach to cinematic practice.

This paper will consider the relationship between film projection and early electroacoustic music by probing Bruno Corra and Arnaldo Ginna’s early experimentation with abstract cinema/chromatic music and Luigi Russolo’s work in creating an “Art of Noises.” And, in doing so, will situate the phenomenological and historical place of film within the aesthetics of noise by foregrounding the disconnect between traditional practices of spectatorship and the abject space in which the technologies of mechanical reproduction were cast. This paper will further query whether such a repression of the technologies of mechanical reproduction may only be recognized in retrospect, from a digital platform, and in what ways digitization might colour the relationship between industrial/mechanical noise and the body.

Bio:

Kelly Egan holds a Master of Arts in Communication and Culture from York/Ryerson Universities (2003), a Master of Fine Arts in Film/Video from Bard College (2006), and is currently a PhD Candidate in the York/Ryerson Joint Graduate Programme in Communication and Culture. Her doctoral research considers the space of sound in avant-garde film. An avid proponent of praxis, her films have screened at major festivals across Canada and internationally, including the Toronto International Film Festival, Images Film and Video Festival, the New York Film Festival, and the Rotterdam International Film Festival.

Name Randolph Jordan

Affiliation: Concordia University (Montreal, Quebec)

Title: “Audiovisual Ecology in the Cinema”

Abstract:

The practice of audiovisual synchronization in the sound film is as much about the separate nature of sound and image as it is about their unification. The history of sound cinema can be read as the evolution of how filmmakers deal with

the technical division between sound and image, and to what extent they want to keep this division apparent or to try and make it disappear. I suggest that a productive way to understand issues in audiovisual synchronization is to think of these as issues in ecology, a term that is well suited for the idea of sound cinema as a medium simultaneously divided and whole. The most basic goal of the discipline of ecology is to study the relationship between organisms and their environment. Ecology shows how these organisms work as a holistic entity within any given ecosystem; yet if we think of the ecosystem as a single entity then there would be no need for the discipline of ecology to study it. To understand the relationship between an organism and its environment is necessarily to understand their connection by way of their separation. Therefore, I contend that an ecological approach to the study of sound/image relationships in film is one that acknowledges the audiovisual totality as dependent upon its divided nature, contrary to the generally holistic thrust behind most uses of the term ecology. In turn, I suggest that by attending to a film's formal organization with the guiding concept of audiovisual ecology in mind, we might discover films that deal with narrative themes of ecology expressed by their formal approach to sound/image relationships. In this essay I will demonstrate how key concepts in the field of acoustic ecology can be tied to established work in film sound theory to help flesh out the study of audiovisual ecology in the cinema.

Bio:

Randolph Jordan is a graduate of the MA Film Studies program at Concordia University, Montreal, Canada, and is now a doctoral candidate with Concordia's Interdisciplinary Humanities program. His doctoral research explores the intersections between film studies, electroacoustic music and acoustic ecology. His dissertation, entitled *Audiovisual Ecology in the Cinema*, examines films that explore ecological issues through their approaches to sound/image relationships. He has presented his research at conferences in Canada, the US, the UK, Germany, Brazil, Mexico, and Japan. His writing has been published in several anthologies including *Music, Sound, and Multimedia* (University of Edinburgh Press, 2007) and has most recently appeared in the film sound journal *Music, Sound, and the Moving Image*. He is also a musician, sound artist, and filmmaker whose work has been presented at the New Forms Festival (Vancouver, 2004), The Anti-Matter Film Festival (Victoria, 2009), and the World Forum for Acoustic Ecology (Mexico City, 2009).

Name: Benjamin Wright

Affiliation: Carleton University (Ottawa, Ontario, Canada)

Title: "Sound from Start to Finish: Evaluating the Sound Chain of *The Dark Knight*"

Abstract:

This paper addresses contemporary film sound style by examining the role of sound professionals in the American film industry with a focus on *The Dark Knight* (2008) and its innovative sound design. As sound technology changed with the introduction of digital editing workstations and release formats in the 1990s, so too did the organization and workflow of sound practitioners. The heavy compartmentalization of tasks and duties, partly inherited from the classical era, combined with the demand for shorter production schedules, has led to an increasingly complex “sound chain” for many low and high budget pictures. As a result, any study of contemporary sound style in a variety of genres is dependent on an understanding of industrial organization, sound and image craft norms, and workflow of sound professionals – from supervising sound editors to Foley artists to re-recording mixers.

Based on extensive field research with Hollywood sound personnel, this paper is part of a larger research project that investigates the connection between industrial norms and personal style in post-production film sound. With the aim of developing a new way to study modern sound aesthetics, I focus on how major image and sound norms were both followed and disrupted in *The Dark Knight* by the chain of picture editors and sound mixers. As such, *The Dark Knight* highlights the fissure between creative freedom and the institutional demands of the blockbuster by emphasizing the personal aesthetic styles of the sound team, led by Richard King. Ultimately, this paper aims to bridge the gap between film theory and practice by exploring how craft traditions and conventions of contemporary sound practitioners shape the sound of modern Hollywood.

Author Bio:

Benjamin Wright is a Ph.D. candidate at the Institute for Comparative Studies in Literature, Art and Culture at Carleton University in Ottawa, Ontario, Canada. His dissertation addresses sound technology and aesthetics in contemporary cinema.

TITLE: Canadian 3-D: The Future, Then And Now

CHAIR: Seth Feldman, Professor, York University

ABSTRACT

The panel grows out of the work a SSHRC funded research project studying Canadian films of Expo '67. Those of us involved in the project (Caitlin Fisher, Monika Gagnon, Janine Marchessault and our graduate assistants, Aimee Mitchell and Jason Rovito) have presented initial findings at a previous FSAC

conference. Since that time, we have interviewed many of the principle figures involved in the making of the Expo films, the future cinema presenters of their time. One of our many discoveries is the way that these figures continue to be active in the design of 3-D projections and other future cinema formats. In fact, they have never really stopped contributing to that development. As a consequence, their work on the redesign of cinema technology represents a little documented continuity in Canadian cinema history. This panel would bring together these remarkable individuals for a discussion of the way in which they conceived of new cinemas four decades ago, how those ideas played out in the ensuing years and how they are reflected in new initiatives today, particularly the National Film Board's SANDEE (Stereoscopic Animation Drawing Device) <http://www.nfb.ca/playlist/nfb-3d/>. The panel will include a demonstration of SANDEE and work done with the system to date. Rather than a series of papers, the panel will work as a structured roundtable discussion.

PRESENTERS

Steve Low – Independent Filmmaker

Roman Kroitor - Independent Filmmaker

Graeme Ferguson – Independent Filmmaker, IMAX

Munro Ferguson – National Film Board of Canada

Title of the Panel: Dissonance: Cinema and the Media

Chair: Yuriko Furuhashi, Assistant Professor, Department of East Asian Studies, McGill University

Taking our cue from the theme of this year's conference, "Connected Understanding," this panel seeks to explore forms of cinematic practices that directly engage with the apparatus, economy, and network of non-cinematic media. In particular, we examine the historical, political, and theoretical functions of avant-garde or experimental film practices that make direct interventions into the image economy of mainstream media. Individual papers examine the Japanese pink filmmaker Wakamatsu Kôji's appropriations of the news media, the ontological dissonance between television and cinema in relation to the Hong Kong New Wave, the North American artist Richard Serra's interventions in the medium of television, and the Belgian artist and filmmaker Johan Grimonprez's intermedial experiments with Hitchcock's images.

The panel puts an emphasis on the productive tension between cinema and other media forms in order to preserve questions of medium specificity and the historicity of the celluloid-based cinema. The problem of the intermedial relation

with which we are concerned here, then, is not reducible to the recent discourse on media convergence. Whereas convergence theory emphasizes the harmony between different media forms, this panel proposes to explore the *dissonance* between specific cinematic practices and the other media forms that they critically appropriate, recycle, and transform.

How, we ask, might we understand such interventions within the broader history of the image-making practice, rather than an autonomous history of cinema?

And, how might an understanding of the dissonance of such practices point symptomatically to larger, historically specific concerns?

The List of Presenters

- Victor Fan: Assistant Professor, Department of East Asian Studies, McGill University
- Yuriko Furuhashi: Assistant Professor, Department of East Asian Studies, McGill University
- Tess Takahashi: Assistant Professor, Department of Film, York University
- Alanna Thain: Assistant Professor, Department of English, McGill University

Abstracts

1. Victor Fan

Title:

An Ontological Aporia: A Cinematic New Wave that Began on Television(?)

Abstract:

The TV series *Below the Lion Rock* (RTHK, 1974-79), produced as a government-sanctioned forum for public negotiation at a time when the political identity and solidarity of the community was in crisis, is now widely accepted as the beginning of the Hong Kong New Wave. However, what does it mean to have a “cinematic” New Wave that began on “television?” This question, I argue, can be traced back to an ontological dissonance between television’s obsession with synchronising our collective sense of time and giving us immediate historical testimony, and cinema’s power of liberating us from temporal contingencies, and as a result, our accepted notion of communal historicity. In this paper, I study one episode by Allen Fong, “Ye haizi” (“Wild Boy,” 1977), and argue that this tension between the two media made possible a form of realism specific to the movement, and the political dissonance it negotiates.

2. Yuriko Furuhashi

Title:

Hijacking the Image: Repetition of Media Events in the Work of Wakamatsu Kôji

Abstract:

Taking advantage of the low-budget, fast-paced production system of the emergent pink film industry, Wakamatsu Kôji made numerous films in the 1960s that blurred the boundary between commercial and experimental modes of filmmaking. Often relying on the strategy of direct citation and the timely incorporation of media events and topical materials culled from the mainstream media (e.g. newspaper, weekly magazine, television), Wakamatsu's work playfully draws attention to the dissonance between cinema and journalism. This paper proposes to explore this dissonance in terms of the changing temporalities of two types of image economies: the cinematic economy of the image and the journalistic economy of the image. In so doing, this paper will also rethink the question of "politics" in relation to Wakamatsu's use of repetition in his cinematic engagement with journalistic media.

3. Tess Takahashi

Title:

"A Question of Identity: Technology, Difference, and the Subject"

Abstract:

In the late 1960s and early 1970s a number of North American and European artists working in film, video, and performance bought advertising time on mainstream television. These events became sites where two image economies came together: the art world and mass culture. Such interventions are usually understood as either politically reflexive comments on TV or politically ineffectual stunts. But how, I ask, might we understand art on television as a site that negotiated a larger cultural collision between a sense of semi-private space and time and the enormous spatial and temporal shifts underway in increasingly televisual world? Through an examination of two works by Richard Serra that appeared on television -- *Hand Catching Lead* (1968) and *Television Delivers People* (1973, with Carlotta Schoolman) -- this paper asks how art work on television might be understood as engaged in a larger cultural re-consideration of the status of the subject in this historical period?

4. Alanna Thain

Title:

Johan Grimonprez's Unnatural Selection: Hitchcock v. Hitchcock

Abstract:

A certain conception of Alfred Hitchcock not only links him to a defining sense of cinematic specificity, but also understands him as a master manipulator of the cinematic image, invulnerable to its effects. Yet such a conception ignores the way that Hitchcock not only made intensive use of other mediums, but often did so by via his image and persona rather than his cinematic skills, whether in his introductions to television's *Alfred Hitchcock Presents*, the famous image signature of his iconic caricature, or the publicity stills and cardboard cutouts of the man used to market his films. Such extra cinematic circulation of his carefully controlled images is subversively exploited in Johan Grimonprez's experimental film *Double Take* (2009), in which Hitchcock's doubles get caught up in a deadly world of cold war televisual media (from news footage of cold war meetings to old coffee commercials). Although at one point a future Hitchcock says to his Cold War counterpart "it is the destiny of every medium to be devoured by its offspring", bemoaning cinema's decline at the hands of television, Grimonprez's deployment of a proliferating set of doubles in this intermedial zone suggests less the banality of this Oedipal narrative of artistic succession than the generative uncertainties of cross-medial reproduction.

Panel: "Film as Memory in Transnational Cinema"

Panel Chair:

Dr. Russell Kilbourn

Assistant Professor

Department of English and Film Studies

Wilfrid Laurier University

As Elizabeth Ezra and Terry Rowden write in *Transnational Cinema: The Film Reader* (Routledge 2006): "the transnational comprises both globalization – in cinematic terms, Hollywood's domination of world film markets – and the counter-hegemonic responses of filmmakers from former colonial and Third World countries" (1). The 'migratory potential' characteristic of the transnational film manifests not only on the level of diegetic theme, but is "apparent...in the very fact of the greater availability of a wider range of films to a wider range of audiences" (7). This panel seeks papers that examine the manner in which this cinematic diaspora reflects the migration of individual or collective *identities* thought of as relatively stable positions grounded in memory and history. More specifically: papers would address how specific instances of individual or collective/cultural memory get represented in film within a transnational frame of reference. What *is* memory in a contemporary transnational context? How is it constituted? What does it *look* like? What is its territory? Is it always somehow extra-territorial (*trans*-national)? How has the representation of memory changed since 9/11? This panel seeks to extend the exploration of the cinematic representation of memory to a consideration of 21st century globalized values and ideas. Cinema as 'cultural memory' is not a new idea, but what does it really

mean to think of cinema as a kind of *global* memory system; as both source of and storehouse for a society's or culture's collectively most cherished memories? This leads to the more general question of cinema's legibility across borders, its status as global *lingua franca*, not to speak of the status of the 'we' that claims to 'own' or determine the meaning of such a thing as memory, recognized – like 'History' – to be inextricable from the discourses and media in which it is constituted.

Presenters:

Dr. Don Moore

Instructor, Department of English and Film Studies, Wilfrid Laurier University and Guelph-Humber University

Paper abstract: "Terrorizing Film: Post-9/11 Cinema and the Politics of Memory"

In his last book, Jean Baudrillard provocatively suggests that the contemporary cinematic form has passed into reality. Reality is disappearing at the hands of the cinema and cinema is disappearing at the hands of reality; a lethal transfusion in which each loses its specificity (Baudrillard 125). Baudrillard's insight into our now thoroughly mediatized western frame of reference, regarding the spectacle of lived reality, collective memory and history, should also be understood in relation to the cinema's now global network structure, which Michael Hardt and Antonio Negri remind us is an intrinsic part of the totalizing technological, biopolitical and ethical field of 'Empire'-as-globalization. Grasping this context of contemporary cinema as a dominant global framework for both experiencing and producing individuals, others, and the world around us, I argue, helps us to understand the ways in which post-9/11 cinema is a locus in which is currently being negotiated a radical shift in the dominant global worldview regarding the limits of human evil; a shift directly impacting upon international law, human rights, and the global politics of race. For example, in such post-9/11 films as Quentin Tarantino's *Inglourious Basterds*, Ari Folman's *Waltz with Bashir* and Hany Abu-Assad's *Paradise Now*, can be detected a tension between the ethical limit-term 'Auschwitz' and the now more dominant limit-term 'terror'. These films, therefore, represent a more general shift in what David Simpson has called a massive debate about memory and memorialization in relation to history that [in the U.S.] previously had been focused on the Holocaust and that had, before 9/11, been widely felt to be approaching its exhaustion (Simpson 15). This debate, I argue, is taking place in part in post-9/11 transnational cinemas as a function of the now mediatized public sphere of global politics.

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Simpson, David. *9/11: The Culture of Commemoration*. Chicago and London: U of Chicago Press, 2006.

Katherine Quanz, PhD candidate
Department of English and Film Studies
Wilfrid Laurier University

Paper abstract: “Transnational Nostalgia in Wong Kar Wai's Hong Kong Trilogy”

Wong Kar-Wai's loose trilogy of films set in the 1960s, *Days of Being Wild* (1991), *In The Mood For Love* (2000), and *2046* (2004), explores themes of love and memory within the context of Hong Kong culture and the return of Hong Kong to mainland China. Scholars such as Stephen Teo and Peter Brunette have analyzed Wong's oeuvre in terms of these themes. An aesthetic analysis positions So Lai-Chun as the catalyst of memory for the characters with whom she interacts, as well as an allegory for the memory of China within the Chinese diaspora, reflected in Chow's nostalgia for Lai-Chun. Wong's use of Lai-Chun as both a catalyst for memory and a symbol of China is especially important considering the Hong Kong hand-over, for which the final film is named. Chow's fictional world of 2046 is a place where people travel to forget. Like his characters, Chow is also trying to forget his past, specifically So Lai-Chun, who continues to haunt his memories. Lai-Chun's role in the films has generally been overshadowed by the exploration of Yuddy's and Chow's characters, despite the fact that Lai-Chun is the only character prominently featured in all three films. Through the examination of the stylistic representation of Lai-Chun, this paper will offer an alternative to the current scholarly approaches to the trilogy.

Stefan Sereda, PhD Candidate
English and Film Studies
Wilfrid Laurier University

Paper abstract: “Hyperreal Revolutionary: Che, Steven Soderbergh, and Transnational Memory in the Biopic”

Subject of what the Maryland Institute of Art called, “the most famous photograph in the world,” Che Guevara's image has become an icon of leftist revolutionary ideology in the years since his death. As the image has been reproduced on countless flags, posters, T-shirts and other products, a tension has emerged between Che's Marxist-Leninist-inspired philosophy and the application of his visage to global commerce, while the more controversial elements of Che's career in Cuban military politics have been occluded from this visual discourse entirely. My paper argues that Steven Soderbergh's two-part biopic, *Che* (2008), presents what Jean Baudrillard would term a *hyperreal* image of Che as it exists in the global popular imagination. An international coproduction between the USA, Spain and France shot on-location in Puerto Rico as a stand-in for the still economically boycotted Cuba, the film exemplifies how film as a product of globalization determines Cuban, leftist and revolutionary identities based in part

on their marketable elements. Utilizing a mode that I have elsewhere dubbed the “cinema of simulation,” Soderbergh blends archival and original footage to blur the lines between fiction and documentary, thereby generating a portrait of Guevera that represents him based on rather selective information. Although Soderbergh alludes to the counterarguments about Guevera through the content and formal structure of his films, which follow Guevera’s revolutionary activity in Cuba and Bolivia, what the director neglects to represent in the chronological gap between his films is perhaps Guevera’s most divisive action, namely his imploring Khrushchev to attack the USA with nuclear weapons during the Cuban Missile Crisis. This questioning of how Soderbergh memorializes Guevera explores how counterhegemonic identity is reshaped by commodity culture – and cinematic product, in particular - as it exists under global capitalism.

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Panel Title: **Screening In/Visibility: Engendering Embodied Difference in Canadian Visual Culture**

Panel Convenors: Susan Knabe and Katherine Lawless

Panel Presenters:

Wendy G. Pearson (Assistant Professor, Film Studies, UWO)

Katherine Beverly Lawless (PhD Candidate, Centre for Theory and Criticism, UWO)

Susan Knabe (Assistant Professor, Women’s Studies and Feminist Research and Faculty of Information and Media Studies, UWO)

The papers in this panel take up the issue of visibility in relation to normative expectations of gender, sexuality, race and corporeality within contemporary Canadian visual culture. Mainstream cinema largely reproduces culturally and socially normative bodies and relationships through a tyranny of the visible: what and who is able to be seen, where and how they are seen, and the conditions under which this visibility emerges and becomes manifest, all trace the shape of cultural expectations around gender, sexuality, race, ability and class. Focussing on the intersection of gender and sexuality with questions of embodiment and intimacy, all of the papers seek to explore the fraught nature of the kinds of visibilities and the technologies which make non-normative representation possible. Katherine Lawless’ paper, “In/visible Pathology, Imagined Woman: David Cronenberg’s *Dead Ringers*” draws out the film’s interrogation of the limits

of visibility in relation to the apparently pathological female body. Wendy Pearson's "Wilby Visible: Playing With Queer In/Visibility" examines the centrality of in/visibility as a trope through which Daniel Mclvor's films, *Wilby Wonderful* (2004) and *Whole New Thing* (2005) map queer life within small town Canada. Finally, Susan Knabe's paper, "Telling the Truth About Sex" focuses on the little-known independent film, *Made in Secret: The Story of the East Van Porn Collective* (2005) to consider how the film's generic ambiguity (part fiction, part documentary) self-reflexively explores questions of collectivity, desire and embodied representation that are absent from conventional pornographic representations.

In/visible Pathology, Imagined Woman: David Cronenberg's *Dead Ringers*
Katherine Beverly Lawless (PhD Candidate, Centre for Theory and Criticism, UWO)

This paper examines the roles of in/visibility and exposure in David Cronenberg's psychological thriller *Dead Ringers* (1988) through the figure of (what I call) "man's imagined woman." Specifically, I argue that Claire Niveau, the central female protagonist and the sexual/love object of twin gynecologists Elliot and Beverly Mantle (both male), represents the iconic "Woman" of Jacques Lacan's famous claim "la femme n'existe pas" or "Woman does not exist." Implicitly commenting on the fantasmatic production of the ideal woman through the masculine technologies of artistic genius and medical conquest, Cronenberg sets up Claire's external beauty as a veil or a screen concealing her internal "deformity"—a trifurcate uterus—which symbolizes the "truth" of her inferior status as a "mutant" despite her good standing as the ultimate icon of female beauty (and deception)—the actress. Thus, Claire represents the emblematic paradox of femininity: she embodies beauty and deformity, transparency and deception, fecundity and infertility, fear and desire.

Moreover, I contend that, as an infertile actress with a trifurcate uterus, Claire symbolizes the epic tension between the (un)knowability of "Woman"—her eternal mystery—and her (un)representability in the symbolic order—her "non-existence." Using a Lacanian psychoanalytic framework, I argue that, ultimately, Claire surfaces as "das Ding" (the Thing) whose unrepresentability appears in the field of the symbolic as an anamorphic stain which threatens the illusion of symbolic unity exemplified by the twins, and exposes the fantasy of masculine desire through the uncloaking or "dis-Mantling" of the male symbolic order epitomized in medical science.

Affiliation:

PhD Candidate, Centre for Theory and Criticism, University of Western Ontario

Wilby Visible: Playing with Queer In/Visibility

Wendy Gay Pearson

In this paper, I will use two films by East Coast Canadian director Daniel McIvor to investigate the dichotomy between queer visibility and invisibility. I will ground my analysis in the work on visibility and discipline that began with Foucault and has been extended by Sedgwick, Edelman, Walker, Wilton, Waugh, etc. Questions of queer in/visibility are foregrounded in McIvor's *Wilby Wonderful* (2004) in a number of ways, including the attempt by the corrupt mayor to profit from the identification of a local gay cruising ground without regard for its consequences – which include the outing of Dan Jarvis, who becomes suicidal when his wife leaves him and his name is slated for publication in the town newspaper. At the same time, the film also highlights the necessity of visibility for survival and belonging, largely through the character of the local handyman, Duck MacDonald, who has difficulty making his homosexuality visible to anyone – but most particularly to Jarvis. In McIvor's *Whole New Thing* (2005), an androgynous home-schooled adolescent is forced to negotiate the expectations and disciplinary behaviours of his newly-acquired peers. Emerson's hypervisibility in the classrooms and hallways leads to one kind of difficulty, while the invisibility of his teacher, a closeted gay man, leads to another kind of problem entirely. In addition, tropes of in/visibility permeate the film, particularly in its use of nudity as an obvious metaphor for the tension between revelation and concealment. Both films illustrate the extent to which cinematic tropes of in/visibility are central to contemporary depictions of queer life in small town Canada.

Affiliation:

Assistant Professor, Department of Film Studies, University of Western Ontario

Telling the Truth about Sex: *Made in Secret: The Story of the East Van Porn Collective*

Susan Knabe

In a brief article in *Sexualities* (2008, volume 11), Simon Hardy argues that, given the way that gonzo, amateur and cyberporn have changed the visual and affective nature of pornography, “we are entering a new era of reality porn” (60) which both purports to tell the truth about sex and which has the potential to shape further sexual cultures. The implications of this, Hardy notes, are significant, not only because pornography blurs the boundaries between representation and reality, but also because it “has the power to move the body and structure desire in new ways” (63). He links the increasing “reality” of pornography to shifts in technology and narrative conventions. These new pornographic conventions put in place a kind of staged authenticity that appears to promise both arousal and authenticity, but instead functions as little more than “a highly efficient commercial homogenization of desire” (62). Thus the

hypervisibility of both bodies and desire that the new “reality porn” promises to make manifest nevertheless continues to render invisible certain bodies and desires. By focussing on *Made in Secret: The Story of the East Van Porn Collective* (2005), this paper will consider how the film attempts to draw on the tropes of “reality porn” in order to literalize the invisibility of embodied alternative desires. The film’s generic ambiguity (part fiction, part documentary) operate to move beyond the limitations of visibility inherent in pornography, with its focus on bodies and acts, to explore questions of collectivity, desire and embodied representation.

Affiliation:

Assistant Professor, Women’s Studies and Feminist Research and the Faculty of Information and Media Studies, University of Western Ontario

Film and Cultural Policy I

**The Film Industry and Movie Policies in Quebec:
Political, Cultural and Economic Issues**

Christian Poirier
Institut national de la recherche scientifique (INRS)
Centre Urbanisation, Culture et Société

Quebec cinema has been, especially since the 1960’s, part of the formation of Quebec’s national identity. Cultural and national aspects are thus very important in terms of public policies. This identity “narrative” is perhaps more complex than it seems, for both levels of government, the provincial (Quebec) and the federal (Canada), support Quebec’s cinema through various policies, programs and measures. Other themes are however very important, most notably the economy and the will to build a successful film industry. Quebec cinema is indeed very popular today. In 2005, 18.9% of box-office share were recorded by Quebec feature films. Movies like *Bon cop bad cop* (2006) or *De père en flic* (2009) were more popular than Hollywood blockbuster features. The main objective of this paper is to analyze and discuss the major political, cultural and economic issues associated with the involvement of governments in Quebec’s film industry. Using both historical and contemporary lenses, we will particularly highlight the dynamics between identity and commercial objectives.

Unintended Consequences:

Examining the impact of tax credit programs on work in the Canadian independent film and television production sector

Amanda Coles
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McMaster University
Hamilton, Canada

In Canada, the institutional framework that shapes labour markets for film and television professionals is markedly influenced by a combination of policy instruments operating at local, provincial and federal levels. Through an examination of the impact that federal and provincial film and television tax credit programs have on labour markets and workers in the English language Canadian independent film and television production industry, this analysis will demonstrate that while having an overall, albeit fluctuating, positive impact on the volume of work at national and subnational levels, tax credit programs at the provincial level are producing perverse labour market effects. Although designed to promote Canada and its provincial jurisdictions as globally competitive centres of excellence for film and television production, the application of the tax credit scheme has negatively impacted both working conditions and labour mobility for highly skilled film and television production workers in the English language independent production sector. The end result is a policy regime deeply rooted in a competition framework that contributes to, rather than ameliorates, the precarity of film and television production labour markets in both major and regional production centres. In order to address the fundamentally precarious, vulnerable nature of work in film and television production, and indeed for the cultural sector writ large, Canada requires a 'flexicurity' policy framework that would assist in easing cultural workers' ties to their labour markets, and extend the basic social protections afforded to workers engaged in standard employment relationships.

Cultural Policy and CanLit: Corus Entertainment, The W Network, and the Postfeminist Positioning of *The Atwood Stories* and *The Shields Stories*

Lee Parpart
Graduate Program in Social and Political Thought
York University

This paper explores two groups of English-Canadian adaptations of female-authored short fiction, *The Atwood Stories* and *The Shields Stories*, in the context of the WTN's [Women's Television Network's] transformation into the W Network in the period 2001-2003. Building on Leideke Plate's analyses of the post-Fordist economic motives underlying feminist rewritings, I argue that both anthologies functioned as transitional objects that helped to lend temporary credibility and cultural prestige to the W Network at a time when it was publicly negotiating a new mandate and a new identity for itself as a more entertainment-driven and overtly commercial version of WTN. My research suggests that *The Atwood Stories* and *The Shields Stories* served a discursive role for Corus during

this transition, helping to assuage CRTC and wider industry concerns about transformations to the channel's original mandate and lending credibility to claims by Corus that it would continue to function as an important training ground and vehicle for high quality, Canadian-made television by and for women.

Positioned as both 'edgy' and classic, the Shaftesbury Films adaptations were marketed as commercially viable projects that would capture and hold the attention of Canadian women of all ages, generating increased awareness of the Canadian literary canon in some corners of *W*'s audience base while also building on the considerable 'brand' power associated with the work of Atwood and Shields for audiences already familiar with the work of both authors. By tapping into the "content recycling tendency at the heart of all adaptation" (Simone Murray, 2008, 4), *The Atwood Stories* and *The Shields Stories* benefited from and contributed to the economic agendas of an adaptation industry founded on exploiting multi-platform marketing opportunities for recycling an ever-smaller number of original narratives (Plate, 2008, 397).

Despite being directed by women and based on stories by women, the Atwood and Shields Stories films are more varied in subject matter and less overtly political than one might expect, picking up on themes that range from a male professor's encounter with an unhinged female student (*Polarities*) to the damaging effects of a window tax on a pair of painters (*Windows*) and the breakdown of an already tenuous marriage brought on by the dangerous flirtations of a hip young womanizer (*Betty*). Feminist anger (of the kind that seethes through every frame of Wolf Koenig's 1986 NFB adaptation of Alice Munro's story "Connection," for example) has little or no role to play in the *Atwood* or *Shields Stories* series, which cater instead to a corporatized postfeminist context that is open to women-centred stories as long as they are stylish and ironic (*Man From Mars*, *Betty*), poignant (*Dolls, Dolls, Dolls, Dolls*) or stylishly quirky (Sarah Polley's adaptation of Shields' *The Harp*). While such themes and tonal choices correspond with feminism's lighter, less moralizing, and more pleasure-seeking third wave, I argue that it does little good to read these films exclusively as textual reflections of a particular moment within Canadian feminist thought. As texts mediated by a specific set of discourses and conditions circulating within the Canadian television industry, *The Stories* films also served strategic roles within a regulatory and broadcasting environment that called for a shot of literary prestige and a dose of ordained Canadian feminism during a period of heightened pressure for WTN/W in its publicly performed transition from profeminist broadcaster into the poster channel for post-postfeminism.

Meanwhile, the coda to the Shaftesbury Films story marks another policy shift with direct implications for women's film and television production in Canada. A change in the funding formula for Canadian content intended for broadcasting after 2003 contributed to the door being shut on one more proposed anthology project, *The Munro Stories*, which was tantalizingly close to being made but

ultimately failed to find production money or a broadcaster under new Canadian content rules, which had the effect of reducing contributions to the W Network based on the channel's limited audience size. My discussion of the *Munro Stories* project reports on the cultural, economic, and industrial circumstances that combined to derail this anthology series, and situates this defunct project within a discussion of the rapidly shifting regulatory and funding situation of public and private broadcasting in Canada in the middle of the first decade of the 2000s.

Film and Cultural Policy II

Thinking Globally, Acting Locally : Funding Art-House Cinema in Canada

Mireille Mai Truong, Ph D
Department of French & Spanish Languages and Literatures

We propose that part of making Canadian cinema work is by supporting a system of distribution, exhibition and DVD production of **international** art-house cinema, both contemporary and repertory. Popular Hollywood cinema has taken over the existing networks of distribution and exhibition, and smaller, less commercial or less established feature-films, cannot hope to compete with it. A State supported system which would fund the exhibition (and DVD production and distribution) of art-house **international** cinema - possibly favouring Canadian cinema in accordance to a quota system – would in the long term contribute to the development of the networks required to gain an audience for this kind of cinema outside festival seasons. Canadian cinema needs to be supported within the larger framework of international art-house cinema, not pitted against Hollywood cinema only and funded in a vacuum. State incentives for museums, concert halls, existing critical and media infrastructures, educational establishments, exist for the other arts and their proponents wouldn't dream of excluding international creators from their programmes. National expression which contributes to national identity cannot exclude the international.

T.O. Live With Film: Film and Cultural Policy in Contemporary Toronto

Brendan Kredell
Department of Radio/TV/Film
Northwestern University
Evanston, IL USA

In the wake of amalgamation in 1998, Toronto's City Council created a new Culture Division, part of an effort to promote a new brand for Toronto as the "Creative City." Subsequently, the Council commissioned a study to address how Toronto could enhance its efforts to position itself as a "global cultural capital." This would spawn a series of reports, with the Council approving the "Culture Plan for the Creative City" in 2003.

My concern with this paper is the privileged position of film within the discourse surrounding Toronto's efforts to promote itself as a cultural center. By foregrounding the importance of film in Toronto's brand management efforts, I argue that we ought to consider the potentially transformative effects that the cinema can have in urban redevelopment efforts. Consider, for example, the "Cultural Renaissance," a wave of new projects that includes new facilities for the Canadian Opera Company, the National Ballet School, the Royal Ontario Museum, among others. Tellingly, the authors of the Culture Plan conclude this list with the new headquarters building of the Toronto International Film Festival.

The report returns repeatedly to the economic benefits that film has for the city; moreover, the discussion includes not only the more easily calculable returns from the burgeoning film production sector, but expands to address the broader film culture. Drawing off of an array of policy documents and interview data, I argue for the centrality of film to Toronto's efforts to develop itself into a cultural capital.

Panel: Special Effects: Histories and Practices

Chair: Katharina Loew

Ph.D. candidate in Cinema and Media Studies/Germanic Studies at the University of Chicago

List of presenters:

Laura Lee

Ph.D. candidate in Cinema and Media Studies at the University of Chicago

Katharina Loew

Ph.D. candidate in Cinema and Media Studies/Germanic Studies at the University of Chicago

Julie Turnock

Mellon/ACLS Postdoctoral Fellow at the University of California, Davis

Kristen Whissel

Associate Professor of Film Studies at the University of California, Berkeley

Panel Abstract

As Sergei Eisenstein once acknowledged, special effect technologies had as much impact on the development on film art as the principle of montage, which he considered “the nerve of cinema”. This panel brings together papers concerned with a variety of film historical scenes to help illuminate some of the complex and little-studied history of special effect technologies and to illustrate their tremendous impact on film aesthetics throughout the 20th and into the 21st century.

Laura Lee will demonstrate the central role of special effects in Japan’s self-representation as a modern film-exporting nation during the 1920s by facilitating the rendering of Japanese folk magic for an international public. Proceeding from the curious fate of the legendary Schüfftan process, Katharina Loew will shed new light on industry practices, ideologies and their stylistic implications for Hollywood and European filmmaking of the 1920s and 1930s. The perplexing discrepancy between the aesthetic ideal of unobtrusive photorealism and the countless instances where rear-projection, Hollywood’s favoured special effect practice during much of the studio era, failed to deliver just that, will be the focus of Julie Turnock’s considerations. In her examination of digital creatures in live-action films, Kristen Whissel will expose startling consistencies between current CGI practices and time-honoured analogue special effects.

By linking these various film historical perspectives on special effect practices, this panel seeks to both recognize the enormous impact special effect techniques have had on aesthetics, ideologies, economics and production processes throughout film history and also to grasp historical continuities within contemporary practice.

Laura Lee

Defining the Cinematic in 1920s Japan: Trick Photography and Classic Film Style

This paper investigates Japanese cinema of the 1910s and 1920s through the lens of trick effects in order to recast questions about how film style developed into the 1920s. In particular it uses cinematic tricks both to reveal a fundamental continuity bridging the theatrical, attraction-based cinema of the 1910s with the narrative system of the classical period, and to challenge the prevailing position that beginning in the late 1920s deviations from the classical continuity system in Japanese films represent a surfacing of traditional aesthetic elements from within an adopted Western form. Rather such idiosyncratic features were considered tricks, feats of the camera that could be showcased within a narrative form to manifest a uniquely modern configuration. Key industry figures viewed the attraction of tricks as central to ideas of a modern Japanese cinema, in which the technological magic of cinema could be mapped onto the folk magic of native tales to create an exportable product that bore a local stamp while remaining universally legible.

Thus, instead of being a residue of a premodern aesthetic legacy, tricks techniques were artefacts of the modern that overlaid films’ narrative registers to create a unique and exciting cinematic spectacle. And as such, they were not

merely elements of a primitive cinema that were swallowed up in the drive for narrative continuity, but were in fact integral to the project of modernizing Japanese cinema, persisting well into the classical period as a display of modern technological prowess that existed alongside the push for narrative integration.

Laura Lee is a doctoral candidate in the Department of Cinema and Media Studies at the University of Chicago.

Katharina Loew
Magic Mirrors: The Schüfftan-Process

This paper will investigate the most widely employed special effect technique for rendering synthetic images in European filmmaking of the 1920s and 1930s, the Schüfftan process. In view of its enormous impact on European cinema, it is astounding how little is known about this practice. One of the least obtrusive compositing techniques of the pre-digital era, the Schüfftan process relies on partially transparent mirrors for combining image components from different sources in one exposure. Devised by German painter and future cinematographer Eugen Schüfftan around 1920, it opened up stupendous new possibilities for filmmakers. Without Schüfftan's magic mirrors, many of the spectacular effects seen in German fantastic films of the 1920s like *Metropolis* (Fritz Lang, 1926) that staggered film technicians and audiences worldwide would have been inconceivable. The Schüfftan process, which also features prominently in several of Hitchcock's British films such as *Blackmail* (1929), was one of the very few special effect techniques to transition effortlessly into the sound period.

This paper will reveal the history of Schüfftan process in Europe and Hollywood during the late silent and early sound era. Quite different from Europe, the Schüfftan process never gained a foothold in American professional filmmaking. The technique's strikingly diverse fate on both sides of the Atlantic provides fascinating insights into the varying practices and ideologies of national film industries during the 1920s and 1930s and thus sheds new light on the striking stylistic differences between European and Hollywood films of the period.

Katharina Loew is a joint Ph.D. candidate in Cinema and Media Studies and Germanic Studies at the University of Chicago. Her dissertation is concerned with the relationship between the fantastic and special effect technology in German silent film.

Julie Turnock
The Problem of Classical Studio Rear Projection

Rear projection was the most prevalent Hollywood composite technology in much of the classical studio era from about 1935 to 1965, used in countless Westerns, women's pictures, crime thrillers, comedies, historical dramas. This paper will provide a strongly needed historical base line for both standard and exceptional rear projection practices. More specifically, rear projection is a special effect technique that involves projecting pre-filmed footage behind the actors on the set and is seen most often in shots of actors speaking dialogue while in a car or other moving vehicle.

A great mystery for many film historians and theorists when confronting the films by controlling *auteurs* such as Alfred Hitchcock, Douglas Sirk and Nicholas Ray is: why does the rear projection look so *bad*? "Bad" is usually characterized by a recognized difference between the foreground action and rear projection footage and is treated dismissively as "fakey" or noticeably distracting from the narrative. My research presents evidence of disagreement and conflict as to how the studio photoreal aesthetic should be accomplished, what aesthetic should serve as its model, and what to adjust when it was believed to have "failed". Examining the problems special effects artists faced with issues of designing and implementing unobtrusive photorealism that conformed to a classical style brings to light, in specific terms, the labour and struggle to build the often-remarked upon "seamless" classical era diegesis. By understanding this special effect technique, deceptively simple in concept, but exceptionally difficult in execution, we can better understand its specific iterations in so many canonical films.

Julie Turnock is Mellon/ACLS Postdoctoral Fellow at the University of California, Davis and will begin the position of Assistant Professor of Cinema and Media at the University of Illinois, Champaign/Urbana in the fall of 2010. She is the author of *Plastic Reality: Special Effects, Art and Technology in 1970s US Filmmaking*, forthcoming from University of California Press.

Kristen Whissel

The Life and Death of Digital Creatures

This paper will focus on one of the most significant and prevalent digital effects in contemporary cinema: the digital creature in live-action films. Like the dinosaurs, mythological beasts and extinct species brought to life in by stop-motion animation in films such as *The Lost World*, CG creatures in films such as *Jurassic Park*, *The Lord of the Rings: The Two Towers*, *Cloverfield* and *King Kong* invoke and interrogate (in spectacular fashion) the boundaries that separate the living and the dead, the animate and the inanimate, the organic and the synthetic, the past and the future.

Recent scholarship has focused on the technological advances that have increased the visual/perceptual realism of such creatures. Situating CG creatures within the long history of film creatures created through analogue effects, I will

focus on how new software programs work with a set of surprisingly consistent textual strategies (long available in the cinema) to charge digital creatures with persuasive materiality and “vitality”. In recent films the creatures whose very ontological status is in question frequently function as the arbiters of violent struggles that determine the (living, human) protagonist's ultimate survival. And while violent struggles between digital creatures charge them with life-giving and life-taking vitality, these CG battles often kill off the very creatures they bring to life. For, nothing seems to have greater power to persuade us that something is or was alive than witnessing its spectacularly rendered, temporally protracted death.

Kristen Whissel is an Associate Professor of Film Studies at UC Berkeley. She is the author of *Picturing American Modernity: Traffic, Technology and the Silent American Cinema* (Duke 2008) and has published articles on early American cinema and, more recently, on digital effects in journals such as *Screen*, *Camera Obscura* and *Film Quarterly*. She is currently completing a book titled *Digital Effects Cinema*.

Panel title: Twenty years after the Polytechnique massacre: Film, video and media practice and the politics of memory

Panel co-chairs:

Brenda Longfellow (Associate Professor, Department of Film, York University)

Julianne Pidduck (Associate Professor, Communication, Université de Montréal)

We have recently commemorated the twenty-year anniversary of the Polytechnique massacre at the Université de Montréal. Fourteen female engineering students were brutally murdered in an event that indelibly marked individual and collective memories in Montréal, in Québec and across Canada. In this panel we will consider how audiovisual practices and productions contribute to shifting and contested cultural memories of the events of December 6, 1989. How do particular films and videos address the explicitly misogynist and anti-feminist nature of this event? How have feminist independent film and video makers participated in the collective practice of memorialization? How do highly-charged public and media discourses make sense of these film and video practices?

The first two papers will analyze a corpus of film and video representations of the Polytechnique massacre including independent feminist documentaries from the 1990s and Denis Villeneuve's recent feature film *Polytechnique* (2009). Julianne Pidduck explores the shifting terrain of audiovisual “witnessing,” while Brenda Longfellow interrogates the gendered politics of memory and memorialization

across this body of works. Maude Gauthier's paper takes stock of the reception of *Polytechnique*, concentrating on media representations of feminism and on the shifting significance of the Polytechnique shootings in Québec national memory. Finally, Maureen Bradley will discuss strategies used by feminist media artists to represent the Polytechnique massacre at different historical and media conjunctures, concluding with an account of her innovative 2009 cyber memorial Memento Mori.

Presenter: Julianne Pidduck (Université de Montréal)

Title: Camera-witness: audiovisual dynamics of the Polytechnique shootings

The term "camera-witness" highlights the specifically audiovisual dimensions of the social and ethical dynamics of witnessing violence and trauma. In this paper, I will interweave a discussion of two distinct anthropological and psychoanalytic conceptual vocabularies with reference to three audiovisual accounts of the Polytechnique shootings: Gerry Rogers' *After the Montreal Massacre* (1990) and Catherine Fol's *Au-delà du 6 décembre* (1991), and Denis Villeneuve's *Polytechnique* (2009).

The notion of the Polytechnique massacre as a collective trauma emerged in the media reception of Denis Villeneuve's *Polytechnique*. The term "trauma" is closely associated with an important psychoanalytic literature of "bearing witness" to collective trauma. Oral or mediated practices of testimony or bearing witness offer fragile and partial shards of memory and meaning through which individuals and groups make sense of traumatic events (Laub and Felman 1992). What does it mean to consider the Polytechnique shootings as a trauma? In what ways could audiovisual accounts of the events of December 6, 1989 be seen to "bear witness"?

In contrast, David Riches' (1986) anthropological framework emphasizes the visual dynamics of cultural perceptions and meanings of violence. Triangulating "performers," victims and witnesses of violence, Riches argues that the perspectives of victims and witnesses are crucial for determining the cultural ill/legitimacy of violent acts in a given society. The potency of violence arises from its simultaneously practical (instrumental) and a symbolic (expressive) dimensions. Violence, then, can be seen as a form of communication, where the "practice of violence is highly visible to the senses." In dialogue with the psychoanalytic vocabulary of trauma and bearing witness, I will deploy Riches' suggestive framework to consider the specifically *gendered* and *visual* dynamics in these three films.

Presenter: Brenda Longfellow (York University)

Title: The Politics of Memory and Memorialization: Denis Villeneuve's Polytechnique

Introducing *Polytechnique* at a recent Cinematheque Ontario screening, Denis Villeneuve claimed that he made the film "not out of ego...not to go to festivals or win prizes, but to commemorate, to remember." He went on to explain that a new generation had grown up in Quebec without any first hand knowledge or

experience of the events of December 6th, 1989, and that a film, far more than any predictable and highly ritualized memorial service, could serve as a powerful and emotive aide de memoire.

Villeneuve's remarks, however, bear a certain ingenuousness concerning the politics of memory and memorialization. Twenty years after the Montreal Massacre, one might question his impression of imminent public forgetting given that there has been no shortage of books, plays, poetry, vigils, walks, documentaries, visual installations, websites, and television and newspaper reports, not to mention the official state sanctioning of December the 6th as a "National Day for Remembrance and Action on Violence Against Women." Given these public and ongoing interventions, the central issue might not be the struggle between forgetting and remembering but rather the issue of who remembers, how, and to what effect.

This paper intends to contrast the politics and discourse of memorialization as it is embodied in Villeneuve's *Polytechnique* (2009); Gerry Roger's *After the Montreal Massacre* (1990); Catherine Fol's *Au-dela du 6 decembre* (1991); and Moira Simpson's *Marker of Change: The Story of the Women's Monument* (1998). This contrast, it should be remarked, is not a simple opposition between a male director and his feminist others—Fol's documentary features Nathalie Provost the student who famously retorted to Marc Lepine that the female students were not feminist and who was subsequently represented in the media as an exemplar of post-feminism. Nor can the differences in each of these works be completely contained by an opposition between first person testimony (both the Rogers and Fol documentaries are built around the direct address of two of the actual victims) and the highly mediated, aestheticized and poetic discourse of the fiction film. What all of these films reveal is that discourses of remembering are shaped and informed by radical differences in how the original events of December 6th, 1989 were framed and connected (or not) to the ongoing social phenomenon of violence against women.

Presenter: Maude Gauthier (MSc student, Communication, Université de Montréal)

Title: La représentation des féminismes et de leurs apports à une mémoire nationale

La tuerie à l'école Polytechnique est un événement qui a été interprété de plusieurs manières. Il a ébranlé la représentation que la société québécoise avait d'elle-même, en brisant le mythe d'un Québec progressiste qui aurait pris son envol pendant la Révolution tranquille et où le féminisme occupait une place centrale (Pelletier, notes prises lors d'une conférence, 2009). La tuerie ne faisant pas partie de la représentation que le Québec voulait se donner de lui-même, son incorporation dans la mémoire nationale a été contestée. On y a vu, entre autres, des conflits entre féministes et postféministes (Chun, 1999), où les unes criaient au crime misogyne alors que les autres exigeaient qu'on se taise. Aujourd'hui, on admet peut-être plus facilement le caractère misogyne de l'acte de Lépine, mais comme faisant partie du passé, et la signification de son geste est sans cesse renégo-ciée, par exemple à l'occasion de la sortie du film

« Polytechnique ». Je propose une communication sur la représentation médiatique des féminismes et de leurs apports à la mémoire nationale, dans les articles des principaux journaux et émissions des principaux réseaux de télévision et de radio montréalais entourant la sortie de ce film.

Presenter: Maureen Bradley (Associate Professor, Department of Writing, University of Victoria)

Title: Memento Mori: Polytechnique

In the early 90s, feminist media artists responded to the Polytechnique shootings of 1989 utilizing radically different representational strategies than mainstream media. We responded to a mediascape very different from today's. The media coverage surrounding the shootings was slow and centralized. Many critics of the news coverage, including myself, insisted the reporting was tainted with a deliberate, though likely unconscious, gendered perspective. Independent media artworks created in the aftermath of the shootings generally attempted to redress the public discourse about the shootings generated mostly from mainstream media. My own experimental documentary, *Reframing the Montreal Massacre*, takes task with the English print and TV media in a didactic attempt to deconstruct key media moments that shaped a shared understanding of the massacre. I will screen a brief iconic clip of Barbara Frum's response to the shootings on December 7th 1989. I will also touch on strategies employed by Ling Chiu (*Tee Hee Hee*), Mo Simpson (*Marker for Change*) and Gerry Rogers (*After the Montréal Massacre*).

Twenty years later, I felt compelled to create a media art project that reflects the current mediascape. *Memento Mori: Polytechnique* is a multi-authored, Creative Commons, cyber memorial marking the significance of these murders. The site was launched in November 2009 and will be hosted for at least a decade. We invite video, audio and photo content from citizens compelled to answer the question "How do you remember the Montréal Massacre/Polytechnique Shootings?" *Memento Mori: Polytechnique* is designed to provide an accessible on-line source for art, scholarship, media and commentary about the ongoing significance of the shootings.

Panel Title: Transnationalism and Cinema: New Methods and Approaches

Panel Chair: Dr. Christopher Meir, Lecturer in Film, University of the West Indies, St. Augustine

Panel Abstract:

Transnational theory has in recent years become an established paradigm in Screen Studies, with scholars working on a range of national and regional cinemas collectively rethinking previously monolithic conceptions of national identity and its relationship to film production and consumption. The maturation of the paradigm, however, has given us a somewhat narrow range of analytical approaches and a similarly limited range of insights to be gleaned from such

research. This panel will collectively seek to broaden the range of methods and approaches available to scholars working within transnational film studies. In so doing, it hopes to argue that such approaches can help to forward the accepted goals of transnational film research (i.e. understanding the effects of globalization on films and film cultures), while also critiquing some of the emerging views in the field and offering more insights into the various transnational networks that characterize contemporary world cinema. As such, the papers collected here address contemporary urban space as one marked by the legacy of imperialism (Guha); contemporary authorship as a promotional practice that taps into specialized critical discourses within international film culture (Maule); and multinational co-production as a mode of industrial practice that is even more pervasive than it seems at first glance and one which can be used to illuminate larger international relations between co-producing nations (Meir).

Presenters:

Dr. Malini Guha, Assistant Professor, Carleton University

Dr. Rosanna Maule, Associate Professor of Film Studies, Concordia University

Dr. Christopher Meir, Lecturer in Film, University of the West Indies, St. Augustine

Individual Abstracts

Dr. Malini Guha (University of Toronto)

Fortress Paris: The Post-Imperial Cityscape in Haneke's *Code inconnu* (2000)

In 'Transnational Identities, Transnational Spaces: West Africans in Paris in Contemporary France', Carrie Tarr lists Michael Haneke's *Code inconnu* (2000) among a series of films that construct Paris as a transnational, global space. However, she faults the film in relationship to its fragmented narrative structure, which Tarr argues 'drains Paris of any meaning by the way all the film's characters are embedded within the wider, blank construction of the postmodern city'. This paper will explore the extent to which a 'transnational reading' of *Code inconnu* obscures a more specific reading of Haneke's Paris as 'Fortress city', where elements of the global present collide with those belonging to the imperial past. It is only through a consideration of the topographical journeys presented in the film as something more than inscriptions of a blank, postmodern city that the film's historical underpinnings rise to the surface in relationship specifically to Haneke's depiction of differential modes of mobility. While Haneke's city is an insistently global and transnational space, as Tarr argues, this paper will work against the association made between the global and the generic. Using Haneke's film as a test case, this paper also aims to make a series of larger assertions concerning the 'forgetting of empire' that has come to characterize a certain strand of transnational discourse on the cinema, thereby producing

interpretations of films that inadvertently mask more complex engagements with both globalization and imperial history.

Dr. Rosanna Maule (Concordia University)
Pedro Almodóvar, the Transnational Auteur *Par Excellence*

Pedro Almodóvar may be credited as of the first and most successful among the filmmakers who were able to bring Spanish cinema and culture back into international circuits of distribution. Almodóvar's transnational stardom is one of the most successful examples of Spanish cinema's ability to translate culturally specific themes and contexts into narratives, styles and formulas suitable for the international film market.

Many specialists in Spanish cinema, such as Marvin D'Lugo, Marsha Kinder, and Kathleen Vernon trace Almodóvar's transnational appeal back to the trans-cultural dialectics between opposite cinematic influences and aesthetics, such as Italian neorealism and Hollywood cinema. This paper examines the ways in which these transcultural elements in Almodóvar's films have become a strategy of authorial self-promotion, focusing on the most recent phase of the filmmaker's career (from the late 1990s-on).

Dr. Christopher Meir (University of the West Indies, St. Augustine)
Theorizing Co-Production

Multi-national co-production has been omnipresent throughout the history of cinema and has become increasingly popular in recent years with greater transnational movement of capital and creative personnel marking the contemporary global film industry. Film scholarship, however, has yet to fully engage with the practice. What has been written about co-production falls into two schools of thought. One of these – by far the more established – presents the practice as one that is unfortunate product of globalization and inimical to “authentic” national cinema production. The other, emerging, school of thought sees it in much more positive terms as a practice that offers greater flexibility to film-makers and audiences than practices conceived along narrow national lines. Missing in these debates, however, is a clear sense of what we mean by “co-production”, and what the practice can tell us about the relationships between countries that collaborate on such productions. In addressing these gaps, this paper will argue for an expanded definition of co-production, one that goes beyond so-called “official” and “unofficial” productions and more fully accounts for the diversity of activity going on around the world. The paper will also reflect on what methodologies can and should be used to analyse the products of such arrangements and what can be learned by close analysis of the practice. These arguments will be put forward with reference to examples of co-productions involving Canada (one of the world's most active co-producing nations), including *Vers le sud/Heading South, Earth* and others.

Panel Title: Re-narrating diaspora through intermediality in cinema

Panel Convener: Hudson Moura, PhD
Organization/Affiliation: Simon Fraser University
Rank/Position: Sessional Lecturer

Panel Convener: Silvestra Mariniello
Organization/Affiliation: Université de Montréal
Rank/Position: Full Professor

Panelists

Hudson Moura, Sessional Lecturer, Simon Fraser University
Virginie Mesana, PhD candidate, University of Ottawa
Julio Costa, PhD candidate, Université de Montréal
Julie Routhier, Enseignante, Collège Lionel-Groulx
Sharanpal Ruprai, PhD student, York University

Diaspora is no longer merely about the dispersion of communities, but it is a feature of their cultures and their roots, and it establishes their place of belonging. Due to revisionist history, filmmakers have a double task in re-narrating the experience of diaspora. Historical versions of the diaspora have multiplied and become more complex, and they could have a significant impact on the post-diaspora generations. Filmmakers not only explore the questions of the in-between-cultures and state-nations, they also try to present issues of trauma and identity. In a transnational world, identities are becoming uncertain. Some filmmakers and visual artists see themselves as constructing a hybrid identity and bridging various cultures.

The uses of media by diasporic communities have enabled both the creation of new kinds of communities and the preservation of existing ones while questioning the definition and frontiers of each medium. Intermediality is characterized by the crossing, integration, contamination and interaction of media or 'meaning or sign systems' (literature, painting, music, etc.) within a single media, such as cinema. Consequently, these films produce cultural texts that create and shape new conceptions of the world and of the filmmakers themselves.

Several diasporic communities entrust an intimate and visceral contact with their homeland through media. So, what kind of diaspora community has been created by cinema that embodies the homeland? Do these media representations enable diaspora communities to be simultaneously present in their current environment,

back in their homeland, while losing any knowledge of from where and to whom they are speaking?

Through intermediality in cinema, all these approaches seem possible and they strengthen diaspora discourses while enhancing connected understandings.

Panelist's Name: Hudson Moura
Organization/Affiliation: Simon Fraser University
Rank/Position: Sessional Lecturer

Subtitles as a diegetic speech-act in Robert Guédiguian's *Le Voyage en Arménie*

Le Voyage en Arménie (2006) addresses the question of whether it is possible to detach the conception of diaspora from the experience of trauma? Anna, the main character, follows a search that her father has purposely set up for her to understand his sense of belonging to a community. Through her multifaceted journey in her father's land, which serves as a form of initiation, Anna instead experiences the feeling of trauma and separation. For Anna her limited knowledge of the language is the main obstacle in integrating and understanding that community as well as being the impediment to identifying with and gaining access to her father's world.

Subtitles have a key and independent role in Guédiguian's film, serving as a link between local and diasporic characters. Subtitles appear only in particular sequences, especially those between Anna and Manouk, her elderly guide and chauffeur in Yerevan. Anna exchanges and learns about Armenian language and culture through this local Armenian who personifies the source of diasporic memory. Since diasporic films are conceived in a multilingual perspective, incorporating subtitles as a fourth element to the soundtrack (along with words, noises, and music), we need to thoroughly investigate how the effect of overlapping the speech-act, spoken and written, shapes the audience's understanding of the film. In this presentation I examine the function of subtitles in order to reveal their role in diasporic cinema. Using Gilles Deleuze's analyses on speech-act as a point of departure, I aim to explore the prominent role of subtitles in Guédiguian's film.

Panelist's Name: Virginie Mesana
Organization/Affiliation: University of Ottawa
Rank/Position: PhD Candidate in Sociology

From literature to cinema: The construction of diasporic experiences through adaptation

The question of film adaptation raises fundamental questions about the very nature of media and their delineation according to the way each medium frames the audience experience and affects the narrative. Instead of being a mere transposition of words into moving images, film adaptation is a process of re-signification, which adds a new layer of meaning to the narrative, enriching the themes explored in literature with intertextuality. Looking at the confluence of literature and cinema, this presentation aims to reveal how the concept of diaspora is constructed and re-signified within the intermediality of its narratives, from literary accounts of diasporic experiences to their film adaptation. The changing nature of diaspora will be explored in a case study of the imagined Indian diaspora experience based on Jhumpa Lahiri's novel *The Namesake* (2004), adapted for screen by Mira Nair (2006). Issues of gender and racial representations will also be taken into account in understanding the complexities and ambiguities of the category "diaspora" in the process of film adaptation.

Bio:

Virginie Mesana is a PhD student in Sociology at the University of Ottawa and is currently a recipient of the Vanier scholarship. Her doctoral thesis topic explores cinema as a means of identity restructuring, in particular, as it relates to Indian women filmmakers and their diaspora.

Panelist's Name: Julio Costa

Organization/Affiliation: Universidade Federal do Rio Grande do Sul - UFRGS /
Université de Montréal

Rank/Position: PhD Candidate

Panelist's Name: Julie Routhier

Organization/Affiliation: Collège Lionel-Groulx

Rank/Position: Enseignante, Département de Sciences Humaines,
Anthropologie

Culture immatérielle dans la ville de Javé, Brésil

Narration et oralité : pour une résistance dans la diaspora

Cette proposition est une réflexion sur la narrativité et l'intermédialité dans l'œuvre *Narradores de Javé* (Les conteurs de Javé) d'Eliane Caffé. Le film relate le déplacement de la population de Javé, au Brésil, en raison de la construction d'un barrage hydroélectrique. Les expériences personnelles et collectives étant ancrées dans l'oralité de sa population analphabète, les gens de Javé demandent à l'unique citoyen du village, Antonio Bia, d'écrire leurs mémoires. La narrativité de la diaspora se traduit au moins par deux moments d'intermédialité dans le film. D'une part, il y a une répétition et une métamorphose du récit lors du passage de l'oralité à l'écriture. Des résistances émergent par exemple entre les différentes versions de leurs récits des origines (conquête par un héros mythique masculin ou féminin, sort des héros fondateurs,

ascendance des habitants), et encore dans l'imposition de la narrativité par Bia, le seul lettré du village, qui métamorphose les récits à sa façon. D'autre part, le film met en scène la documentation vidéo des témoignages des habitants du village, qui relatent leur appartenance à un lieu investi de sens et leurs sentiments face à sa perte. Les vidéos capturent aussi des moments de tension entre les habitants et les nouveaux arrivants, chargés de bâtir le barrage.

Les *Conteurs de Javé* mettent en scène la résistance face à l'effacement de l'identité subjective et collective, comme une itération de la différence, pour composer avec les oppositions entre les récits et les écrits. C'est une mémoire que repose sur les résistances et la coexistence de la différence. Les habitants partagent un sentiment de perte, l'absence de l'espace, des petites matérialités, le patrimoine individuel, mais insuffisant comme patrimoine culturel à préserver pour éviter le déplacement.

Bios:

Julio Caetano Costa est titulaire d'une maîtrise en Psychologie Social et Institutionnel et doctorant de l'Université Federal do Rio Grande do Sul. Il est en stage doctorat au Centre de Recherche sur L'intermedialité de l'Université de Montréal. Il participe au NESTA - le Groupe de Recherche Subjectivité, Technologie et Art, à la UFRGS, Brésil.

Julie Routhier est titulaire d'une maîtrise en anthropologie de l'Université de Montréal. Elle enseigne l'anthropologie au Collège Lionel-Groulx. Elle a été coordonnatrice du Centre d'études ethniques des universités montréalaises et du Centre d'étude des religions de l'Université de Montréal. Elle a participé à titre d'agente de recherche à plusieurs projets portant sur les migrations, l'exclusion et le racisme.

Panelist's Name: Sharanpal Ruprai

Organization/Affiliation: York University - Department of Humanities

Rank/Position: PhD student

(Narrow Field of Vision): Re-narrating a Sikh Woman's Identity

In participating on this panel I intend to screen my short film, *(Narrow Field of Vision)*, which concentrates on the journey of a Sikh woman into marriage. The film centers on a traditional Sikh ceremony in Nairobi, Kenya, from a female perspective. The footage is of my parents' wedding from 1973 that has been transferred from 8 mm to digital. The film reflects my research into the construction of Sikh identity through symbols, narrative, film, and literature. In this film, my mother's head is lowered—a posture which restricts her field of vision—inspiring the title of this mostly silent film.

How do diasporic Canadian Sikhs—women in particular—respond to, and re-use the turban and the five Ks'—Kesh (hair), Kangha (comb), Kirpan (sword), Kara (steel bangle) and Kachera (underwear)? My PhD research, *Constructing Sikh Identities through Religious Emblems in Diasporic Literature and Film*, is a literary study that focuses on creative work that highlights cultural issues, such as gender and generational issues that pertain to the Canadian Sikh diaspora. I examine how Sikh identities are constructed within the diaspora, analyze the representation of Sikhs and Sikh bodies and reconsider identity politics within Sikh diaspora.

Film Run-Time: 7 min.

Bio:

Sharanpal Ruprai is currently in the PhD program in the Department of Humanities at York University. She completed a Master's degree in English from the University of Calgary. She graduated from the University of Winnipeg with a Bachelor of Arts and a Bachelor of Education. She taught middle school in Winnipeg, Manitoba. Her poetry has been published in two anthologies, *Exposed* and *Red Silk: An Anthology of South Asian Canadian Women Poets*.

Panel: POETICS, POLITICS AND ARAB CINEMA – LEBANON, ISRAEL, PALESTINE

Organised by Tim Schwab
Associate Professor
Department of Communication Studies
Concordia University

This panel will present both political and theoretical approaches to the understanding and framing of historical and contemporary cinematic practices in the Arab cinema of Lebanon, Israel and Palestine. Exploring the balance and interplay between poetics, politics and practices, the panel will address such diverse topics as the creation and disappearance of the Palestinian Film Archive, the depiction of Palestinian national identity through dress and fabrics in cinema and the creative and political challenges facing contemporary Palestinian and Lebanese media artists. Linking all of the presentations is a concern with the relationship between poetics and politics and how this interaction frames the creation and depiction of Arab historical memory, national narratives and political and cultural aspirations as seen through both the practice and criticism of the cinema of the region.

Presenters:

Dr. Laura U. Marks
Dena Wosk University Professor of Art and Culture Studies
School for the Contemporary Arts
Simon Fraser University

Lebanese media arts of the post-postwar period: The years after the end of the Lebanese civil war (1992) witnessed an outpouring of creativity in independent media. Politics and poetics were inextricable, as artists sought strategies to deal with the trauma, amnesia, and ontological breakdown that resulted from the war. In the past decade, however, this relative unity of purpose has shifted as the position of Lebanon—and Lebanese art—in the world has changed. Independent film and video in Lebanon began to address issues that were both networked—for example, Lebanese artists' video responses to the devastating "Israeli-Hizbollah war" of 2006 were circulated on the internet—and nodal or micropolitical, in works like Gheith al-Amine's *Once Upon a Sidewalk*. The postwar artists, rightfully recognized on the world art scene, began to address a more global audience. Media artists who had never been part of the postwar art boom found audiences. This talk will survey some of these shifts in the media arts in Lebanon in the past five years.

Dr. Laura U. Marks is a writer and a curator of artists' media. She is the author of *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (2000) and *Touch: Sensuous Theory and Multisensory Media* (2002), and *Enfoldment and Infinity: An Islamic Genealogy of New Media Art* (2010). She has curated experimental media for festivals and art spaces worldwide. Dr. Marks is the Dena Wosk University Professor in Art and Culture Studies at Simon Fraser University, Vancouver.

Dr. Walid El Khachab
Assistant Professor
Arabic Studies
Department of Languages, Literatures and Linguistics
York University

Mapping National Skin: Rugs, Dresses and Palestine
Walid El Khachab

Mapping National Skin: Rugs, Dresses and Palestine: In the NFB production *Sourayda: A Woman from Palestine* directed by Tahani Rashed and in the Belgian production *Wedding in Galilee* directed by Michel Khelifi, the motifs of "National Dress" and of "the Traditional Rug" play as metaphors of homeland, as icons of national and cultural identity and as magic meta-skin, in all cases feminizing Palestine. This paper will study the various strategies framing the agency of fabric and rugs that fill in for the absence of nationhood and statehood. The major poetic process at stake is the magic transformation of textile into an

ersatz skin, which places homeland in the province of the female body, not in abstract representations, such as maps, or ideas of identity.

Walid El Khachab teaches Arabic Studies at York University. Author of a Comparative Literature dissertation on Melodrama in Egypt, his current research project deals with « Celluloid Veil and Camera Revelation ». During the last two years he extensively published and read papers about the aesthetics of the veil and fabric in general in modern culture, particularly in cinema.

Nasrin Himada
PhD candidate
Humanities Doctoral Program
Interdisciplinary Studies in Society and Culture
Concordia University

The Palestinian Cinema Archive:

Deleuze once wrote, “People do not take into account of how the PLO has had to invent a space-time in the Arab world.” During the 60’s revolutionary hype the PLO invested in cinema’s potential to help further proliferate its advancement onto the political and national struggles imminent in the context of this time. In order to do this, two prominent filmmakers, Mustafa Abu Ali and Hani Jawhiriya, founded the Palestine Film Unit in 1968, providing an infrastructure for many Palestinian filmmakers who were involved with the revolutionary struggles in Beirut and Jordan. The PFU became a prominent organization that produced and disseminated the first images of the Fedayeen, and of the ever-expanding Palestinian refugee problem on the borders of Israel-Lebanon and Israel-Jordan. The PFU film archive existed up until its mysterious disappearance in 1982. This presentation will focus on the history and memory of the archive itself, and the work of Khadija Abu Ali, Hani Jawhiriya, and Mustafa Abu Ali in the context of Palestinian Revolutionary Cinema; and will discuss the impact the Palestinian Cinema Archive has had in creating a new space-time, or counter-memory from within the Palestinian cinema canon itself.

Nasrin Himada is a PhD candidate in the Humanities Doctoral Program in Interdisciplinary Studies in Society and Culture at Concordia University. She is interested in how architecture, geography, and cinema intersect at the spatial limits of occupation and war. She has been a contributor and is the co-editor of the online research-creation journal *Inflexions*.

Tim Schwab
Associate Professor
Department of Communication Studies
Concordia University

Palestinian Cinema – Inside/Outside:

This presentation will explore the emerging transnational Palestinian cinema and its relationship to the larger field of political documentary through three brief case studies of Palestinian filmmakers who work 1) in the Palestinian Territories, 2) in Israel, and, 3) in the larger diaspora. The presentation will employ short clips of filmmaker interviews to examine the relationship of three different Palestinian filmmakers to the Israeli state and to the movement for Palestinian nationhood, and to explore the nature of transnational documentary filmmaking, contested narratives and political and cultural memory in the context of an emerging Palestinian cinema.

Tim Schwab is Associate Professor in the Department of Communication Studies at Concordia University in Montréal where he teaches film, video and sound production and documentary studies. He has produced and directed numerous documentaries including the International Documentary Association award-winning THE BURNING BARREL and the acclaimed CBC documentary BEING OSAMA, broadcast on television networks worldwide. He is currently working on several documentary and new media projects about topics ranging from oral history and human rights to interactive narrative and the cinema of the Middle East.

Panel: The Japanese Media Mix

Chair: Marc Steinberg, Assistant Professor, Film Studies, Mel Hoppenheim School of Cinema, Concordia University

Abstract:

“Media mix” is the key term for understanding the phenomenon of media convergence in contemporary Japan. Widely used as a term that describes the connections between Japanese media forms such as comics, merchandise, novels, video games, films and anime, the media mix refers to a phenomenon whereby media forms are constitutively “mixed” all the while maintaining their own specificities.

How can we understand this situation of “connected” media termed the media mix? What is the history of the media mix, and how might we situate it within the context of film and media studies? How should we grasp this phenomenon in relation to the historical, economic, cultural and technological determinations that support it? How should we account for the privileged place of film and animation as focal points within the media mix formation? And how can we account for the recent transformations that have seen the rise to prominence of a new media form – the video game – that increasingly occupies the central place that animation and film have enjoyed? These are the questions that this panel proposes to ask through an analysis of the historical development of the term through film and animation; through a theoretical engagement of the media mix

at the level of its syntheses and divergence of media forms; and through an analysis of the video game that sees increasingly greater emphasis being placed on sound as a connective element across media installments.

Presenters:

1. Marc Steinberg, Assistant Professor, Film Studies, Mel Hoppenheim School of Cinema, Concordia University
2. Thomas Lamarre, Professor, East Asian Studies and Art History and Communication Studies, McGill University
3. Heather Lee Mills, PhD Candidate, Art History and Communication Studies, McGill University

From Marketing to Anime to Film: Developing the Media Mix

Marc Steinberg, Assistant Professor, Mel Hoppenheim School of Cinema, Concordia University

“Media mikkusu” or media mix is the Japanese popular and industrial term used to designate the phenomenon of trans-media crossing that in North America has come to be called “media convergence.” However, unlike its American cousin, the term media mix has both a longer history than Japanese and American commentators tend to recognize, and a more complex genealogy that lies somewhere at the intersection of marketing, Japanese anime, and film. In this paper I propose to trace the history of the term “media mix.” Noting its original use in American and Japanese marketing discourse, I will suggest how the valences of this term transformed when it began to be popularly applied to the trans-media franchises that have become its contemporary referents. Parallel to this semantic transformation of the term media mix, I will also highlight the importance of the medium of anime, on the one hand, and film on the other in the development of the phenomenon the term presently designates. The twin pursuits of this paper will be to develop an understanding of where and how the phenomenon of the media mix congealed in postwar Japan, and to chart the parallel transformation of the term “media mix” that grew to characterize this phenomenon.

Only What Diverges Communicates: Three Syntheses of Media Mix

Thomas Lamarre, Professor, East Asian Studies and Art History and Communication Studies, McGill University

Media mixes today entail both the integration and differentiation of media. Even as it is possible to speak of the convergence of, say, video games, animation and cinema at one level, it is equally clear that such “media” must be continually rearticulated as distinctive if there is to be any sense of mixing. Indeed, at the present moment, at the level of production and reception, one finds that

expressive strategies and critical commentaries frequently stress the specificity or distinctiveness of the experience of particular media, even as reception practices and marketing strategies fold them together.

In order to address this two-fold process of differentiation and integration, I will look at specific examples of media mixes in Japan, with an emphasis on the role of character (or *kyara*) in specific patterns of serialization. Here Deleuze and Guattari's discussion of three syntheses (connection, disjunction, conjunction) at the levels of production, recording, and consumption is particularly useful. I propose to reassemble their approach in order to explore media mix at the levels of media, technological confluence, and economic convergence. The goal here is to introduce greater complexity into received models of media mix that tend to reach an analytic stalemate at the level of a tension between economic forces and consumer activities.

Sound Worlds: Media Mix through Mutation

Heather Lee Mills, PhD Candidate, Art History and Communication Studies,
McGill University

While media texts within the “media mix” are often understood to relate to each other through their similar narratives, narrative is not the sole means of connecting installments of a particular series. In fact the case of *Final Fantasy* shows that sound plays a key role to the consumption of subsequent installments within this particular media mix. While narrative is essential to the enjoyment and dissemination of *Final Fantasy*, it cannot explain how games relate to one another, since gameplay, story, characters, and worlds change across platforms and media. Audio similarity and repetition persist throughout the franchise and although musical scores and audio cues mutate, they incorporate past games and extend into other media. It is through the similarity of soundscape and sound cues that the *Final Fantasy* universe is constructed as fundamentally the same despite their “different worlds.”

The analysis of the function of different levels of audio will serve as a method to study how multimedia franchises are constructed through video games. I will explore the soundscapes between video game installments and how they spiral into other media, in particular, anime and cinema. The distinct experience of sound within *Final Fantasy* is one way its media mix is constructed and understood. My goal in this paper is to explore how sites of consumption can be built as a “universe” by/for consumers and fan cultures where narrative and character are not the patterns for the mix.

Individual Paper Presentations

William Anselmi (Professor, University of Alberta)
Sheena Wilson (Assistant Professor, University of Alberta)

Nine! Oh, Surrogate of the God-like: Of the Epistemological Divide, Organic and Technological

In 1937 English visionary, artist and critic Aldous Huxley published *Ends and means: an inquiry into the nature of ideals and into the methods employed for their realization*. What is peculiar about this work is the concern with ethics on one side and technological progress on the other. Certainly, Huxley is not the first to reflect on this epistemological chasm. Other philosophers from the Greeks onwards have walked this much-trodden trail. Yet, Huxley's case is substantive in that his critical reflection on the human consequences of the technological applications to the everyday life (and this between two world wars), strives to foreground the disparity between the ethical self and the Faustian embrace of progress. About a man's lifetime later, Huxley's concerns are still being echoed in a particular film genre: science-fiction. The irony, if any, is that though this genre has come to be respected as a sweeping gaze on present problematics, the entertainment factor, its selling point, seems to neutralize any long-lasting critical participation for the public at large. Films such as *District 9*, *9*, *Surrogates*, all of which have appeared in a short span from August 14th, 2009, to September 25th 2009 have, with varying degrees of public success, addressed the very same chasm that Huxley had lamented. However, the information process surrounding the self, *mediatics*, has concentrated on the mechanisms of production so as to boast on new developments in the film industry rather than enter into a dialectical process with the criticism exposed.

If *District 9* is a re-vision of the climate of apartheid in South Africa, *9* a post-modern fairy tale, and *Surrogates* the crisis of livable representations, the underlining tension in all of them is the alien-like technological developments that are altering the perception of humanity as an organic reality. These progressive alterations, paradoxically, have themselves become a naturalized language in the running spectrum of information in the visually-based contemporary world. As viewers/citizens, the facility with which we have entered into this language should alert us to the erosion of the ethical self, the sense of responsibility in a social system. Perhaps, this easiness of displacement from the organic to a technologically-altered form can be reduced to an epistemological couplet: immortalization and narcissism. It is the object of this paper to investigate through the three movies mentioned, if Huxley's vision of such an altering process is a fantastic projection, a delectable entertaining factor, or the actual consequences of an invisible, yet material, divide.

Brenda Austin-Smith

Associate Professor, University of Manitoba

Acting Matters: Noting Performance in Three Films

In his essay “Why Study Film Acting?” Paul McDonald identifies screen performance as a neglected area for analysis. He also observes that the study of acting requires a warrant: “Analyzing film acting will only become a worthwhile and necessary exercise if the signification of the actor can be seen to influence the meaning of the film in some way. Acting must be seen to count for something” (McDonald, 26).

I propose to examine the performances of Nadia Sibirskaja, Gene Hackman, and a donkey, in *Menilmontant*, *The Conversation*, and *Au Hasard Balthazar*, as “counting for something” narratively, affectively, and aesthetically, and to discuss acting—and even the *possibility* of non-human “acting”—in ways inspired by Paul McDonald and Andrew Klevan, among others. Arguing that acting counts for something means accounting for the significance of performance, which involves in turn deciding what is significant. McDonald finds significance in “transitory” moments in performance (McDonald, 32). Similarly, Andrew Klevan attends to an actor’s “physical and aural detail” (Klevan, 7), in order to gain an improved understanding “of film characterization” (7). The tension between them can be discerned in Klevan’s stress on the “ontological particularity” of the character in a given film scene, and McDonald’s focus on the “diacritical” marks of performance in the service of narrative coherence. It is this tension that I wish to explore in my discussion of these performances, for if it is in noticing the moments of “performance” that we witness an actor’s particularity, can a donkey be a tragedian?

Selected Bibliography:

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Paul Babiak (M.A.).

Doctoral candidate at the Graduate Centre for Study of Drama at the University of Toronto, and a course instructor at the Cinema Studies Institute, Innis College, U of T, and in the department of English and Drama, University of Toronto at Mississauga

The Art of Invisibility: Canadian Performers as Media Presences of the 1950s and 1960s

Focusing on the lives and work of three pivotal Canadian performers from the “Golden Age” of the Canadian media, this paper will attempt to evoke a sense of their ongoing presence in the Canadian mediascape. John Drainie, Chris Wiggins and Vernon Chapman were all, in their various ways, proponents of a distinctively Canadian performance style; one which, by its apparent lack of stylization in contrast with British and American models, read as “invisible.” At the same time as workers in the various media – stage, radio and television – they were literally everywhere, and it is significant to the reception of Canadian television in the 1970s, for example, that the voice of the British general who commands the attack on Louis Riel’s stronghold at Batoche can be recognized as identical with the voice-over for the Salada tea commercial. Their work is thus emblematic of that of all the Canadian performers of their generation, which places an idiosyncratically Canadian emphasis on the actor’s ability to ‘disappear’ into his/her part, and associates disappearance with a quality of ubiquity within the mediascape. The Canadian actor becomes a ghostly presence, half familiar and half estranged; one which, vaguely recognized and vaguely repudiated, haunts his/her audience with the threat at each moment of subverting the narrative’s offer of escape.

Michael Baker
Art History & Communication Studies, McGill University

The Investigative and the Impressionistic: Two Photographic Tendencies in Rockumentary Cinema

This paper identifies two photographic tendencies which emerge in early popular music documentaries and serve as the basis for the visual representation of musical performance through the history of the rockumentary genre – the *investigative* and the *impressionistic*. The *investigative* is typified by its clear compositional qualities (e.g. stable camera position; sharp focus; balanced lighting) and commitment to a coherent representation of the performance space and performer. It strives to provide an unambiguous photographic record of the performance and is amenable to conventions of analytical editing. By contrast, the *impressionistic* offers a highly stylized, often abstract representation of the performance. There is less an interest in documenting the space of the performance than in communicating an emotional or psychological dimension of the music through formal techniques often evinced in experimental practice. These two categories are fluid, often hybridized, and the two photographic tendencies may both be present in a single sequence of a film, but one or the other often describes the representational strategy of an entire film. While these tendencies are not limited to documentary films about rock music, there is a

striking consistency to the visual representation of musical performance in rockumentaries that I will explore through comparative textual analysis. Using examples from *Jazz on a Summer's Day* (1960), *The Velvet Underground & Nico* (1966), *Monterey Pop* (1968), and *Benjamin Smoke* (2000), this paper balances conceptual and historical inquiries into film style and questions how formal innovation becomes genre convention.

Peter Baxter
Assoc. Prof., Dept. of Film & Media
Queen's University

'Exclusion in Politics and On Screen'

Jacques Chirac was elected President of France in 1995 on a platform of addressing the array of social conflicts that he labelled '*fracture sociale*'. Over the summer of that year, a series of bombs in public places raised public apprehension about terrorists in their midst. Chirac's new Prime Minister Alain Juppé declared that most of the four million Muslims in France were respectful of 'our laws.'

On the day that Juppé made his remarks, two films were released that, although entirely different from one another, speaks to the social circumstances that Chirac and Juppé evoked. A comparison of the films illustrates how cinema can transmit a society's most immediate anxieties in ways that are oblique yet clear and memorable.

The films were Claude Chabrol's *La Cérémonie*, and Karim Dridi's *Bye-Bye*. The first was the forty-third feature by a famous director instrumental in launching the *Nouvelle Vague* of French filmmaking. The second was the second feature by a young filmmaker of French and Tunisian background.

Through shared iconography drawn from French popular culture, as well as through parallel imagery of domestic spaces developed in the films' internal symbolic systems, we can see how the films express the idea of *fracture sociale*, not, it is true as a generalised national 'issue', but as applied to the relations between those who live 'inside' a certain social order, and those who exist on its boundaries.

William Beard, University of Alberta

Gran Torino: Eastwood as fallen saviour

Clint Eastwood's later cinema has demonstrated a remarkable consistency in its obsessive return to a handful of career-long issues and perspectives. Of central importance among his themes has been the constitution of heroic action. Gran Torino is hyper-articulate on the question of the Eastwood hero and his role in the current social and ideological environment. Walt Kowalski is an entirely recognizable, even a caricatured, signifier of a particular ethnicity and class in America. He is a retired white auto worker in Detroit. His America lies in ruins: the jobs have fled, the domestic auto industry has crumbled, and he himself is only the noble wreck of his former self. In a word, he represents a crisis-state in white masculine ideology in America. Of course he is also Clint Eastwood, the biggest archetype of power masculinity in Hollywood for over forty years and Eastwood too is aged, near the end. The condition of this character and what he stands for is terminal. Is there any way it can be redeemed, or partly redeemed? That is the question the movie posits. The answer, as almost always in every circumstance in Eastwood's cinema, is: yes and no. Gran Torino presents the almost unprecedented spectacle of Eastwood dying to save a social group which represents the future death of white hegemony in America; at the same time, he asserts his heroic persona even as it enacts its own extinction.

Caroline Bem
PhD Communication Studies
Department of Art History and Communication Studies, McGill University

From Writing Tablets to System Reboots: The Diptych in Contemporary Cinema

This paper focuses on the use, by several contemporary filmmakers, of what has long been called the "diptych": the arrangement of two stories side by side or in sequence within what is considered a single work. The diptych first appears in the form of writing tablets in Antiquity and in iconic representation in medieval art. Furthermore, it is frequently used in literature to specifically designate a work in two volumes, linked thematically as well as sequentially. This paper's central hypothesis proposes that the establishing of a typology for the cinematic diptych might offer valuable ways of entry into an examination of the evolution of narrative practices within contemporary cinema.

By drawing on writings such as Jan Simon's book *Playing the Waves: Lars von Trier's Game Cinema* (Amsterdam University Press: 2007), which illuminate the structural relations between narrative cinema and new media, as well as on Gilles Deleuze's *Difference and Repetition* (1969), this paper centres on works by three contemporary auteurs: Quentin Tarantino's *Kill Bill Vols. 1&2* (2003, 2004) and *Death Proof* (2007), Lars von Trier's *Dogville* (2003) and *Manderlay* (2004), and Wong Kar-wai's *In the Mood for Love* (2000) and *2046* (2004). These films might be understood to pertain to the

genre of the philosophical tale or classical argument layout, their characters playing out sets of possibilities seemingly directed by the laws of binary choice or menu-logic. Another element frequently featured amongst these films is that of repetition, itself a primary aspect of computer operation. An important connection appears to exist, then, between the binary system and the diptych, or the computer-age of either/or choice, endless looping and rebooting, and recent developments in narrative cinema.

Tina Benigno
M.A. Candidate
York University

Imagination and Memory through the Advanced lens of *Amélie* and *Eternal Sunshine of the Spotless Mind*

Though *Amélie* (2001) and *Eternal Sunshine of the Spotless Mind* (2004) may appear to be very different films, they are contemporary examples that express aspects of the human mind through advanced technology. Imagination in *Amélie*, and memory in *Eternal Sunshine* are two instances wherein what we think of as distinctly human is described via progressive form, merging not only art with science, but the human with the inorganic. Further, as I conduct a close analysis of these films, describing how they represent imagination and memory, I will be both directly and indirectly touching upon phenomenological notions. I argue that the relationship between the advanced form and the basic theme of the human subject begs for such a reading.

Don Ihde discusses the impact of technology on the body. Jan Harris and Paul Taylor suggest that we should be concerned by the power of the digital and explore its positive potential. William Brown contends that “digital special effects allow us to perceive two temporalities at the same time – that of the pro-filmic world (shot on 35 mm) and that of the virtual effects world (made with computers)” thus enhancing our understanding of space and time as part of a single continuum.

The movies that I am discussing are emblematic of a trend in filmmaking at the turn of the twenty-first century that employ advanced technology to communicate how imagination is present in ordinary waking life. Further, I am interested in how the digital representations of human qualities may influence how we come to understand our selves.

Scott Birdwise
MA

Eye Cont(r)act: The Prosthetic Imagination of the Documentary

One-eyed documentary filmmaker Rob Spence may be fulfilling the dream of Dziga Vertov: the union of man and machine, camera and eye/I. Losing his right eye in a shooting accident at the age of three, Spence has worked toward a suitable replacement, and, since 2008, has developed his own personal surveillance system: a prosthetic eyeball camera. Spence has stated that he intends to surreptitiously record private conversations with people in order to produce a documentary from the seemingly immediate. The documentary filmmaker will become the inverse of Orwell's monolithic Big Brother: a Little Brother, recording the intimate for the ends of distanced observation; conversations and gestures as information and code. Spence intends his experiment to be a comment on people's concerns with issues of privacy and surveillance. What will this do to the social contract of the documentary?

On the other hand, Errol Morris has been using the Interrotron – a device which projects his face in front of the camera before his subjects, thus enabling them to speak directly to Morris and, as it were, the viewer – to conduct his “mediated-ly immediate” first person interviews since 1997. This device, so instrumental in his revealing interviews, would seem to allow Morris and the camera to effectively become one and the same – a face or a gadget?

In this paper, I intend to explore some of the ethical and philosophical implications of the documentary logic of the prosthesis – a (external) supplement which enables something to be what it *is* - these two examples (among others) instigate. To quote Spence's somewhat hyperbolic pronouncement, “My face is the medium, the message, the problem, and the solution.”

Nadia Bozak, PHD, Independent Scholar

Democracy, Disposability and the Digitization of Crisis in Carl Deal and Tia Lessin's *Trouble the Water*

The digital revolution is credited with rendering image production affordable, accessible and instantaneous, and subsequently giving voice to what theorists of bio-politics term “disposable” humans - those decentered populations who are typically excluded from public discourse and political consciousness. This paper argues that the documentary *Trouble the Water* by Carl Deal and Tia Lessin (2008) is as much about Hurricane Katrina's ravaging of New Orleans as it is about the democratizing effects of the digital movie camera. As this documentary reveals, the availability of digital cameras empowered numerous citizens of New Orleans by turning them into default documentarians and their images into the visible evidence that comprises films such as Deal and Lessin's. But digital technology's rapid innovation and instant obsolescence undercuts these same

utopian dimensions, for unless we constantly convert our “born-digital” images in accordance with digital technology’s rates of development, these visual records will become unreadable, inaccessible, obscured by antiquated interfaces.

This paper argues that *Trouble the Water* implicitly foregrounds digital technology’s relationship to obsolescence, economies of waste and throw-away culture, and the viability of an expendable technology to enable underprivileged citizens to participate in or challenge the dominant media. This paper also considers how democratic and inclusive the “amateur” digital image really is when it must first be filtered by professional practitioners and then transferred to the more resilient and legitimating support surface of celluloid before reaching a wide audience. Indeed, the digital image’s ability to render visible and then preserve moments of political crisis, disasters, and the social inequality that underlie them might be democratic, but it is less than permanent.

Shannon Brownlee (Assistant Professor), Dalhousie University Department of Theatre

Pleasure Bites: Adaptation as Sadomasochism in Guy Maddin's *Dracula: Pages from a Virgin's Diary*

Dracula: Pages from a Virgin's Diary (Guy Maddin, 2002) illuminates an aspect of film adaptation that is seldom considered: it exemplifies a sadomasochistic mode of adaptation by eliciting the spectator's pleasure in the humiliation and suffering of a source text. The film draws on Bram Stoker's novel, but it most immediately adapts the Royal Winnipeg Ballet Company's stage version of the story. Maddin has referred to *Pages* as “dance butchery” – appropriately enough, as it combines the image distortion that is characteristic of Maddin's work with framing and editing choices that are conventional in dramatic narrative but surprising and disruptive in a dance film. The image distortion, framing and editing exuberantly hack apart the dance text and destroy both the ballet and the ballet spectator's command of the visual field. The mode of pleasure this elicits requires the film viewer to conceive of the film as a “copy” of the “original” dance text, but not in the service of “faithful” adaptation that the notions of original and copy usually support. On the contrary, the film makes it clear that the original and copy are fantasies whose mutual antagonism may be the source of sadomasochistic pleasure.

Barbara Bruce and Cameron McFarlane
Organization/Affiliation: Carleton University / Nipissing University
Rank/Position: Contract Instructor / Assistant Professor

“The Wind that Overturns the World”: Disaster and Its Aftermath in John Ford’s *The Hurricane*

In the context of the social upheaval of the Great Depression, the disaster film cycle of the 1930s is characterized primarily by its comfortably comic view of catastrophe: the fall into chaos is a clear opportunity to establish a renewed and stronger order. Typically, these films displace present anxieties through the story of a historical disaster or a contemporary disaster set away from the United States, and they conclude with stirring affirmations of national fortitude and a depiction of restored personal relationships that indicates the resilience of the social fabric.

John Ford’s *The Hurricane* (1937) is the first film in the cycle to depict an entirely fictional disaster, but the film is also the most uncompromisingly “real” in its complexity. *The Hurricane* does not simplify the problems of the decade and, hence, does not simplify its depiction of disaster and its aftermath. We trace tropes in the film that correspond to the problems of the Great Depression and demonstrate that the film addresses the issues of its day in a complicated and, at times, even contradictory manner. In particular, we analyze the ending of the film, arguing that it not only is bereft of any sense of affirmation and renewal, but also disallows any facile connection between personal relationships and social change.

Jacquelyn Cain
PhD Student: Cinema & Media Studies
York University, Toronto, ON

David Cronenberg’s *Camera* and the Actor’s Presence: Ontology, Indexicality and the Digital Image of Time.

Due to the exponential rate at which new technology emerges and this technology’s effect on cinematic representation, the central question of film theory, ‘what is cinema?’ has been returning with increased force to the field. As a result, there is a renewed theoretical interest in questions pertaining to indexicality, temporality and mimesis in relation to cinema. Specifically, how does digital technology transform the aesthetic, temporal and ontological relationship nature of the cinematic image?

David Cronenberg’s short film *Camera* (2000) is a self-reflexive meditation on time-based media’s technological specificity in this millennial era, one taking into account the digital era’s transformation of the cinematic image. Like most of Cronenberg’s films, *Camera* interrogates technological mediation in relationship to questions of humanism and subjectivity. In *Camera Lucida* Barthes writes that, “to see oneself in a photograph is to see oneself on the scale of history” (12).

Using the theories of Roland Barthes and Andre Bazin, as well as the current research David Rodowick and Mary Ann Doane, I will explore how the indexical images of photography and the cinema are connected to phenomenological explorations of subjectivity and ontology.

Cronenberg's film *Camera* investigates how an actor's subjective relationship to historical time is intimately linked to both the indexical nature of the photographic and cinematic apparatus. By thematically exploring the relationship between the actor's material finitude and the indexical nature of the image the director draws the spectator's attention to how film is always infused with an element of 'the scale of history' (Barthes). That is, film as an archive that exists outside of diegesis based instead on a contextualized temporality (history) and internal time consciousness (the subject).

Alexander Carson

POST-SECULAR CINEMA: the religious imagination in viewer-response studies of *Breaking the Waves*

Numerous accounts of the artist's practice as a form of spiritual activity have been well documented in the longstanding study of relationships between art and religion. Less widely discussed is the *viewer's* engagement with art as a form of spiritual activity. As Clive Marsh has suggested in *Cinema and Sentiment: Film's Challenge to Theology*, an affecting film-watching experience can be very like a religious experience itself. So how can we meaningfully discuss the relationship of a viewer's spiritual imagination in the study of spectatorship in contemporary cinema?

The focus of my study will revolve around differing analyses of Danish director Lars von Trier's film *Breaking the Waves* (1996). Trier's work often presents controversial and complex discourses on religion and spirituality. He combines strong aesthetic *and* narrative projects designed to proffer, what I claim to be, a decidedly *post*-secular worldview.

In *Breaking the Waves*, a film that seems to invest much time and energy critiquing organized religion, Trier concludes with a surprisingly God-affirming miracle. The film's narrative project is therefore entirely post-secular, discarding the bleak asceticism that was suggested earlier in the piece, in favor of an astonishing final proof of divinity.

This study's methodology will compare my own post-secular analysis of Trier's film with a cross-section of documented responses by viewers and film writers from differing cultural/religious backgrounds. Though Trier's narrative acknowledges secularity and its predominantly sensible, rational applications

within the film-world, it eventually rejects them, preferring instead a conclusion that challenges the viewer, rhetorically asking: “isn’t this what you secretly wanted anyway?” A unique figure in contemporary art cinema, Lars von Trier is unafraid to resort to a Christian narrative without disguise. The surprisingly revelatory conclusion he offers in *Breaking the Waves* serves a post-secular agenda uniquely, while drawing attention to the very rhetorical function of a spiritually-driven narrative in an ostensibly (officially) secular age. The effect of Trier’s conclusion can be maddening, frustrating, or enlightening, depending on individual viewers’ predispositions toward faith—the breadth and variety of these responses will furnish the principal substance of this study, offering new insight into the relationship between cinema and the numinous experience.

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Elizabeth Clarke

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Wilfrid Laurier University

“Unprecedented Sensation!” and “Crowded Houses!”: The Wargraph and Popular Sentiment, 1898-1900

This paper analyzes the earliest examples of the military in American film in order to demonstrate how representations of heroism served to fuel growing imperial ideologies tied to the American national identity. Only a few short years after cinema’s invention, the Spanish-American war, occurring in 1898, was an extremely popular news item and, as a result, has garnered much scholarly attention. Yet, a comparison of films representing the American military—the Spanish-American War films and military training films—with films about foreign wars—the Boxer Rebellion and the Boer War—made by American companies, provides a new angle from which to examine how heroism and militarism was tied to a sense of national identity. The American identity in relation to militarism, I argue, is developed both through how American heroes are depicted and through the similarities and differences emphasized in the depiction of foreign wars. My work focuses the parallels and differences between representations of American wars and foreign wars to add to an understanding of American identities shaped in part by the representation of the ‘other’.

I combine an aesthetic analysis of the films with references to advertisements in trade journals, reviews in newspapers and synopses from film catalogs to discuss the ways in which American-fought battles become

representative of patriotic heroism and pride, while foreign wars were engaged with processes of 'othering' and cultural imperialism through the camera as colonizer. This paper demonstrates both the importance of extra-filmic texts in understanding early cinema—for example, the catalogs and the trade journals, as well as the connection between film and the sensational press—and film's connection to the growing sense of American imperialism during the late 1890s.

Jonah Corne, Assistant Professor, University of Manitoba

Occulted Orientations: *Route 181* and *Profit Motive and the Whispering Wind*

This paper examines two highly conceptual road-movie documentaries—Michel Khleifi and Eyal Sivan's *Route 181* (2004) and John Gianvito's *Profit Motive and the Whispering Wind* (2007)—for their shared interest in what I would like to call "spectral cartography." Co-directed by a Palestinian and an Israeli, *Route 181* travels along the partition line laid out in the 1947 UN resolution ("resolution 181") that proposed that British-ruled Palestine be divided into a Jewish and an Arab state, accumulating interviews with those currently inhabiting the spaces in and around the ghostly, unrealized border. An oblique adaptation of Howard Zinn's *A People's History of the United States*, Gianvito's film roams extensively over the landscape of the contemporary US, presenting in chronological order stationary shots of the dwarfed or sidelined, mouldering memorials to the key events of radicalism and resistance recounted in Zinn's book. As they proceed along their eccentric and hidden itineraries, both film-travelogues raise questions about a number of significant topics, including: the relation of history to the present; the politics of space; oppression and social struggle; and the use of film as an instrument of historiographical reflection. Bookending the comparative analysis of the two films, the paper begins by discussing Khleifi/Sivan and Gianvito's spatial practices in relation to Situationist techniques of cartographic defamiliarization and disruption, and concludes by putting the films in dialogue with the similarly peripatetic, history haunted, and politically committed works of Chris Marker.

Brendan Curran
MA of Fine Arts Candidate,
Concordia University

Appropriating an Epidemic: *Zero Patience* (1993) and *Rent's* (2005) Song & Dance About AIDS

The musical genre, often called utopian (Dyer, R., “Entertainment and Utopia”), has also sometimes been utilized to explore such taboo social thematics as racism, sex, and crime. Prior to the AIDS crisis, however, never before had a virulent disease and homosexuality as subject matter featured so prominently in the musical canon. John Greyson’s *Zero Patience* and the film adaptation of *Rent* directed by Christopher Columbus attempt to appropriate a pandemic that left the world maimed and gay male cultures wracked in uncertainty. Themselves a by-product of appropriation by their respective screenwriters, the two texts employ musicality in a dissimilar and sometime converging fashion through LGBT characters. An analysis of the adaptation of these texts is crucial to exploring their place within the musical canon and how they intervened within the North American climate of HIV/AIDS stigma.

The adaptation of *Rent* in 2005 is a peculiar endeavor considering its somewhat untimely and dated representation of People Living with HIV/AIDS; an exploration of the responsibility of the adapter is vital to comprehending this untimeliness and the contradictory aspects of its production and distribution.

Lauren Davine

M.A. Cinema Studies Student, University of Toronto

‘Queering’ the Family Tree: “Queer Families” and the Problem of Heteronormativity in *A Taste of Honey* and *Victim*

This presentation will examine the representation of family in two 1961 British films: the New Wave film, *A Taste of Honey*, and Basil Dearden’s *Victim*. Both films present “the key institutions of ‘heteronormativity’”—that is, marriage and the nuclear family—as both unattractive and ultimately problematic (Griffiths 79). Despite their similarities, however, the films are quite different from each other in important respects.

A Taste of Honey offers what James Battis calls a “variatio[n] or queerin[g]” of the ‘normative’ family model (13), which is presented as a viable alternative to the patriarchal familial paradigms offered by other films of the New Wave. For clarification here, ‘queer’ is being used as a general adjective to identify a family that is different from the nuclear family model, regardless of whether a member of that family is ‘queer’ in terms of their sexual orientation (although, in *A Taste of Honey*, “queer” does assume this double meaning, as Geoff is a homosexual). *A Taste of Honey* presents two versions of the “queer family” (Battis 13). The first is the fatherless family of Jo and her mother. Although Jo’s mother, Helen, remarries in the film, by the end, she leaves her husband and reunites with her daughter, ultimately rejecting the patriarchal family model (Hill 167). The other “queer” family in the film is that of Jo and Geoff. Geoff becomes both a ‘big sister’ figure to Jo and a companion, as he takes care of her and helps around the house when she becomes pregnant. Although both “queer” family units (Jo and Geoff and Jo and her mother) have their own internal contradictions, they present

a more attractive alternative to the heteronormative and patriarchal nuclear family model for reasons which cannot be explained within the scope of this abstract. Basil Dearden's *Victim* also presents the nuclear family model as unattractive (Griffiths 79), but unlike *A Taste of Honey*, the option of breaking out of this model is ultimately abandoned. As other scholars have observed, it is clear that the relationship between Melville Farr and his wife is not a happy one. Despite being gay, and even after he comes out to his wife, Farr stays with his wife in an unfulfilling marriage in order to uphold his pride and his reputation as a lawyer. A comparison of these films offers an insightful look at the changing ideologies of the family in 1960s Britain.

Donna de Ville
PhD Student
Concordia University

Love, Film, Wine and Revolution: Bohemian Café Culture as a Site for Film Scenes

As the “mall” of North America and its theaters limits the moviegoer’s options, cafés and coffeehouses are becoming sites for the bohemian cinephile looking for films and viewing experiences beyond those offered by the big box cinemas. This practice is not new to film exhibition within the urban environment. In fact, from its inception, the exhibition of film has been bound to the public spaces of the city, one of the first sites being The Grand Café of Paris. In this essay, I will draw connections between the early days of film exhibition, in North America and France, to a current trend that locates film consumption in varied sites throughout the metropolitan landscape, after an era dominated by theatrical screenings.

In *Window Shopping*, Friedberg expands cinemagoing beyond the four walls of the theater space. Of her varied connections to historical cultural practices, perhaps the most interesting is her comparison of moviegoing to mallgoing as a cultural activity, both “commodity-experiences.” The result for the consumer has been a narrowing of choices, both of content and place. In an effort to add to the emerging scholarship in nontheatrical exhibition and wishing to extend the “depth and breadth” of our understanding of cinema’s social function by looking at “undedicated locales,” this essay responds to Klinger’s call to study nontheatrical sites. In it I will focus on the café/coffeehouse as a viable alternative to theatrical moviegoing, and as a space that opens up the types of activities that accompany viewing, such as eating, drinking, and conversation.

Stacey DeWolfe

Concordia University
MA in Film Studies, 2008

Points of Entry: Rethinking Cinema Spectatorship

In his review of Lars von Trier's *Antichrist* in *The New Yorker*, Anthony Lane offered this advice to the "squeamish: there is no shame in leaving [the theatre] as the tools – and I use this word advisedly – come out." He goes on to say that in doing so, the viewer will get only the best of the film: "its awkwardness, confusion, and great beauty." My first response, as a filmmaker and von Trier scholar, was to see this suggestion as an affront. How dare Lane give the viewer such permission? Is it not the filmmaker who decides the duration of his work? Was this not what Hitchcock was fighting against when he refused to allow late-comers into screenings of *Psycho*?

But then I started to reflect on my cinema-going experiences of late. The first quarter of *Where the Wild Things Are* perfectly captures the boundless energy and creativity of childhood, not to mention its disappointments and heartbreaks, but by the time the narrative meandered to a close, I had long forgotten those first exuberant minutes. Perhaps it was time to rethink the way we approach theatrical spectatorship, to free ourselves from the hegemony of narrative .

To enable this investigation, I turn to Steven Shaviro and Brian Massumi, and their respective works on affect. I will also situate my meditations historically, taking into account the exhibition practices in the first half of cinema history, as well as recent technological innovations that have impacted our engagement with other forms of media. In the end, what I seek is to redraw the spectatorial contract, to redefine our rights and responsibilities as viewers, and to create terms for approaching the cinema on our own terms.

Tamar Ditzian
PhD student
University of Florida

Becoming-Woman, Becoming-Animal, and Becoming-Photograph in *Ginger Snaps*

John Fawcett's film *Ginger Snaps* (2000) links lycanthropy to women's menstruation, puberty, and other bodily changes in women, directly addressing the link between "becoming-woman" and "becoming-animal" by connecting Ginger's first period to her werewolf bite and blurring the boundaries between the disparate effects of each. This essay draws on Laura Mulvey's assertion that the cinematic medium serves a scopophilic function which is fundamentally tied to patriarchy; Akira Lippit's contention that the function of the cinematic medium is,

in part, to mourn the impossible death of the animal, simultaneously denoting presence and absence on screen; and the historical ties between animals and women through advocacy movements. More than simply reflecting on the monstrosity of aberrant female sexuality, *Ginger Snaps* reflects on the functions of cinema to objectify and animalize the female body. Reading the film as a critique of the medium itself (and perhaps the horror film in particular), reproductive visual media are to blame for the sexual female's punishment in that they figure her narratively, photographically, and cinematically as a hybrid monster which must be first objectified, then denied a proper (human) death, and finally put down. Nevertheless, *Ginger Snaps* ultimately critiques the power of cinema to animalize and objectify women without challenging the idea that female sexuality is monstrous. Rather, unavoidably mediated as a filmed object, Ginger serves as a confirmation that the woman, as partly animal and partly "undead" filmed object, is fundamentally abject.

Andy Djaballah - Independent Scholar

Television, Discursive Practices, and Film Studies in the University

"So what becomes of cinema studies if "film" should disappear?"

DN Rodowick ("Strangelove and Film Theory")

As contribution to this discussion about film studies I propose to offer a discussion of a series of texts on television from scholars working outside film or communication studies departments. The body of texts I am working with is from the period before the emergence of the so-called quality programming of cable and specialization channels when broadcast networks dominated the scene. The texts are composed partly as the confession of guilty pleasures, and partly as descriptions of the all but universal indulgence in the medium's flagrant commercial appeal. Two things clearly surface in the perusal of the texts and bear importantly on the discussion of film studies and the disappearance of film. The first is their deprecation of the commercial and self-promotional motor of the television medium, while the second is their interest in the medium's discovery of its possibilities.

At the same time as these scholarly texts underline certain features of a form of a historically shared perception of a specific tele-visual experience, they are also examples of scholars' attention to a nascent form of life that was at once losing its specificity as a unique medium as well as becoming the dominant model through which the world is experienced. The stakes of the discussion are considerable; for isn't it the case that our critical attitude towards television must be permanently reactivated concomitantly with those towards film and the University? The discursive practices that surface in academic circles during this period are of crucial importance and relevance to the discussions surrounding the state of film and of film studies today. If film is disappearing, then what is *not* disappearing in the practices that endure? What is film?

Thomas Dorey, M.A. (Film Studies – Carleton University)
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“Smart Film” Revisits Its Childhood: the Promotion of Spike Jonze’s *Where the Wild Things Are* and Wes Anderson’s *Fantastic Mr. Fox*

Fall 2009 saw the theatrical release of two adaptations of canonical children’s books from prominent Hollywood neo-auteurs: Spike Jonze’s live-action version of Maurice Sendak’s *Where the Wild Things Are* and Wes Anderson’s stop-motion animation adaptation of Roald Dahl’s *Fantastic Mr. Fox*. Jonze and Anderson are two of the most prominent members of what has been termed “new American ‘smart’ film” by Jeffrey Sconce, a loose collection of directors who have worked within the Hollywood system since the mid-1990s, celebrated for their idiosyncratic and visually-inventive styles while displaying a deft balance between the irony ascribed to their Generation X group with a reactionary sentimentality. Both films stand out from their directors’ oeuvres as each sees its director breaking from his earlier relationship to screenwriting by personally adapting a beloved childhood text – co-writing with author Dave Eggers, *Where the Wild Things Are* is the first fictional feature screenwriting credit for Jonze while *Fantastic Mr. Fox* sees Anderson re-teaming with his *The Life Aquatic* co-writer, Noah Baumbach, for his first non-original screenplay. This paper examines the paratextual pre-release publicity of each film for the ways each director is positioned as the “most appropriate” filmmaker to adapt these cherished stories in a manner properly reverential toward the original texts. Of particular concern is the emphasizing of each director’s auteur status and persona, cinematic signatures, personal relationship with each original text and their “smart film” sentimentality. Supporting this analysis is a discussion of contemporary auteur discourse and the construction of popular auteur personas.

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Sylvain Duguay

Film on stage: involving the spectator, inside out

The mediatisation of the contemporary stage is changing the ways in which audiences (in general) and spectators (in particular) are interacting with both theatre and film. The juxtaposition of live actors with virtual (projected) ones not only raises the question of liveness itself, but it also deepens the destabilization

of the ontologies of cinema and performance. Both intimately linked through their spectacular qualities, the screen and the stage are asking different strategies of engagement from the spectator. How is the suspension of disbelief, long thought to be inherent to theatre, challenged by the moving images projected on stage? Can the apparatus of cinema still create a strong suture between our world and the world of the fiction, when it is included in the immediate space and time of the performance? What strategies can the spectator put in place to reconcile the two spectatorial contracts?

This presentation will explore different uses of film on stage to carve out a new understanding of the contemporary versatile spectator. Through an examination of Robert Lepage's *Lipsynch* and Michel Lemieux and Victor Pilon's *Norman*, we will show how film on stage can be used to question our own relationship with moving images, to open up an interior, intimate space usually reluctant to the stage and connect it with the outside world, or to allow for an exploration of desires, fantasies and pleasures usually relegated to the realm of the unconscious.

Sylvain Duguay is a postdoctoral researcher at UQÀM's École supérieure de théâtre. His research is related to the adaptation of theatre to film, to the use of film on the contemporary stage and issues of identity, perception, and engagement. He teaches Film Studies at Concordia.

Patrick Faubert – PhD Student, Wilfrid Laurier University

Crafting Spaces: the Use and Construction of Dialogue in Preston Sturges's *The Miracle of Morgan's Creek*

This presentation explores the interaction between dialogue and physical space in Preston Sturges's film, *The Miracle of Morgan's Creek* (1943). At the core of this film is the town of Morgan's Creek, whose rigid moral code organizes the events of the narrative. A comprehensive presentation of the social and physical landscape of town is therefore key to realizing successfully the film's causal development. Yet, in a film where the demands of pacing and structure limit the possibilities for dramatizing location, such a presentation is difficult. Sturges employs several key scenes of dialogue, organized as casual conversation, in order to overcome this problem. Structured by the contexts in which they occur, casual conversations bear the imprint of their environments. Therefore, when employed in *Morgan's Creek*, they immediately deepen the presentation of the town, rendering far more deeply than what could be achieved through visual presentation alone.

Through a close reading of the dialogue and the visual aesthetic of one of these key scenes, my presentation explores Sturges's use and construction of dialogue

as a method of achieving an exposition of location crucial to the causal structure of this film. Linking *Morgan's Creek* to contemporary scholarship on dialogue, my presentation uses this film to open this scholarship to a consideration of the intersections between dialogue and space. My presentation also establishes a link between dialogue scholarship and arguments about the aesthetics of space, calling for a reconsideration of the role dialogue in what has previously been considered a visual arena.

Karen Forhan, MA candidate
Ryerson University and York University Joint Communications and Culture

Along the lines of connectivity: Please Mind The Gap

A medium communicates and creates connections, however, as communications theorist Marshall McLuhan describes, a medium also causes “sensory gaps” arising from people’s obliviousness to reading a medium’s “message”—that is, its effect on the pace or patterns of our lives. We often become fixated on a medium’s immediate functions, not considering how it affects our thoughts, behaviours and social relations. We maintain a “tunnel-vision,” similar to riding the subway, when passengers travel trance-like on the same tracks from one destination to another remaining isolated from each other and neglecting gaps in their experiences.

My five-minute film *Along the Lines of Connectivity—Please Mind The Gap* uses the subway as a metaphoric springboard to convey this theme of “lines of connectivity” and “gaps” and further explores its cultural implications through three subthemes: “lines of communication,” “lines of thought,” and “lines of space.” Depicted through montage sequences, these subthemes illustrate the paradoxical relationship of how lines of connection created in communications technology, standardized education, and spatial organization, simultaneously create gaps that can lead to a sense of isolation and a lack of awareness.

The film is based on a poem I wrote during a TTC commute and subsequently developed the concept for a class project. I fine-tuned and edited the film with a friend, and submitted it to the *Toronto Youth Shorts Film Festival* where it was awarded excellence in film direction and editing. I hope to present the theoretical and artistic reasoning for the film’s content and form at the conference.

Lisa Funnell, Doctoral Candidate, Department of English and Film Studies,
Wilfrid Laurier University

Asian-American Action Men of the Post-1997 Hong Kong Cinema

In his article “The American Connection in the Early Hong Kong Cinema,” Kar Law emphasizes the importance of Asian Americans to the development of Hong Kong cinema. In 1933, Moon Kwan and Joe Chiu established Grandview—one of Hong Kong’s “big four” prewar production companies—with investments from Asian-American businessmen. During the Pacific War (1937-1945), Hong Kong cinema went into exile and Grandview continued its operations in California, producing Cantonese-language films starring Asian-American actors. After the war, the majority of these Asian-American performers relocated to Hong Kong and starred in Grandview productions which helped to revive the post-war filmmaking industry.

In 1997, Hong Kong cinema entered into another state of crisis following the amalgamation of Hong Kong and China. The industry decline can be attributed to such factors as the Asian financial crisis (1997), the development of ‘peripheral’ East Asian cinemas, the increasing Pan-Asian interest in Hollywood blockbusters, and the migration of creative film talent out of Hong Kong. In this paper, I will consider the response of multimedia conglomerate Media Asia to the industry crisis and their implementation of a production strategy centered on the development of a new generation of young and multilingual Asian-American action stars such as Daniel Wu, Stephen Fung and Leehom Wang. Considered return migrants to Hong Kong (i.e. diasporic Hong Kong Chinese), these Asian-American action men are presented as distinctively local heroes in the post-1997 cinema through language (i.e. Cantonese), the foregrounding of familial ties to Hong Kong and/or its cinema, and their integration into the *ge-ying-shi* (music—film—tv), the intermedial star system of Hong Kong. Thus, I will explore how the performances of Asian-American action men have helped to revive the post-1997 cinema and serve as a local source of Hong Kong identity for domestic, Pan-Asian, and diasporic Asian audiences.

Philippa Gates
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Detecting Assimilation: Chinese Identity as Model Minority in Classical Hollywood Film

The Asian detective proved to be a popular hero with film-going audiences during the 1930s and 40s. Charlie Chan was the only serious rival to Sherlock Holmes as one of the most beloved screen detectives, appearing in 47 films. There has been much debate amongst scholars whether the Asian detective represents a positive image of Asian masculinity. Chan is a hero (unlike the infamous villain Fu Manchu) who works to reinstate social order on the side of the law; however, he is simultaneously presented as a servant to Western interests and is played in

“yellowface” by a white actor rather than by an Asian or Asian-American actor. Even in contemporary Hollywood films there are only a handful of Asian detectives—for example, those played by Jackie Chan.

Thus *Daughter of Shanghai* (1937) starring Anna May Wong and Philip Ahn and *Phantom of Chinatown* (1940) starring Keye Luke and Lotus Long are notable for their foregrounding of Asian-American subjectivity and sexuality as central in decades where it was all but absent from the American screen. While these films explore and highlight the specificity of marginal experience in mainstream culture, ultimately they offer a similar message as Hollywood’s “yellowface” films—namely, that Asian “otherness” is desirable only when assimilated into mainstream culture.

This paper will also consider Sam Fuller’s independently produced film *The Crimson Kimono* (1959), starring James Shigeta as a Japanese-American detective, to demonstrate how pervasive this theme of assimilation was across American film—even outside of studio control.

Florian Grandena
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La Meurtrière : entrée dans le néo-libéralisme et sortie de l’humanité (Elle est des nôtres, Siegrid Alnoy, 2003).

Depuis la fin des années 1980, le cinéma français s’intéresse de nouveau aux thèmes engagés et à la société contemporaine. Il est possible de discerner deux tendances principales, non-exclusives, au sein de ce nouveau cinéma social / engagé : 1) la tendance économique, qui inclue des films traitant de certains des effets négatifs du néo-libéralisme et 2) la tendance multiculturelle, représentée par des films cherchant à représenter le multiculturalisme régional, ethnique, sexuel etc. composant la France contemporaine.

Ma présentation prendra comme cas d’étude principal une œuvre de fiction faisant partie des deux tendances mentionnées ci-dessus : *Elle est des nôtres* (Siegrid Alnoy, 2003) et cherchera à examiner, par le prisme de la théorie du désir mimétique de René Girard, la place entre le personnage principal et son lien aux groupes et structures sociaux contribuant au positionnement de tout individu. Ce film porte une attention particulière sur l’impact de l’économie néo-libérale sur la vie professionnelle de Christine Blanc (jeune femme solitaire et mythomane) et la façon dont celle-ci est contrainte de renégocier constamment sa relation avec autrui ainsi qu’elle-même. Tandis que la jeune femme est ballottée entre divers postes à durée déterminée et devient donc incapable de trouver une place dans le moindre groupe ou structure sociale (qu’il s’agisse du monde du travail ou de la famille), c’est bien sa place au sein de la nation mais aussi l’humanité qui est négativement et radicalement redéfini.

Dr. Robert Gray
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Amorous Delays: Cyborg Women, Writing, and Traveling Trains of Longing in
Wong Kar Wai's *2046*

At the centre of Wong Kar Wai's *2046* is a temporal rift between 1960s Hong Kong and a science fiction world of androids called "2046." What connects these two -- perhaps antithetical -- worlds, periods, and cinematographic genres, is the central character of Chow who combines various epistemological desires. He writes a pulp serial about 2046 which is permeated with unrequited love (in which he is unable to write a happy ending, even when the lovesick Bai requests one). Chow also composes, receives, and translates love letters for Bai and her illicit Japanese lover. In the film, writing, desire, space, and time imbricate and invariably refer back to Chow.

Each of the women Chow has known, loved, rejected, resisted or spurned have android versions of themselves on the train in the science fiction serial he creates. Tak, the traveler perpetually trying to leave 2046 and Chow's ostensible double in the fiction, proclaims his love to the android who resembles Bai, but she does not respond or experience the response until many hours later when she is alone. Critics have contradictorily interpreted this delay as merely the aloofness of unreciprocated desire or, alternatively, as Chow's complete inability to understand women. However, such readings disregard the android's reactions after the delay. This paper will look more closely at this delay as a device and its correlation with Chow and his own desires. Ultimately, this will help to illustrate how the figure of Chow intertextually connects the interstices between Wong Kar Wai's films, particularly the other two films in his 1960s Hong Kong trilogy, *In the Mood for Love* and *Days of Being Wild*.

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'Flying in a Pocket of Silence': Pedagogy in British cinema and Marxist theory of the 1960s

One notable aspect of the British cinema of the 1960s is the relative abundance of narratives that share a central thematic preoccupation with the function of pedagogy centred around the various secondary education institutions in

England and Wales. As such, Lindsay Anderson's anarchic, counter-cultural *If....* (1968) satirises the public/boarding school system, whereas James Clavell's rosy depiction of white, lower-class London in *To Sir, With Love* (1967) takes place in the secondary modern school. Finally, Ken Loach's *Kes* (1969) and Tony Richardson's *The Loneliness of the Long Distance Runner* (1962), while sharing a very similar critical and class-conscious perspective nevertheless take up drastically different pedagogical institutions: Respectively, a Yorkshire secondary technical school and an East Midlands borstal.

Historically-speaking, institutional reforms in education as a result of the Education Act 1944 determine this thematic interest among filmmakers of the era; that the last three films listed above are in fact adaptations of late 1950s texts (two memoirs and a short story, respectively) begins to bear this claim.

More importantly, I contend that the harshly critical depiction of pedagogical institutions in these four films* (with the exception of *To Sir, With Love*, mentioned for the most part as an important counter-point to the thematic trend)—the way in which the school becomes a microcosm for the worst aspects of political and social life in the country and at the same time the locus for the possibility of genuine and radical change—are best interpreted by the writings of Louis Althusser, Antonio Gramsci and Paolo Freire, who publish their relevant texts in roughly the same contemporary moment. Finally, I anticipate referencing Paul Willis' seminal 1977 *Learning To Labour*.

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Damn Citizens! Constructing an Urban South through Crime and Reform in 1950s American Cinema

Following the Senate hearings into crime syndicates lead by Senator Estes Kefauver in the United States of the 1950s, the national fad for municipal reform touched a number of Southern cities, including New Orleans and Phenix City, Alabama. Films chronicling these reform movements appeared almost in tandem with national press coverage of the events themselves, including titles like *The Phenix City Story* (1955), *New Orleans Uncensored* (1955), *Miami Exposé* (1956), and *Damn Citizen* (1958).

This presentation will explore how this cycle of crime movies set in Southern towns and cities attempts to construct an image of the then-emerging urban South through the portrayal of crime and its eradication. Economic leaders in the South had aspired to modernize and urbanize on the scale of their Northern counterparts since the 1920s. The economic boom of the post-WWII period represented for the first time that the South may have been able to realize those

ambitions. Although problematic omission of issues of racial inequity and segregation would see this image ultimately supplanted by violence of the Civil Rights era, the construction of an urban South image from these gritty, noir-influenced crime films radically broke with the traditional image of American South as a pastoral, agrarian Eden—an image cultural historian Tara McPherson calls the “moonlight and magnolias” South and one that had dominated its cinematic representation in films like *The Birth of a Nation* (1914), *Gone with the Wind* (1939) and Disney’s *Song of the South* (1946).

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A future in which we eat and watch TV: Food and that jump cut in *2001: A Space Odyssey*

Anxieties about contemporary reality manifest in many representations of the future. At a primal level, organisms conceptualise the future in terms of food acquisition. Food is a complex representational object, one which alludes to culture and history, the thrill of the hunt, and the peace and community of a shared meal. It signals the violent and beautiful sacrifice of the life of one organism for the sustenance of another, and as such is both a figurative and literal domestication of death rendered mundane as the aesthetics of taste and

the economy of production. Food also serves as a marker for human technology, from the controlling of fire to the scientific rationalisation of the modern system of food production. Consumption sits at the vanguard of technological innovation and the processes by which humanity reasons and orders existence. In this context, I trace food as a thematic marker and agent for the evolution of humanity by means of the domestication of violence in *2001: A Space Odyssey*. In the film, the generative acts which mark the transcendence of humanity from one 'stage' of development to the next are signalled by acts of violence and the consumption of food. Humans evolve from eating plants and fearing for survival to eating animal flesh and mastering the known universe. During the latter stages of the evolution into space, the eye displaces the mouth as the interface for transubstantiation. The final sequence suggests that for beings of pure consciousness, the process of intellectual discovery is sufficient to sustain their life processes.

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"An Historical Sketch of Animated Pictures":
New Perspectives on Historical Discourses in Early Cinema

Our objective in this paper is to examine the "film historiography" practiced during the early period of cinema. Several film historians have offered partial versions of this history, but while some agreement exists on key figures, many early examples of "film history" have been excluded. This process of exclusion is tied to a number of conditions, such as definitions of what counts as "film history", omissions of less prominent sources and the privileging of "authors". Historical discourses were in fact more widespread and diverse than previously considered. Many early historical works were not necessarily concerned with "film" or "cinema" in the more modern sense, focusing instead on one aspect of this reality, or at least on one way of conceptualizing it as a whole. Expanding the scope of inquiry to include documents published in less illustrious vehicles (trade publications, newspapers or film catalogues) further destabilizes a linear history of film history, for many of these discursive fragments do not fit with overarching patterns or common periodizations. Our goal is to provide an understanding of how these early discourses on film were situated in relation to one another, to historical discourses more generally, and to the particular contexts in which they were meaningful. Secondly, our goal is to define what Michel De Certeau calls

the different "historiographic operations" of that specific period. In other words, we will consider these different historiographic writings as the product of a defined social place, practice and style, and in relation to the institutions, such as trade publications, that determined their value.

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In the Seams of Life-worlds:
Alan J. Pakula's Paranoia Trilogy and the Urban Environment

This paper closely examines three films directed by Alan J. Pakula, *Klute* (1971), *The Parallax View* (1974), and *All the President's Men* (1976) for the ways they motivate film style to envision new experiences of time and space within the urban environments of the 1970s. In grounding and deepening Fredric Jameson's claim that these films are narratives of "cognitive mapping," this paper illuminates the capacity of the thriller genre and emergent film aesthetics to access contemporary social realities. Drawing on Pakula's collaborations with cinematographer Gordon Willis and production designer George Jenkins on all three films, I will demonstrate that this putative "paranoia trilogy" can be seen to roughly cohere around an extended cinematic exploration of figure ground relations. Without discounting the importance of narrative structure and action, this paper locates these films' peculiar power in the attention they devote to the construction of setting and location, arguing that by bringing what is commonly understood as background into a visual and perceptual foreground they construct moving images endowed with the phenomenological qualities of a *life-world*; a space which shapes vision, patterns of movement, and possibility for action. The parking garages, one-room apartments, and office spaces which recur in this trilogy function here to uncannily envelop characters, who perceive obscure forces in them but can hardly get, or see, beyond them. As such, Pakula's meditation on post-1960s paranoia, both political and individual, is mobilized primarily through a spatializing aesthetic that reflects and cinematically refracts growing anxieties about the built environment.

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Perfect Films (and Videos): The Moving Image as Readymade

Marcel Duchamp's conception of the readymade, a radical assault on modernist conventions of authorship, aesthetics and the exchange value of a work of art itself, represents both a highpoint of Dada and the birthplace of conceptual art. Readymades are the result of mass-produced commodities nominated as art, which continue the mimetic trajectory of collage to its most extreme manifestation by introducing an object to stand in for its representation. Though the recycling of images has been the source of a large body of critical writing, the fraught procedure of constructing a readymade film or video has a relatively uncharted history. Ken Jacobs' 1985 work "Perfect Film" is comprised of the discarded scraps of a newscast depicting the assassination of Malcolm X. Upon viewing the work, Jacobs decided to make no changes, as it was already a *perfect film*. This gesture represents the artist's desire "to point" to a moving image artifact and re-introduce it without incisions so that the spectator may reflect upon the totality of the piece. Since this pivotal moment, moving image makers have explored readymade practices in a number of ways: procedure (David Gatten's exhibition of water damage in *What the Water Said Nos. 1-3* and Craig Baldwin's movie theater bootie *Stolen Film*), record of production (Peter Kubelka's *Dichtung und Wahrheit*), aestheticized decay (Peggy Ahwesh's *Color of Love*) and fetish machine (Douglas Gordon's *24 Hour Psycho*). This presentation will introduce a variety of articulations of the readymade and explore how film and video artists have negotiated the procedure to investigate the concept of the moving image as commodity.

Jennifer Huzera
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The Queering of Space and Time in John Greyson's *Lilies*

John Greyson, Canadian filmmaker responsible for such staples of Canadian Queer Cinema as *Zero Patience* (1993) and *Fig Trees* (2009), released in 1996 arguably his most famous film, *Lilies*. *Lilies* takes place in the early 1950s, and through the device of play-within-a-play, tells the story of a young man, Simon, now imprisoned in a Quebec penitentiary, who confronts a childhood friend regarding the murder of his ex-lover, a young man named Vallier. He confronts Bilodeau, now a well-respected Bishop in the Quebec clergy, who is the man responsible for the murder. The film explores the notion of memory and perception, and does this through the manipulation and confusion of time and space in the narrative. Often the characters of the film's present appear in scenes which portray events of the past, and the mise-en-scene and spaces of the present serve as the backgrounds for the retellings of the past. These spatial and temporal complications serve dual purposes. The film depends on the confusion of space and time to reflect the tenuous nature of memory. It also uses this theme to relate to the notion of the queer, an important aspect of the

narrative. This paper will examine in depth the queering of space and time in Greyson's *Lilies*, and aims to demonstrate how the unique formal construction of the film facilitates a richer representation of the past than would be possible through conventional approaches.

Dru H. Jeffries

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Two (Clown) Princes: Theatricality vs. Verisimilitude in the Superhero Film

Abstract: As technology and audience tastes evolve, the superhero genre seems to move increasingly towards standards similar to those of classical realism, despite the fantastical elements inherent to the genre. Yet performances of supervillainy retain their theatricality, which only becomes more evident as the elements of the genre progress towards realism. In this presentation, I argue that supervillainy *should* be performed in a theatrical, excessive style, even when that performance challenges the standard of realism set by the rest of the film. My case studies will be two embodiments of The Joker in *Batman* (played by Jack Nicholson) and *The Dark Knight* (played by Heath Ledger), respectively. The Joker provides the ultimate case study of the supervillain archetype, as disguise, performativity, and excess are foregrounded in his identity. The Joker abandons naturalistic behaviour, consciously putting on a performance. This acted persona is theatrical in the extreme, and serves to render him psychologically unknowable. Each of the actors to have donned the white greasepaint performs these traits differently, bound by the contemporaneous conventions of the superhero genre as well as the requirements of their script. While Nicholson's performance dances (sometimes literally) over the line that separates comedy and horror, Ledger's performance is a schizophrenic blend of personalities and intertextual references that signals the villain's lack of a unified subjectivity, simultaneously repelling the viewer by breaking with the conventions of classical characterization otherwise employed by the film while also compelling him/her with his unpredictability (marked by a pervasive use of improvisation). Drawing on an understanding of the evolution of the superhero genre and close analysis of the performances in question, this presentation will explore the tension between theatricality and verisimilitude in the superhero film.

Anthony Kinik

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Language and Culture Studies/Multimedia Studies

The University of New Brunswick

Montage, Metropolis, Memory: Luc Bourdon's *La Mémoire des anges*

Produced in the run-up to the National Film Board's 70th anniversary, Luc Bourdon's *La Mémoire des anges*, his documentary about Montreal in the 1950s and 1960s as seen through the kino-eyes of the NFB, has been described as an homage to the glory days of both city and studio. Many have commented on the film's hybrid form, its combination of poetry, fiction, documentary, and essay, and its emphatic musicality. Still others have compared Bourdon's film with other films about cities, most notably Wim Wenders' *Wings of Desire*, with which it shares a thematic connection and all-encompassing, angelic vision of the urban environment. However, the film has yet to be situated within the ongoing history of the "city film" and the "city symphony"--those hybrid films that, beginning in the early 1920s, sought to capture the dynamics of the modern metropolis--not to mention the history of Montreal-specific "city films."

While he had no direct connection to the emergence of the "city symphony," Lev Kuleshov was among the first to develop the theory of "architectural cinematography" that was so crucial to the "city films" of the interwar period. Whereas Kuleshov noted that montage made it "possible to create a new earthly terrain that did not exist anywhere," opening the door for the "creative geography" and emphatic modernity of the "city films," Bourdon's project is a more reflective undertaking, constructing "a new earthly terrain" out of carefully chosen fragments of the past, studying the legacy of Quebec's modernization through a montage of recouped celluloid and sound.

Julien Lapointe

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"Cutting Right Through": Desire, Language and Truth in Jane Campion's *In the Cut*

The subject of the paper is Jane Campion's erotic thriller *In the Cut* (2003), whose sexual content I interpret in relationship to the topics of desire, fantasy, narrative and linguistic self-expression. My approach is twofold. Firstly, I discuss the use of language of the two lead characters (Mark Ruffalo and Meg Ryan) and how it relates to their self-expression. I contrast the brutal, frank directness of the male lead to the heroine's ironic evasiveness, indicating that her sophisticated language-play functions as a shield, allowing her to deflect direct engagement with other people. This takes me to my second consideration, which is: how the heroine's attraction to her male partner is based on an erroneous perception of him which in turn feeds an erotic fantasy she constructs in her head. I rely on the works of Georges Bataille, Sigmund Freud and Anita Phillips, author of *A Defense of Masochism* (1998), to explore the frequently fraught dynamics of

eroticism with regards to taboo, transgression, fantasy and narrative. I thereafter contend that the male lead's seduction of the heroine consists of cutting through her fantasy life and sexual solipsism to establish a more direct contact with her – serving as what Michel Foucault has termed in another context an *ars erotica*, or erotic education. In conclusion, I inquire as to whether this seduction (and education) involves a degree of surrender and even capitulation by the film's heroine to its male lead, and how this bodes within the oeuvre of feminist filmmaker Jane Campion.

Andrew Lesk
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The End(s) of Irony: Sirk/Fassbinder/Haynes

In "The Price of Heaven: Remaking Politics in *All that Heaven Allows*, *Ali: Fear Eats the Soul*, and *Far from Heaven*," [Salomé Aguilera Skvirsky](#) argues that "the contemporary crisis over who, properly, constitutes the subject of historical agency" (91). Haynes does not enervate "the promise of identity politics and the coalitions forged on their basis," she continues, so much as it "questions the ability of the moralizing mode of melodrama to address the social issues of the contemporary historical moment" (91).

Though I agree with Skvirsky assessment that Haynes' film "forc[es] us to register our historical situatedness" (93), I want to explore how the apparent temporal collapse in the film is not simply the (re)examining of political and social injustices but, rather, how it is indicative of the contemporary cultural fascination with an irony that saturates everyday life. Within the formal properties of irony, there is, Jack Babuscio asserts, a "basic contradiction or incongruity, coupled with a real or pretended innocence" (27). Haynes re-visioning of *All that Heaven Allows* (through the prism of *Ali*) heightens Sirk's campy aesthetic to the extent that *Far from Heaven*, eschewing camp in favour of self-reflexive moralizing, demonstrates (perhaps unwittingly) that contemporary ironic self-reflection is self-serving at best and inefficacious at worst. The result is a movie that reveals how postmodern irony—one that engages the mea culpa that everything is meant to be ironically viewed—drowns attempts at social change.

Andrew Lesk teaches English at the University of Toronto. He has published widely on Canadian Literature, theory, and film. He is the author of "Ang Lee, Annie Proulx, and the Masculine Sublime" (FSAC, May 2006); "A New Authenticity? Pedro Almodóvar's Melodramatic Mov(i)es" (FSAC, May 2007); and "Caress, Denial, Decay: Queer Desire in *The Nature of Nicolas*" ([cineAction](#) 65: 2004). Please see <http://andrewlesk.com>

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The Windows of our Cities: Architectural Projections and the Image Mill

In the summer of 2008, Robert Lepage's company Ex-Machina decided to use the wall of silos located in Quebec City's Old Port as a surface to project a video retelling the history of the city. Originally, the work was designed to be projected every summer night for the celebration of Quebec's fourth hundredth anniversary. However, with the success of the event, the town decided to extend the Image Mill's projection, now scheduled to be presented every summer night until 2012.

Architectural projections are becoming more and more popular in the worlds of media and architecture. New architects are incorporating hypersurfaces to the edifices that they build, while media artists are adding images to the old surfaces. Where is the frontier dividing the projecting surface and the architecture? Taking a close look at Ex-Machina's project in the Old Port, this essay will focus on the work of these media artists who are improvising themselves as building decorators by trying to give a new skin to the architecture. This presentation will also explore the viewers' relation and interaction with the spectacle in order to understand this need to have a new panorama that opens the urban environment to a new virtual world.

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Cults, Coffins and Canons:

The Fidelity of Adaptation and the Case of Jesús Franco's *Count Dracula*

From page, to stage to screen, the process of adaptation is a consistent thread throughout the evolving cultural narrative of the Dracula myth. While countless film versions of the story have been produced over the past century, a clear "canon of quality" has been established, by virtue of both popular and critical consensus. Strangely absent from much of this discussion is reference to *Count Dracula*, the 1970 film by Jesús ("Jess") Franco, a director primarily associated with low budget exploitation filmmaking and perhaps most widely known for his 1971 cult classic *Vampyros Lesbos*. His version of the Dracula story demonstrates little of the excess typical of his exploitation work, while at the same time, appears to fall short of the slick production, cultural gravitas or

cinematic ambition of the more popular *Dracula* adaptations. This paper is interested in how issues of fidelity with regards to adaptation become mobilized in the critical discourse and subsequent evaluation of a film's "worth." I do not mean to imply that a film's degree of fidelity to its source material is in some way a barometer of its "quality." Rather, through an examination of the historical context of the film's release as well as a textual analysis of the film's interpretation of the novel, I examine the means by which cinematic texts are ultimately received and evaluated.

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Convolutions of Feminism, Politics and Ethnic Identity in Palestinian-Arab Israeli Filmmaker Ibtisam Salh Mara'ana's *Lady Kul el-Arab*

Ibtisam Salh Mara'ana's films are never simple. Ethnic, political, religious, gender and generational tensions already lay at the heart of the Palestinian-Arab Israeli filmmaker's first film, the autobiographical documentary, *Paradise Lost* (2003). Ibtisam's home is the village of Furedis which in Arabic translates as paradise. Paradise is lost to Suaad, a young woman banished from Furedis for her pro-Palestinian non-conformism. But Ibtisam may herself be on the path of banishment because she admires Suaad and dresses in revealing T-shirts and tight jeans. As her traditionally dressed and veiled mother threatens with anger born of love, "If people start gossiping about you, I will renounce you until kingdom come."

Ibtisam's 2008 documentary, *Lady Kul el-Arab* (2008), follows Duah Fares, a Druze contestant in an Israeli beauty pageant. The Druze are a tight-knit social and religious community and Duah has already tested the conservative community's limits when poised to win the Lady Kul el Arab beauty pageant for Arab women in Israel. But Duah sets her ambitions on the more prestigious Miss Israel contest where triumph could lead to the Miss Universe pageant and an international career. Contestants, however, must appear in a bathing suit. Though she receives death threats, Duah's parents continue to support her (her father is jailed attempting to steal the money for her contest fees), but finally bow to pressure from the community's elders. While Duah before seemed like an anachronism in a feminist world, she now seems a fighter for women's rights in the multi-ethnic Jewish state where socially radical founding principles appear already lost.

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The Fables of Empire: The Intimate Histories of John Greyson

In the 1980s and 1990s when “solidarity” cinemas were anchored in identity politics, Greyson was restaging the colonial history through what Ann Stoler calls the “intimacies of empire”: those affective relations that extended, complicated and intervened in the colonial projects of the 19th and early 20th centuries. Greyson’s fables of empire project upon the screen of the past a realm of desire and daring-dos that permit those charged with and corralled by colonial expansion to perform differently. The interplay between solidarity and eroticism, between political engagements and affective relations, animates all his work, from the early video to *Fig Trees*; the translocality of this project intensifies and complexifies over time, becoming more central to the diegeses and aesthetic methodologies. For this paper, however, I would like to return to the manifestation of this translocality in the queer historical fables produced around the figures of empire, such as Sir Richard Frances Burton in *Zero Patience*, Rudyard Kipling in *Jungle Boy* and *Kipling Meets the Cowboys*, Oscar Wilde/Dorian Gray and others in *Urinal*. Utilizing the histories of both Stoler and Leela Ghandi (*Affective Communities: Anticolonial Thought, Fin-de-Siècle Radicalism, and the Politics of Friendship*), and theorists such as Foucault (“Friendship as a way of life”), Derrida and Sedgwick, and Hannah Arendt, I see this essay as an investigation into the historical imaginary underpinning the shift from identity politics to mobile affiliation of uncommon communities.

Scott MacKenzie

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‘The Cinema, too, Must be Destroyed’: Guy Debord, Documentary, *détournement* and the Cinematic *dérive*

This paper situates Guy Debord’s earliest films—his first ‘anti-cinema’ work *Hurléments en faveur de Sade* (1952), and his two early examinations of documentary, memory and the spectacle, *Sur le passage de quelques personnes à travers une assez courte unité de temps* (1959) and *Critique de la séparation* (1961) —in relation to the cinematic and intellectual developments of post-War France. Along these lines, I examine the concept of *détournement* developed by Debord and Gil Wolman in the 1956 essay ‘Mode d’emploi du *détournement*’ as the model for Debord’s cinematic practice. I shall begin with an account of Debord’s entry into the Letterist circle, the formation of his aesthetic principles (and the key role the writings of Comte de Lautréamont played in this development) and how the cinema became the first medium through which Debord formulated his own, distinct *avant-garde* practice. My contention here, and throughout the work, is that the cinema was the only medium where Debord

explored the praxis between his aesthetic and political concerns over a long period of time (to an even greater degree than in his better-known writings and manifestoes). The overall goal of the paper is an examination of how Debord's early experiments in the cinema play a central role in the development of key Situationist concepts such as *la dérive*, *détournement* and *la spectacle*.

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Becoming Film History: *The Birth of a Nation* and Postwar Film Culture

The 1940s and 50s marked a turning point in the reception of *The Birth of a Nation* in America. It is in this period that the film begins to be viewed as an important historical reflection of 1915 rather than of the Reconstruction. The film, and Griffith's career, were now seen as important developments in the history of film art, and arguments about the film shift accordingly. Defenses of the film begin to transform from claims about its accuracy to justifications based on its importance to cinema history.

This paper uses primary documents that have recently re-appeared to examine some controversies over showings of *The Birth of a Nation* in the 1940s and 50s. A collection of documents was compiled by actor, collector and film distributor John Griggs in this period and these have apparently been in private hands for many years before recently appearing at auction. The papers consist of many letters and other documents written for and against the censorship of the film from the end of the war until about 1960. The letters are written to and from mayors, school principals, free speech advocates, and film distributors. While many make free speech arguments that are similar to those made in 1915 and throughout the 20s, others argue for cinema as an art whose history must be protected, and for an awareness of the ugliness of recent American history. On the other hand, opponents of the film can now use the example of Nazi propaganda films as a warning about what "beautiful" films can accomplish. The papers are primarily from the northeastern United States and offer a snapshot of shifting attitudes on postwar race relations, the growing recognition of film as an art form, and the complications of film censorship in the wake of the Burstyn decision.

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Fallen Women and Unnecessary Flags: BC Film Censorship 1914-1930

This paper seeks to report on ongoing research in the B.C. provincial archives in Victoria, British Columbia, with regard to film censorship issues. We know that by 1914 there was a functioning censorship office in the capital, and yet little is known about the processes and interventions of this government agency in its early days. My paper will highlight a number of the films that raised the attention of the BC Film Censor, and I will attempt to explain the modifications made by distributors and exhibitors to ensure the screening of their films.

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Lulu in Danger: The Aesthetics of Sexual Violence in the Films of Louise Brooks

"It is Christmas Eve and she is about to receive the gift which has been her dream since childhood. Death by a sexual maniac." With these words, Louise Brooks ended her essay "Pabst and Lulu", a memoir and interpretation of her experiences with German director G.W. Pabst. She is describing the climax of *Pandora's Box* (1929), in which her character, Lulu, is the victim of the sex murderer, Jack the Ripper. The phrase also *points* to a violent legacy of the past, a haunting fantasy-scene of a sexual invasion. A victim herself of childhood sexual molestation, Brooks might also have been talking about herself. With this knowledge, it is startling that in *all* of her important films, her characters are the subject of an act of sexual violence.

The films of Brooks represent the violent seduction of youth as itself an *aesthetic* matter: the seducer bombards the innocent youth with exotic sexual messages which in her immaturity she is unequipped to defend against. I examine these seduction scenes in four of her films: *Beggars of Life* (1927) *Pandora's Box* (1929), *Diary of a Lost Girl* (1929) and *Prix de Beaute* (1930). I argue that they allegorize a crisis that the cinema constituted for theories of aesthetic reception: cinema itself as an invasive sexual agent. Whereas with Kant, aesthetics had been grounded in a theory of the disinterested, autonomous subject, the cinema introduces a spectator *marked inside* by the traumatic visions of the darkened rooms of his/her youth.

Katarina Mihailović
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Between Art Cinema and Avant-garde Film Practice: The 'Political Modernisms' of Makavejev, Pasolini and Godard

Dušan Makavejev's *WR: Misterije organizma* (*WR: Mysteries of the Organism*, 1971), Pier Paolo Pasolini's *Porcile* (*Pigsty*, 1969) and Jean-Luc Godard's *Tout va bien* (*All's Well*, 1972) are all formally and politically radical films made in the response to the socio-cultural and ideological crisis associated with the year 1968. Although these filmmakers became famous within the context of the post-war European art cinema, after 1968 they espoused aesthetically and socially radical positions. Makavejev, Pasolini, and Godard increasingly questioned the function of art, which led them to reject the "art-for-art's sake" principle and to embrace an anti-art and avant-garde poetics. At the same time, they differed from more typical avant-gardists such as Guy Debord and Isidore Isou with respect to filmic practices, institutional frameworks and form.

I situate *WR*, *Porcile* and *Tout va bien* in relation to the wider context of what Sylvia Harvey, in relation to '68 in France, has termed "political modernism" in an attempt to establish a relationship between the upheavals of 1968 and the spearheading of new forms of artistic expression. I expand the discursive framework of "political modernism" in relation to various national contexts and intellectual and ideological *milieus*: e.g. the influence on Makavejev of historical and contemporary Yugoslav avant-garde currents and the Humanist Marxism of the Praxis School; Pasolini's elegiac attitude toward the "heroic" avant-garde and his conflation of Humanist Marxism with a Catholic spiritualism. In addition, I sketch out some thoughts on the relationship between the art cinema and the avant-garde within the context of the post-1968 radical cinema.

Ryan Robert Mitchell, PhD candidate, York University - Cinema and Media Studies

Between the Saying and Said and the Seeing and Seen: Ethical Criticism of Film

The ethical criticism of film is a practice that seeks out those moments where our 'mastery' as viewers is challenged by the uncertain affect and desire generated by cinema. This theory posits that the 'gaze' is a property of the cinematic object that announces its alterity rather than the all-powerful viewer. At disruptive moments, the image—or Other—gazes back at us challenging the space we inhabit as viewers. The ethical criticism of film involves interrogating the ways in which we as subjects, in our consumption and enjoyment, are implicated in relations of power through the production of images.

My discussion of the ethical criticism of film will be grounded within the Japanese exploitation genre of pinku eiga. Specifically, the work of the radical director Wakamatsu Koji will be considered with reference to how his films disrupt genre expectations and viewer identification. The presentation will focus specifically on 1969's *Go, Go Second Time Virgin*, a nihilist film that depicts the bleak love relationship that develops between two abused teenage outcasts. I will be

making the claim that within the context of pink cinema, Wakamatsu's film opens space for an ethical interrogation of the one's position as spectator. Drawing from such post-phenomenological works as Emmanuel Levinas' *Totality and Infinity* and *Otherwise Than Being*, this presentation will examine our affective relationship with the moving image, how it positions us as desiring subjects, and how alterity announces itself within the Wakamatsu's radical pink eiga.

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The *Noir* Western: Genre Theory & the Problem of the Anomalous Hybrid

The *noir* western, a cycle of films found in the years following WWII, is an anomalous hybrid of two historically divergent genres that compels attention to local circumstances of production and reception. This instance of generic instability is not unique. Indeed, several film genre scholars have persuasively argued that variation and instability are constitutive of the Hollywood studio system's approach to genre. Neale, for example, views genres not as homogenous structures that develop linearly but instead as broken into "specific and diverse cycles and trends" (141). But studies of the *noir* western have not fully embraced the concept of genre as process, instead relying on single-film case studies and static genre models.

This study examines and challenges the genre-stability premise by surveying contemporary reviews of eight films (these films, culled from several genre guides, include: *Pursued* (1947), *Ramrod* (1947), *Blood on the Moon* (1948), *The Man from Colorado* (1948), *Return of the Bad Men* (1948), *Station West* (1948), *Yellow Sky* (1948), *Colorado Territory* (1949), and *Roughshod* (1949)) in order not only to identify how films have been placed in generic categories but also to reconstruct how those categories were perceived by both the films' producers and initial consumers. This presentation first summarizes the results of this reception study, locating what was considered novel in these films. Then, focusing on the representative *Blood on the Moon*, I argue that the merger of *film noir* and the western, though variable at the level of generic traits, consists in shifting the narrative action's motivation from one dominated by the action romance to one dominated by the male melodrama, a narrative mode identified as central to *film noir* (Staiger 72-3). This presentation concludes by locating this genre variation within broader postwar production trends.

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Malcolm Morton, PhD Candidate, York University

Danny Boyle: Bard of Consumerism

My presentation will present an auteurist interpretation of the films of British filmmaker Danny Boyle which specifically emphasizes the overarching theme of consumerism in his films, and the social-political implications of it. The presentation will draw upon the intellectual tradition of Cultural Studies to outline in Boyle's films how modern consumerism – and its popular culture subsets of professional sport, popular music and the cinema – has seemingly become the prism through which people see their society, even using it as a template to understand history and religion. It will emphasize how nearly all of Boyle's films either begin or end with the improbable acquisition of large sums of money, which, in turn, is depicted solely as the key to the consumer good life. In spite of this, however, Boyle's films do not wholly endorse a neo-liberal worldview. In addition to the omnipresence of consumerism in all his films, there is also a constant theme of the break-up of human relationships. Friends, brothers, and communities all turn on each other and disband in Boyle's consumerism-saturated filmic world, and my presentation will interpret this as an implicit critique of consumer society – as the inevitable consequence of a worldview in which material possessions and lifestyle choices are privileged above human solidarity. Ultimately, my presentation will posit that *Trainspotting* remains the most comprehensive and sophisticated of Boyle's films under this paradigm, and propose a way toward reinterpretation of *Slumdog Millionaire*, beyond post-colonial critique, as simply a rote thematic repetition of his previous films.

Mohsen Nasrin

PhD Student, Cultural Mediations, Carleton University

Re-Distancing the Aftermath of the Revolution in *Persepolis* (2007)

After its publication as a comic book, *Persepolis* was turned into a film in 2007 by collaboration of Satrapi and French comic artist, Vincent Paronnaud. *Persepolis* features a protagonist named Marjane whose story is grounded on Marjane Satrapi's own childhood. (In this paper, I will use "Marjane" to refer to the character in the film and "Satrapi" to the filmmaker herself). The story begins in 1978, the year before the Iranian Revolution, when Marjane is still a child and

concludes in 1994 when she has to leave Iran for the second time. The heroine state of confusion is central to the film. As a child, Marjane is continually confronted by unexpected and contradictory changes. I will discuss Marjane's reaction to great changes that taken place as a result of Revolution and how this sense of confusion persists as she enters adolescences life. I would argue that *Persepolis* opens up an alternative politics because it rejects the concept of an identity strictly based on exilic, diasporic and ethnic factors. Instead it foregrounds an individualism whose first principles are ethical. In *Persepolis*, the ambiguities and contradictions that stem from a fixed national identity are shown to be in tension with transcultural ethical values. In *Persepolis*, Satrapi applies various modes of distancing. she applies a different method of narration for post-revolutionary events that in my view requires more self-critical understanding of how traditionally gender identity is constructed for us.

Glen W. Norton
Adjunct Professor
Department of Communication, Popular Culture and Film
Brock University

Notes Toward a Theory of Cinematic Moments

While the term "moment" is used ubiquitously when speaking about the cinematic experience, its precise meaning remains unexamined. By charting the underlying assumptions which ground the moment's ontological status in each case, this paper summarizes the normative theoretical application of the term within film studies and outlines a phenomenologically "lived" alternative.

The normative application denotes an ephemeral instant which is in some way distinct from the movement of film as a whole. The roots of this concept lie in Jean Epstein's *photogénie*, Walter Benjamin's *Erlebnis*, and persist in Gilles Deleuze's *l'image-cristal*, theories founded by the assumption that cinematic temporality is intrinsically tied to the objective mobilization of static images. This moment is ontologically grounded by the conjecture that temporal experience is simply a succession of instantaneous "now" points characterized only by their already-pastness. Leo Charney labels this modern experience of temporality the "empty moment": a present which can never coincide with itself.

An alternative application connotes a lived cinematic moment aligned with the thought of André Bazin and Siegfried Kracauer, who contend that cinema's indeterminate spatiotemporal horizons and contingent, non-narrational components mark its intertwining with the phenomenological notion of the *Lebenswelt*. This moment is grounded ontologically by the phenomenological findings of Edmund Husserl and Maurice Merleau-Ponty, who describe lived temporality not as the succession of ephemeral instants but as a passive synthesis of temporal protentions and retentions which offer an intuited, horizontal, durational sense of the present.

Matthew Ogonoski
Concordia University, Film and Moving Image Studies Ph.D.

DIY Meaning: Sweding and the Art of Imitation.

Sweding, a DIY style of amateur filmmaking, provides an object of study unparalleled for the direct communication it establishes between media producers and consumers. It is an archival form of cinematic memory that provides a type of emotive response to the experience of popular cinema. Sweding's project is the remaking of Hollywood cinema, distinguished by its ultra-low-budget aesthetic. Though the form was popularized only recently, acquiring its name from Michel Gondry's *Be Kind Rewind* (2008), its history is much more extensive, trailing back to 1970s and '80s fan culture practices. Essentially, sweding provides a visual response to an original film through the consumer's act of creating an abridged, trailer-length version of that film.

The curiosity of the form lies in its potentiality to create meaning. Primarily available for viewing on YouTube, Sweding is often described as parody; the low-production aspects of the form and imitation of actors and action establishes an absurdist tone. This, of course, most often results in negative criticism of the original. Alternately, if viewed as pastiche, sweding risks the perception of meaninglessness. However, this project proposes an analysis of sweding as a form of pastiche based on a lengthy history of fan culture behavior that is not only sincere in its performance, but also creates cinematic meaning through the act of imitation itself. How meaning is created through a visually-based imitative response, and whether this type of response can be supportive of an original while maintaining a meaningful engagement will be the aims of this study.

Ray op'tLand, MA student, University of Calgary

Visions of Chrome: Tracing Future Technologies in Current Cinema

The visual aesthetic of film has always had the power to influence the imagination of its audience. Science fiction cinema in particular provides the source for what Mosco(2004) calls the 'digital sublime': that untapped mythic potential that drives the adoption of revolutionary technologies such as the Internet. The ubiquitous presence of neo-futuristic appliances in our homes and workplaces speaks to the diligence with which technological developers have "set about searching for any way the gold of imagination might be transmuted into silicon reality" (Womack, 2004). But the processes by which these developers use films for both inspiration and for the shaping of consumers' expectations about the how to use the technologies has been underexplored.

In this paper, I will trace the emergence of several technologies, both current and under development, from their earlier representations in science fiction cinema of the 1990s & 2000s, including *The Matrix*, *Minority Report*, *Iron Man*, and *Avatar*. I will focus on technologies clustered around the commodities of personal computing, handheld electronics, and human-computer interface (HCI) design. Based on a cultural evolutionary framework, I will outline how the aesthetic of the cinematic images inform both the wants and desires of consumers, and the imagination of the developers of those new technologies.

Ara Osterweil, Ph.D.
Assistant Professor of Film and Cultural Studies
McGill University

“Depression Darlings: Adolescent Attractions in *Child Bride* and *The Wizard of Oz*”

Populated by an army of child stars, Depression-era American cinema was defined by a pedophilic mode of address. Yet as the 1934 Production Code had rendered the representation of adult sexuality illicit, these children served complex ideological functions for their audiences. This paper juxtaposes two seemingly disparate films, *Child Bride* (Harry Revier, 1938) and *The Wizard of Oz* (Victor Fleming, 1939), in order to understand how they allegorize the role of childhood sexuality in Depression-era discourses of American citizenship.

Superficially, these two films seem incommensurate: One is a low-budget exploitation film about the dangers of child marriage; the other is a \$3 million Hollywood extravaganza. On closer inspection, however, these two films mobilize many of the same tropes about childhood, adolescent sexuality, intergenerational relationships, rural life, social deviance, and the social reform movements that were a hallmark of the period. Likewise, both films deliberately offer “attractions” unavailable in other contemporaneous films: While *Wizard* provided lavish, Technicolor spectacles, *Child Bride* exploited its impoverished aesthetic and marginalized status to flaunt the Code’s prohibition of nudity and “sexual perversion.”

As this paper shall argue, the enduring popularity of both films cannot be divorced from their mutual explorations of adolescent sexuality. While *Child Bride* ensured its longevity on the exploitation circuit by offering up the taboo spectacles of child nudity, pedophilic seduction and rape, *Wizard* appealed to audiences by offering a sublimated notion of citizenship that disguised its investment in “adolescent attractions.” Yet like a photographic negative, *Child Bride* allows us to perceive *The Wizard of Oz* anew. Propped upon its disingenuous plea for the social reform of marriage laws, this sensationalist film

explicitly satisfied the desire to frame and interrogate adolescent sexuality that is repressed in *The Wizard of Oz*.

Biography

Ara Osterweil is an Assistant Professor of Film and Cultural Studies at McGill University in Montreal, Quebec. The proposed paper emerges from a book-length study of American cinema entitled *The Pedophilic Imagination: Children, Sex, Movies*. She has published articles in journals such as *Camera Obscura*, *Framework*, *Film Quarterly*, the *Brooklyn Rail*, the *Journal of Lesbian Studies*, and *Moving Image*, as well as in the following anthologies: *Porn Studies*, *Women's Experimental Cinema*, *Place in Cinema*, *Experimental Film: Missing Frames*, and *Body Worlds: A Critical Anthology*.

Evren Ozselcuk

PhD. Candidate

Joint Graduate Programme in Communication & Culture

York University

Exploring European Multiculturalism through Fatih Akın's Films

In recent years German-Turkish director Fatih Akın's films have been greeted with enthusiasm and appreciation equally by international audiences and film critics. Winning a series of prestigious awards within a couple of years, he is now hailed as "the pioneer of new German-Turkish cinema". Such investment in Akın's work is closely connected to the broader political and cultural context of Europe where issues of difference, diversity and belonging, together with ethnically coded conflicts have become central concerns. Indeed, it's not accidental that Akın's work, described as raw and provocative yet sincere and perceptive in capturing cross-cultural dilemmas and promoting understanding between cultures, has received critical recognition and praise across Europe where tolerance and accommodation of difference have become signifiers of a modern and civilized European citizen.

In this paper, I offer a different reading of Akın's work. Through a close analysis of two of his films, *Crossing the Bridge: The Sound of Istanbul* (2005) and *Edge of Heaven* (2007), I argue that the way difference is handled in these films mirrors the dominant modes of imagining difference under multiculturalism; that there is a certain link between the celebratory investments in these films, which I associate with the current purchase of multiculturalism in Europe, and the ways in which difference is (re)produced and managed in the films, which I identify as Orientalizing. In this context, I try to delineate how the celebration of difference and otherness under the rubric of liberal European multiculturalism reach their limits and slide into their very opposite, reproducing exclusionary binarisms.

Felan Parker, PhD Student, Communication and Culture, York University

Simulating genre in *Uplink: Hacker Elite*: the hacker sub-genre between cinema and digital games

This paper will examine how the computer game *Uplink: Hacker Elite* (2001), developed by Introversion Software, engages with the hacker film sub-genre. *Uplink*, through its audiovisual presentation and gameplay, simulates high-tech computer hacking as seen in thrillers such as *WarGames* (1983) *Sneakers* (1992), *Hackers* (1995) and *The Net* (1995). Rather than representing computer hacking as it exists in reality, *Uplink* recreates imaginary systems that exist within the already-mediated “reality” of cinema. The game’s entire interface is made up of fully-articulated (but self-contained and fictional) versions of the fake software depicted in hacker films. As such, *Uplink* as software is in many ways more real than its cinematic counterparts, as it is an actual and functioning computer program rather than a mock-up or special effect.

Needless to say, this raises some complex theoretical questions. What is the function of genre in video games? How are video games positioned within genres that originate in traditional narrative media? In other digital games, players take on the role of avatars within fictional worlds based on the narrative and audiovisual conventions of popular genres. In *Uplink*, by contrast, the screen displaying the game and the real-world space occupied by the player become *part* of the generic fiction. I propose that *Uplink* is a kind of “genre artifact” that incorporates both the player and the *context* of play into its simulation, just as a child’s costume might help to construct an imaginary experience of being a cowboy in a Western adventure.

Richard M. Pope, Ph.D
Postdoctoral Researcher in Residence, Visible City Project
York University

Symbolic Ruins: Contemporary Independent Cinema and its Audiences

Much contemporary independent cinema is oriented towards distancing the spectator from the characters and actions presented on screen, often in the production of an ironic and/or absurdist sensibility towards contemporary life. In order to get a sense of how audiences themselves interpret this cinema—and the contemporary life and society this cinema realizes or represents—nearly identical surveys were hosted online for the films of Jim Jarmusch, the Coen brothers, Sofia Coppola, and Quentin Tarantino, with calls for respondents placed on IMDb and YouTube. On the whole, audiences attest to enjoying these films while not being able to provide a clear definition of what they were “about”; that is, audiences did not suggest that a straightforward production of meaning regarding

the films' sensibility or goals was possible, or even desirable. The task then became to properly account for audience enjoyment not covered by existing models of meaning. Psychoanalytic theory was engaged, but only insofar as the focus was no longer placed on the individual spectator's relation to her or his unconscious. On the contrary, the analysis shifts to why and how audiences enjoy immersion into narratives focusing on or realizing the disappearance of the bourgeois individualist ego and the "truth of his unconscious", along with the production of meaning this figure both sustained and demanded. This paper will trace the vicissitudes of these films and their audience response, along with the many possibilities both for future research and future media production.

Scott Preston, PhD Candidate, York University

"Hate's all tied up with love": The Suburbs and the Problem of Evil in *Durham County*

The Canadian television drama *Durham County* (2007 -) has yet to receive the critical attention it deserves. It represents some of the best crime drama ever produced in this country. My paper opens up a critical discourse on this important series by considering how the narrative of season one uses an explosive mix of generic themes to explore the relationship between place and morality.

Det. Mike Sweeney's hunt for a sex killer in the suburbs outside Toronto is a quintessential example of the contemporary serial killer cycle. These genre narratives insist that evil is real and the best of them become rich meditations on the nature of this evil. By comparing *Durham County* with *Twin Peaks* (ABC, 1990-92), I reveal how it both extends Lynch's investigation of this theme while adding its own new dimensions. Both series, in their titles, foreground the importance of place, but whereas Lynch's murder mystery was set in a surreal version of "small town" America, *Durham County* is situated quite explicitly in the Canadian *suburbs*. Durham is Ontario's greenbelt and the encroachment of the urban into this farm country finds frequent expression in the series. New subdivisions are erected *en masse* over farmland. Power lines are everywhere. Their endless matrix of wire and metal "feeds" the region its indispensable electricity.

When genre narratives address the presence and the meaning of evil in today's world, place invariably plays an important role. Those set in urban spaces typically associate evil with corruption of political and economic power. Series like *Law and Order*, *CSI*, and *The Wire* highlight the problems of the modern city: drugs, racism, the disparity of rich and poor. Narratives in suburbs and small towns, on the other hand, typically explore familial and psychology notions of evil. In *Durham County*, there is a palpable sense of something having "gone wrong" somewhere along the way. Modern life is poisoned. Happiness seems impossible

in this place. There are no easy answers. Good is all tied up with evil. Hate is all tied up with love.

Matthew J. Raimondo
Graduate Student – 1st Year of M.A. in Cinema and Media Studies @ York
University

*[REC]*Jording Terror: Verité Aesthetics and Spectatorship in Contemporary Horror

The broad concern of my presentation is spectatorship and a subgenre of horror that is becoming increasingly popular. What I term “observational horror” has often been referred to as mockumentary – predominantly in writing about *Blair Witch Project* (Myrick and Sanchez, 1999). This misnomer has been generally unrecognized in the academic field; addressing this will allow me to present the unique nature of spectatorship in regards to a distinctive subgenre that amalgamates fictional diegeses with observational documentary aesthetics in order to terrify its audience. Whereas mockumentaries parody the conventions of documentary to generate laughter, observational horror *employs* documentary naturalism (i.e. verité aesthetics) to scare. My argument is that observational horror transposes the nature of spectatorship from the documentary notion of viewing historical representation to experiencing the fear, anxiety and paranoia within fictional, diegetic moments. This affect is achieved through observational documentary aesthetics. Specifically, while remaining faithful to the audience’s preconceptions of documentary conventions, the subgenre both purges the barrier between cinematic space and the viewer, and forces spectatorial introspection in relation to the horrific particularity of onscreen events. In order to prove this, my presentation will conduct an aesthetic analysis of a scene from the prototypical observational horror film *[REC]* (Balaguero and Plaza, 2007).

Robert Read
Ph.D. Candidate, Communications Studies
McGill University

The Non-Emergence of Poverty Row: Double Features and the End of Independent Silent Cinema

It is commonly assumed that the Poverty Row film studios emerged in the early 1930s with the introduction of double features; however, my research has found that these low-budget production companies not only have a long history, but they share a common origin with the Hollywood studios. After the break from the Edison monopoly, independent film production began in nascent Hollywood. It is from this shared origin that both the Hollywood studios and the Poverty Row

studios emerged. However, as the Hollywood studios grew in prominence, the remaining independent producers declined in status to become Poverty Row. This paper traces the decline of independent production through the 1920s focusing upon trade journal accounts of double feature programming. Unlike later double features, at this time double features were programmed by individual exhibitors using affordable independent product. In order to control this programming strategy, affiliated theatres were pressured by the studios into programs of selected shorts and a single feature. Moreover, Hollywood began to incorporate the higher end of independent production through corporate mergers and distribution contracts. While the lower end of independent production became isolated from profitable metropolitan exhibition and marginalized to the smaller regional markets. As a result of this exclusion, independent producers transitioned their productions towards these lower graded markets with low-budget genre films, eventually becoming known as Poverty Row. Thus, the origins of the Poverty Row film studios are not found with 1930s double features, but with the remains of independent cinema in the wake of Hollywood's expansion.

Kate Rennebohm
MA Cinema Studies at Concordia University

Chantal Akerman's Ethical Hollywood: A Study of *Demain on déménagement*, *Un divan à New York*, and *La captive*

The stylistically varied film career of Belgian filmmaker Chantal Akerman has proven difficult for traditional auteurist approaches to accommodate in its entirety. This is particularly true of her films *Demain on déménagement*, *Un divan à New York*, and *La captive*, as their conventional style explicitly resists the categorization of Akerman's work as exclusively modernist or avant-garde. In this paper, I contend that Akerman's films share a distinctive ethical underpinning, and that this ethical drive reveals itself in Akerman's presentation of character. Examining this presentation of character within these three films will provide an avenue to discuss Akerman's most conventional films within the context of her larger, more experimental body of work.

Akerman structures her films in order to both depict characters whose interior worlds are opaque, unavailable to the interpretation of the spectator, and to encourage her spectator to confront the ethical consequences of that opacity. Employing Judith Butler's recent work on ethics and social theory, this paper examines the ways in which Akerman both utilizes and subverts the conventions of classical Hollywood filmmaking in order to express this ethical drive in these three films. An investigation of the devices Akerman utilizes in these films – including references to popular classical films, excessive and repetitive dialogue, and subtle movement between characters' viewpoints – will provide an understanding of how Akerman is able to maintain the opacity of her characters

while working within a system traditionally associated with psychologically motivated, transparent characters. In effect, this paper aims to put forward a new, unifying and productive method for analysing Akerman's body of work.

Troy Rhoades
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Centre for Interdisciplinary Studies in Society and Culture
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Below the Threshold of Perception: Paul Sharits and "Not-Seen" Colours

Brian Massumi suggests, "the body is radically open, absorbing impulses quicker than they can be perceived." If we experience sensations more rapidly than we are capable of perceiving them, what are the implications of this discrepancy when viewing film? This discrepancy is of particular importance in Paul Sharits' films, such as *Ray Gun Virus* (1966), because they consist of rapidly changing full-frame colour-fields, with each colour-field usually lasting for only one frame of film. The rapid colour change means that there are potentially thousands of colours that are felt but not necessarily perceived in Sharits' films. I will argue that these "not-seen" colours in Sharits' films play a significant role in the incipency of perception. First, elaborating on Gilles Deleuze's notion of "microperceptions," I will demonstrate that "not-seen" colours are sensations which can only be felt through their relations and which have the potential to emerge into a discernable perception. Then, extrapolating on Alfred North Whitehead's notion of "non-sensuous" perception, I will argue that those "not-seen" colours that fail to emerge into perception can persist as "knowledge" of the immediate past (approximately a half-second) which we sensuously experience as taking place in the present. Because "non-sensuous" "not-seen" colours are felt in the present, I will demonstrate that they have the potential to enter into relations with the "microperceptual" "not-seen" colours and thereby contribute to the incipency of perception. I believe that Sharits' films enable us to rethink how visual experience is activated below the threshold of perception.

David Richler, MA, Carleton University

Considering the Criterion: Wong Kar-Wai and the Recontextualizing Function of DVDs

Using several films by Hong Kong director Wong Kar-Wai as case studies, this paper will consider how the DVD medium shapes the conditions within which films are consumed, expectations are generated, and interpretations are formed. By way of illustration, this paper will analyze the extra-textual discourses

surrounding the circulation of Wong's most celebrated films, *Chungking Express* (1994) and *In The Mood For Love* (2000). By extra-textual discourses I am referring to what Gérard Genette calls "paratexts," which circulate as fragments of "textuality" either materially bound to the main text – such as DVD "bonus features" – or quasi-dependent on it – such as reviews or trailers. Genette argues that the primary function of the paratext is to attract readers, while the secondary function is one of explanation and guidance. However, in the context of non-Western films, which are inevitably complicated by the effects of deterritorialization, the paratext takes on an added dimension. As Richard Watts explains, "with works by a perceived cultural Other, the secondary function of the paratext can more precisely be understood as one of intralingual cultural translation." With this in mind, this paper will analyze the ways in which the cultural specificity of Hong Kong, and the cultural identity of Wong Kar-Wai as an increasingly global filmmaker, are translated through the DVD's paratextual framings. What is ultimately at stake here is whether or not the particularities of local culture are, in the context of film's global circulation, destined to become universalized and assimilated into an easily digestible, consumable form.

Gérard Genette, *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin (Cambridge; New York, NY, USA: Cambridge University Press, 1997).

Richard Watts, *Packaging Post/Coloniality: The Manufacture of Literary Identity in the Francophone World* (Lanham: Lexington Books, 2005), 19.

Papagena Robbins

Second-year PhD student in Film and Moving Image Studies at Concordia University, Montreal

My Winnipeg and *The Memories of Angels*: the Clash between Nostalgic Image and Dialectical Image in Two Recent Canadian City Hybrid-documentaries

My Winnipeg and *The Memories of Angels* look back upon the urban past of their respective cities, Winnipeg and Montréal, in unusually fractured, disrupted, deconstructed, and emotive ways, resulting in a picture of the past conveyed through fragments, fibs, fantasies, and fissures. Through diverse strategies of representation, both films succeed in elucidating questions of progress, collective memory, spectacle, and modernity. In many ways, these two cities have strikingly different pasts and presents, and yet the two Canadian urban filmmakers, Guy Maddin and Luc Bourdon, who have taken up the position to poetically document their native metropolises have simultaneously fled into the past in a way that exposes the anxieties, apathies and amnesias of Canadian urban modernity. Whereas *My Winnipeg* succeeds in awakening the contemporary urban subject to increased possibilities of thought and action by utilizing the spectacle to engage with the past, *The Memories of Angels* fails to sound this alarm, offering instead the appearance of historical engagement only to put the past back to bed

in the bosom of the status quo. Aiding in the dissection and critique of these films' relationships to the past, nostalgic image and what Walter Benjamin called "dialectical image" function as contrasting concepts. Where these whimsical visions leave the urban collective memory is at issue. Through a close reading of both cinematic texts, I engage these films in dialogue around the use, misuse and enhanced use of the moving image archive in the construction of the Canadian city as spectacle.

Short Academic Biography

Originally from San Francisco, California, I received a Bachelors degree from UC, Santa Cruz in Philosophy, where I focused primarily on hermeneutics and critique. I completed a two-year research Masters at the University of Amsterdam in Cultural Analysis, graduating cum laude. My thesis focused on the critical concepts of reflexivity and subjectivity in documentaries where the filmmaker is a character within the film. I am continuing my examination of the possibility of documenting subjectivity cinematically, as well as what issues come to the fore in this practice, in my current research as a PhD student at Concordia University.

Filmography

The Memories of Angels. Luc Bourdon. 80 minutes. National Film Board of Canada. 2008.

My Winnipeg. Guy Maddin. 80 minutes. Documentary Film Channel. 2007 (Festival and theatrical release, 2008).

Ian Robinson

PhD Candidate, Joint Program in Communication and Culture
York University

Cinematic Border Spaces: Translocality and the Moving Image

This paper explores the cinematic function of thresholds and borders in delimiting urban space and urban life, and in particular, in the framing of the local. I argue that the film medium provides potential methodologies for articulating the stability and fluidity of borders and thresholds – the space of the translocal and transnational – which frame and thereby constitute locality. With particular reference to the recent films of Jia Zhangke (*Still Life*, 2006; *24 City*, 2008), this paper explores how the cinema negotiates the production of locality through a tension between the 'constitutive outside' and the lived histories of local spaces. The in-between space of the border, perhaps a paradigmatic space of the contemporary world, finds expression in the film image's dual function of place and non-place (Auge 1995; Harbord 1997). Drawing on critical discourses of globalization (Massey 2005) and on recent phenomenologically inflected work in film theory (Doane 2007), I examine the moving image's function as an index of the translocal and transitioning spaces of the contemporary urban landscape.

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Christian Roy

Researcher, Université de Sherbrooke, Faculté de théologie

Sea Change: A McLuhanian Reading of James Cameron's *The Abyss*

James Cameron's films can be read in terms of a typically Canadian sensibility that problematizes humankind's relation to technology. To say nothing of *Aliens* and *Titanic*, the *Terminator* films were thus based on the idea of the nascent Internet as a nervous system that could become self-aware as the subject of technology and dispose of its human parasites. These dystopian visions have also had their utopian counterparts in *The Abyss* and *Avatar*, where the first use in feature film of CGI in the former and its seamless 3D meshing with live action in an alternate environment in the latter both metaphorically suggest and literally perform through their new technologies the immersive experience of a world spiritually redeemed beyond the aggression and alienation induced by industrial civilization. Before Gaia met Google in the planetary neural network of *Avatar's* pagan Pandora, *The Abyss* used Christian apocalyptic imagery to suggest the shift in human consciousness accompanying the transition from the rigidity of analog technology to the fluidity of digital technology. This McLuhanian interpretation of *The Abyss* will bring out the ways in which this film illuminates its historical moment: 1989 as the meltdown of Cold War blocks just before the advent of the worldwide Web's borderless global cyberspace. The dark sea stands here for the all-encompassing acoustic space of information technology's software, in contrast to the military hardware crowding visual space at the surface, while a marine "Heavenly Jerusalem" as post-industrial "global village" eventually brushes aside the earthbound Gutenberg logic of territorial nation-states.

Irene Rozsa

M.A. Film Studies, Concordia University

Fixation and Change: Cuba in early 1960s New Left Documentaries

This paper will offer a comparative analysis of documentaries about Cuba made by European filmmakers in the early 1960s. Through an investigation of the conditions of their production and reception, this group of films will serve as a case study to explore the role of documentary practice in the circulation of ideas within intellectual circles. I argue that by focusing on the social and political renewal fostered in the initial years of the 1959 Cuban Revolution, these films supported the incipient discourse of the New Left about the Third World. I also examine the ways in which these films combine features of the travelogue and the political documentary, pointing out instances that reveal the perceived exoticism of Cuba's culture and socio-political circumstances. Numerous resemblances in the footage and the soundtrack of films like *Travel Notebook/A People in Arms* (Joris Ivens, 1960), *Cuba Sí* (Chris Marker, 1961), and *Salut les Cubains* (Agnès Varda, 1963), indicate that the filmmakers were given access to very similar locations, events, and archival material. These were highly collaborative endeavours between Cuba's official intellectual representatives, and the filmmakers that were allowed to document their short visits to the island. They documented change by fixating carefully chosen images and sounds. As a result, they produced a series of leitmotifs that helped anchor the cultivated image of Cuban revolutionary fervor that circulated amongst New Left intellectuals abroad.

Sharanpal K. Ruprai
PhD III
Department of Humanities
York University

Global Spotlight: Child Stars from the Slums of India in the film *Slumdog Millionaire*

Slumdog Millionaire directed by Danny Boyle has collected film awards from Canada, the United States and England. The film screened at the Toronto International Film Festival in September 2008 and received the people's choice award, which then laid the tracks for the film's success in the U.S; winning eight out of the ten Oscars it was nominated for and then winning seven awards at the British Academy of Film and Television Arts Awards (BAFTA) awards in England. The film was adapted from the novel Q and A by Vikas Swarup. Swarup, an Indian novelist, thought that the narrative he had written was not for global consumption. Swarup was mistaken and the film and his novel were both well received globally. A major factor in the global success of the film has been on the shoulders of the child actors, who are from the slum communities in India. The "global eye" or the global audience has made these children into international film stars. Specifically in this paper, I am examining the intersection of performance

and persona in child star-making, and star-sustaining, within a global context. What effect has this had on these children, their families and local communities? In a broader sense, to what extent does the global impact the local?

Short Bio:

Sharanpal Ruprai is currently in the PhD program in the Department of Humanities at York University. She has completed a Masters degree in English, from the University of Calgary. She graduated from the University of Winnipeg with a Bachelor of Arts and a Bachelor of Education. She taught middle school (grades six to eight) in Winnipeg, Manitoba. She is published poet; her work has been included in two anthologies, *Exposed* and *Red Silk: An Anthology of South Asian Canadian Women Poets*.

Dominique Russell, Visiting Assistant Professor
Dept. of French, Italian and Hispanic Studies, UBC

Noise as Music and Other New Argentine Cinema Experiments

One of the defining characteristics of the New Argentine Cinema (1995-2005) is a will to experiment with sound. The results of that experimentation are as diverse as the films. Nevertheless there is a common front in rejecting two aspects of the traditional Argentine soundtrack: theatrical language, that is, the high tones of “trained voices,” and classic scoring with unobtrusive music that punctuates the action onscreen. New Argentine Cinema makes peculiar use of both music—rejecting it entirely, using fragments, tying it strictly to onscreen occurrences—and language. Reclaiming the particularities of local and diverse class-based slang, language itself is activated in these films as a “live subject, changing, in motion” (Wolf).

There is nevertheless a tendency to relativize speech, mostly through proliferation, ad lib, loss of intelligibility and de-centering. Similarly, music is both emphasized and displaced as a “support” of the narrative. Lucrecia Martel dispenses with scoring altogether, replacing musical leitmotifs and punctuation with noise. When she uses music, it is diegetic and forms a kind of miniature film-within-a-film, suspending the narrative line. Martin Rejtman, in many ways her polar opposite, uses linguistic artifice and repetition of words to the extent that language becomes pure musicality and rhythm. Music itself, used diegetically or not, is thematized and central to the plot.

Through an analysis of these filmmakers’ work, my paper aims to show the diversity and richness of this period of experimentation with the soundtrack.

Katrina Sark
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Fashion documentaries: locationality of fashion, film, and cities

The much publicized and anticipated fashion documentary *The September Issue* (2008) took the Sundance Film Festival by storm and won the award for excellence in cinematography. It is stirring wide interest in fashion documentaries not only within the fashion world. Similarly, other fashion documentaries (*Lagerfeld Confidential* at the Berlin Film Festival in 2008) have become a notable presence at world film festivals. This intersection of fashion and film has yet to be explored.

My interest lies in bridging (documentary) film, fashion, and cities. By looking at several fashion documentaries (from the most recent, the above-mentioned *September Issue* to Wim Wenders' *Notebook on Cities and Clothes*, 1989), I will examine the role that cities play in fashion documentaries: Rome and its ruins as the backdrop for Valentino's retrospective, Yves Saint Laurent's famous address in Paris, Marc Jacob's migration between Paris and New York, and last but not least Yohji Yamamoto's Tokyo mediated through Wenders' camera). I am interested in the way, in which the notion of place affects, and is presented in fashion films. Tokyo, Rome, Paris, Berlin, and New York play a certain role in these documentaries: they point to the seats of the fashion economy but also to the designer's association with those places.

Fashion has often been presented as a sign of national (and of course economic) strength. Location matters when it comes to fashion. Berlin's struggle for a fashion museum and its own world-renowned Fashion Week is just one of many examples of how place factors into the production, consumption and conception of fashion. Looking at fashion documentaries and their treatment of urban space will certainly contribute to an interdisciplinary discourse on fashion, film, and urban- and cultural studies.

Our understanding of fashion as European is particularly challenged by Wenders' film that takes Tokyo as its inspiration and navigation through fashion spaces. Yet the main Fashion Weeks that move the industry wheels still happen in Paris, London, and Milan. These cities are also sites of retrospective exhibitions. Several of the most recent documentaries explore New York's position in the fashion world, especially Marc Jacob's migrations between the old and the new worlds of fashion design. How have these cities affected national and European understandings of fashion? Did this change at a certain point in history and if so, why? This project will investigate these and other questions on the locationality of fashion documentaries.

List of Films:

Valentino, the Last Emperor, dir. Matt Tyrnauer, 2008 –

The September Issue, dir. R.J. Cutler, 2008 –
Lagerfeld Confidential, dir. Rodolphe Marconi, 2007
Marc Jacobs & Louis Vuitton, dir. Loic Prigent, 2007
Yves Saint Laurent: 5 Avenue Marceau, 75116 Paris, dir. David Teboul, 2002
Unzipped, dir. Douglas Keeve, 1995
Notebook on Cities and Clothes, dir. Wim Wenders, 1989

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Adam Slight
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Getting More Than Just Your Head In The Game

Throughout the ages humans have used technology to artificially extend their own physical capabilities. At the turn of the 20th Century this tendency was manifested in the development of audio-visual technologies, which facilitated the emergence of photography, sound recording, and cinematography. Such representational technology has allowed humans to see and hear far beyond their own physical limitations. Furthermore, these technologies have changed how people *experience* the world in profoundly unique ways. My project explores how technology shapes a user's experience, specifically investigating how recent video game technology forms a gamer's playing experience. By defining *experience* in both philosophical and psychological terms I will distinguish the video game experience in relation to previous experiential technologies. I will argue that the video game experience is an embodying one, regardless of a game's form. This said, each video game provides a unique degree of embodiment in its user. Such degrees of embodiment rely on formal characteristics of the game apparatus, including coded relationships between the game's in-game camera perspective, the properties of its display system, the control mechanics, and the various senses of the player. I will describe how these formal elements factor into a game's embodying potential, furthering my claims with several examples from both classic and contemporary video games.

By developing this definition I will be able to situate the gaming experience within a broader philosophical discourse.

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'To sustain illusion is all that is necessary': Voice-Doubling in Early Sound Cinema

In July 1929, *Photoplay* magazine reported that a number of stars were using voice doubles, or “dubbers”, in the industry’s newly synchronized sound films. One of these performers was Richard Barthelmess, whose portrayal as a pianist and singer in the star’s first sound film, *Weary River* (1929), was exposed by the *Photoplay* article to be the voice of Johnny Murray, a local cornetist. The article incited outrage among fans, who, as Don Crafton has observed in *The Talkies*, sent a flurry of letters to fan magazines and rebuked the infringing actor; several fans vowed to never again see a moving picture in which Barthelmess was cast. The historical significance of fan reception notwithstanding, my original, archival research of reports published in newspapers across the United States suggests a more nuanced story: the public adopted a more ambiguous stance toward the practice of voice-doubling, one which illustrates what James Lastra has identified as the debate over sonic fidelity and authenticity that accompanied the arrival of synchronized sound technology. The public’s verdict against dubbers was not issued immediately but rather played out for several weeks in the pages of dozens of syndicated newspapers, from the *Portland Oregonian* to the *Greensboro Record*. An examination of these reports, which are compiled in the Richard Barthelmess Scrapbooks (Margaret Herrick Library), enables today’s historian to trace distinct responses to the practice of voice-doubling during the coming of sound, long before a scene from *Singin’ in the Rain* rendered the practice legendary -- and disdainful.

Tyson Stewart
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Rank/Position: 2nd year M.A. student

Vocation with Vacation: Anti-Intellectualism in American Observational Comedies of the 2000s

In recent years, there has been a surge of American observational comedies that represent literary-intellectuals in highly ideological ways. *The Squid and the Whale* (2005), *Margot at the Wedding* (2007), *The Savages* (2007), and *Smart People* (2008) are just some mainstream films about writers and educators that pay careful attention to how they construct the character of the intellectual. The reactionary tone of these films has become ubiquitous in popular culture at large. We live in a postmodern culture that supposedly reflects and offers a plethora of characters and attitudes, yet here we have nothing but the same. The intellectual as cranky sell-out permeates the new films and, I argue, has become a myth. It is an ideological tactic attempting to dissuade thoughtful considerations of the intellectual's vocation and sell a new brand of the nuclear family.

Patriarchy is of great importance in these films and the anxiety over the survival of the family unit offers the dramatic push. It is true that much organic politics start at home, in the family. But why must a film like *The Savages* frame a Brecht scholar's failures around a bad childhood in order to obtain its dramatic force? Does the character's decision to marry in the end undercut his intellectual ambitions? An examination of major trends in post-911 American society, such as the fear of the other and revitalized family values, may also shed light on these contemporary observational comedies that exist somewhere in-between the independent and the mainstream.

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MOVING MINIMALISM: THE NEW ROMANIAN CINEMA

This paper is based on the research for my upcoming book on the New Romanian Cinema.

Since the beginning of the new millennium, films such as *The Death of Mr. Lazarescu*, *4 Months, 3 Weeks & 2 Days*, and *Police, Adjective* have brought Romanian cinema from its relative obscurity into the limelight of the international film festival circuit, and have been holding the attention of professional and art-house audiences alike. The common aesthetic, thematic, ethical and ideological traits the films, coming out of Romania during the last seven years or so, expound more than amply a coherent film movement, that of the New Romanian Cinema. By focusing on 2007 Cannes Palme D'Or winner, *4 Months, 3 Weeks & 2 Days* (*4 luni, 3 saptamâni si 2 zile*, Cristian Mungiu, 2007), this paper will discuss two of the main stylistic features of the New Romanian Cinema – the perennial motility of the characters, as well as its exquisite, bare-bone realist minimalism, constituting in this case the film's uniquely brave attempt at disclosing one of the most painful episodes of Romanian modern history – that of Ceausescu's unabated assail on human dignity. Reflecting on the side effects of

the dictator's humiliating abortion policies, the film reaches far and beyond the dark age of Ceausescu's 1980s, and brings to the fore fresh – and surprisingly topical – observations on the psychology and dynamics of two young women's friendship.

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“That’s just hot shit! You’re a wild man”: Frontier Masculinities in *The Hurt Locker*

Cultural historian Richard Slotkin’s Frontier Myth trilogy speaks volumes (literally) about the predominant ideological discourses underpinning American genre cinema. *Gunfighter Nation*, the third of his trilogy, is largely concerned with how the myth has evolved through the 20th century Western, but it also observes the myth’s core in other genres like the War, Sci-Fi and Cop/Detective film. Slotkin sees the Frontier myth, which proceeds through a tripartite scenario of isolation, regression to a primitive state, and regeneration through violence, as formative to aspects of American national identity, while I see it as a prescription for masculine subject formation as well. However, the revisionist Westerns of the late 50s-60s helped initiate a changing cultural horizon of expectations that introduced an anti-Frontier myth. This sort of revisionism crops up within the same other genres, but it is perhaps most noticeable in the contemporary Western. Even so, some of the most compelling drama like the 1990s/2000s Westerns *Unforgiven*, *The Claim*, HBO’s *Deadwood*, and *No Country for Old Men* are contentiously positioned between the myth and the counter-myth. Such films straddle the line of revisionist critique and high-adrenaline entertainment, obeying politically correct protocols while evincing an ambiguous celebration of compulsive masculinities. This problematic is useful for unpacking Katherine Bigelow’s *The Hurt Locker*, in the way we read the John Wayne-like protagonist (Jeremy Renner) caught within a frontier or cowboy-style masculinity. The film walks a precarious line between admonishing and recuperating this condition, and thus reflects a cultural anxiety about what is perceived to be at the heart of American militarism.

Sara Swain

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Between the Two-Deaths: Vampires and the Lure of the Lacanian Real in the *Twilight* Franchise

This paper argues that the popular fascination with the *Twilight* film franchise hinges upon the particular way it mobilizes the figure of the vampire (in the character of Edward Cullen) and uses it effectively within the formal confines of generic melodrama. The paper deploys a Lacanian analysis by way of Žižek to help unpack Edward's enigmatic appeal. Vampires are indelible creatures because as Žižek explains, they exist "between the two deaths": real and symbolic death. As such, they are located in the space of pure death drive, incessantly seeking closure. Further, as creatures without a reflection, they avoid the mythical "mirror stage" and resist entry into the Imaginary and Symbolic orders. They are therefore equated with the Real, and ironically considered more alive than human beings. Though they themselves are free from human desire, they nevertheless *elicit* human desire—but not without the danger of death. They cannily dramatize what Lacan calls "jouissance," the ineffable traumatic core of the Real. Edward however, not only abstains from feeding on humans, he also falls in love with one. Unlike the rest of his kind, Edward battles the inert forces of the vampiric drive and partially duels with the vital dialectical spark of human desire. Thus he occupies a *further* impossible position within the Lacanian orders by being simultaneously privy to the Real, the Symbolic and the Imaginary. He is a beguiling figure who animates our urge to know the world as it is, as well as what exists beyond it—an urge that reaches resonantly in tandem with *Twilight's* melodramatic gestures, beckoning the spectator towards what happens next.

Temenuga Trifonova, Assistant Professor of Film Studies, York University

Pensiero Debole: What Is 'Weak National Cinema'?

I propose to examine the relevance of Gianni Vattimo's concept of *pensiero debole* (weak or post-foundationalist thought)—articulated in *The End of Modernity: Nihilism and Hermeneutics in Postmodern Culture*—to the debate around the 'Europeanness' of European Cinema. The notion of *pensiero debole* refers to the exhaustion—but *not* the vanishing—of the project of modernity (the belief in reason, progress, history, the nation-state etc.). In *European Cinema after 1989* Luisa Rivi relies on Vattimo's ideas to make the argument that rather than discarding the concept of 'national cinema' in favor of 'post-national cinema' we should approach post-1989 European cinema as 'weak' or 'declined' national cinema, one that acknowledges the different ways in which transnational forces and supranational bodies are altering the borders of the nation-states in Europe. I will examine recent European films in light of Rivi's idea of 'weak national cinema'—a type of cinema that re-historicizes the process of the historical production of the nation—in order to draw attention to some important shifts in the ways contemporary European cinema engages with history, the nation, and 'European' identity.

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Seeing and Seeing As in Tsai's *I Don't Want to Sleep Alone*

In *Le Rire* (Paris: PUF, 1940), philosopher Henri Bergson described laughter as sense without sensibility: he thought that one could only laugh about social conditions by temporarily bracketing off our sensitivities. Yet in Tsai Ming-Liang's *I Don't Want to Sleep Alone* (2006), humour is practically synonymous with compassion. Tsai's humour is an understanding of the social surroundings from within. It is devoid of the distance and detachment – and potential aggression – characteristic of irony and sarcasm. Its 'immanence' to reality leads to the effacement of the self in others and, hence, to compassion. Tsai's humour is a way of perceiving reality which does not distort it, either by hyperbole or litotes, as in irony, but presents it 'as it is.' It thus conforms to the distinction Genette establishes in his chapter 'Morts de rire' (*Figures V*, Paris: Seuil, 2006) between humour and irony. But Tsai does not represent reality in a neo-naturalist objective fashion either. It is highly subjective and creative, practically idiosyncratic. It consists in bringing out an 'aspect' of reality, in Wittgenstein's sense. An aspect of reality leaves reality whole and contains all of its parts: it is a 'seeing as.' (*Brown Book*, section 16, London: Blackwell, 1958) Last but not least, Tsai's humour relies on a knack for charging an ordinary object – a mattress belonging to one of the destitute migrant workers – with significance; as well as in raising ordinary people – a care-giver and a migrant worker – in Proustian fashion, to mythological dimensions. Upon the mattress as object of desire, the inherent pathos of the situation of migration in search for work is transferred. The 'mattress' becomes a trope similar to Harpagon's 'casket' in Molière's *The Miser*, or a 'sign' in the Deuleuzian sense, which circulates in the economy of meanings created by the artist.

2010-01-30

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Studying Pornography in the Digital Era: XTube, Amateur Sex, Self-Surveillance and the Archive

Porn Studies has traditionally followed a Film Studies model, a model predicated upon textual readings popularized by Linda Williams' *Hardcore*. The majority of pornography produced today is no longer narrative, thereby changing its representations and the way it is consumed. My paper investigates these

changes by situating pornography within a non-narrative, digital and globally networked context.

I base my methodological challenge on a case study of XTube, a pornographic, “Do It Yourself” website similar to YouTube, discussing its relationship to the archive and surveillance, specifically self-surveillance. XTube is essentially a massive, yet democratized archive which anyone can access. The website’s open-access is emblematic of how DIY culture, patterns of consumption, and representations challenge studio/narrative power/gender/sexual/ racial discourses.

Specifically, I explore how searching for porn becomes similar to cruising an archive, an act which makes the consumer his/her own editor, stitching together fragments into their own cohesive product. The videos themselves develop the autoethnographic film genre, a genre which has a long history of sexual exploration, from self-documentary to self-surveillance. This is primarily expressed through aesthetic changes (long takes and long-shots, blurry and grainy images) and cultural changes viz a vis the website being a manifestation of “surveillance culture,” a culture where panoptic visibility becomes a form of entertainment and self-expression.

Traditional methods of production, exhibition and distribution have been invariably altered and this paradigm shift requires we re-evaluate our methodology. What my paper offers is a way to begin this process.

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TV on Film: Television as Anxiety and Videotape as Therapy in the Work of Toronto Filmmakers (1980-2000)

The ways that television has mediated social relations in the city of Toronto has been the subject of many well-known films, television shows, and artists' projects. From David Cronenberg's *Videodrome* (1983) to Patricia Rozema's *I've Heard the Mermaids Singing* (1987), to the films of Atom Egoyan and Vera Frenkel, to Bruce MacDonald and Don McKellar's television series, *Twitch City* (1998-2000) the presence and signification of television and video in the city has fascinated Toronto's so-called "new wave" film and media makers. In these texts, television is alternately characterized as a mode of surveillance, a confessional, a portal to a global village, to a purveyor of the body as "new flesh."

Between 1980 and 2000, television and videotape appear in work produced by Toronto filmmakers as devices used to explore anxiety about archiving time, memory and lived experience. Typically, broadcast television—its ubiquity and endless flow—is characterized as a force that produces anxiety. Videotape, which affords the viewer more control, often performs a therapeutic function as a format that facilitates personal production and confession, the ability to review

traumatic events and archive indexical records of broadcast television. This paper will explore examples from the work of David Cronenberg, Atom Egoyan, Clement Virgo, Patricia Rozema, and Don McKellar/Bruce MacDonald.

This paper is part of a larger project that argues that the medium of television has a unique relationship with the city of Toronto. This case study considers media texts to be indexical artifacts of places, experiences, and cultural feelings that affect built environments, ideas about local and transnational media production, archival practices and appreciation.

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Political Documentary on the Margins: *Fish or Cut Bait*

This paper recovers a lost documentary from the 1980s made in Nova Scotia in order to discuss the limits of political filmmaking within the state apparatus. *Fish or Cut Bait* traces the radical labour movement within the Atlantic fishery over the course of the 20th century. While inspired by the collective communal authorship at the heart of Challenge for Change, the NFB refused to support the film and decried it as amateur. While the film is gritty and raw, subject to extremely low-budget shooting conditions, the NFB's position is indicative of the retreat from the idea of films that are process-driven and embedded in the community; instead, there is a reaffirmation on the part of the NFB of a conservative ideal of professionalism via the affirmation of the director as author which in turn sets limits on political discourse within NFB-sponsored production. The case of this film makes for a good story of indie filmmaking as well as revealing the complexity of institutional power and authority where production decisions remain with the centralized Montreal office and where influences on decision making extend beyond the film itself and into the overlap of political and industrial concerns. At the same time, the budget for the regional NFB office was supplemented with contract work for the Department of National Defence, suggesting a limit on the making of work critical of the nation-state. That the filmmakers would enter the NFB offices after hours through a bathroom window, carting boxes of 16mm film, in order to edit as there were no other production facilities available at the time, is a great story of the guerilla filmmaking subversion of institutional power that echoes the political thrust of the film. Made long before the ease and portability of digital technologies transformed vérité-style documentary production, I would say that this film is the *Harlan County USA* of Canada but while Barbara Kopple's film is identified by the Library of Congress for its cultural and historical significance, *Fish or Cut Bait* remains known only to a handful of radical activists in eastern Canada and is otherwise turning to dust on the library shelf.

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Subtractive Storytelling: Interpreting Narrative Motivation in Sidney Lumet's
Before The Devil Knows You're Dead (2007)

A flashback to the Hollywood films of the last twenty years reveals an unprecedented trend toward temporal manipulations and narrative complexity. Often labeled the 'Tarantino Effect' in light of the critical and box-office successes of *Pulp Fiction* (1994), non-linear storytelling has become a much-favoured strategy in the creative attempt to revitalize the classical principles of Hollywood filmmaking.

Film scholars such as Edward Branigan, David Bordwell and Timothy Corrigan have rationalized this phenomenon as a mere instance of limited innovation within an otherwise standardized and unvarying system of tradition. Other academics such as Allan Cameron, Sean Cubitt and Laura Mulvey have understood the propensity for non-linearity as coinciding with developments in new media and digital technologies. Whether guided by the noble spirit of artistic expression, or simply adjusting to the medium specificity of modernism, both plot and character motivation are being offset by the new temporal dimensions of narrative.

A close reading of Sidney Lumet's *Before The Devil Knows You're Dead* (2007) illustrates this propensity for non-linearity as an exercise in 'subtractive' storytelling. In its exaggeration of narrative contingency through technical form, the film usurps or 'subtracts' the motivational significance at the heart of the story's chronological progression. By using an integrated cognitive semiotic approach to narrative comprehension (as outlined in Warren Buckland's *The Cognitive Semiotics of Film*), one that considers both the underlying structure of film texts and the way spectators comprehend them, this paper attempts to untangle the design and intention in complex narratives, as well as their interpretation in the case of Lumet's film.

Ellen Vincer, PhD. Candidate, Cinema and Media Studies
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Early Cinema and Freak Shows

This paper discusses formal properties of the Méliès films *The Four Troublesome Heads* (1898) and *The Man with the Rubber Head* (1902) while considering what Stanley Cavell argued was a tendency in early cinema to “call attention to persons and parts of persons”. A discussion of cinematic elements like the forerunner to the close-up and the ersatz tracking shot in *Rubber Head*, and the framing of and screen space for disembodied heads in *Troublesome* might be taken as evidence that a broader connection exists between the cultural project of early Euro American films and what Rosemarie Garland Thompson calls the cultural work of American freak shows.

Thomson argues the most remarkable facet and effect of the freak show was that it “eradicated distinctions among a wide variety of bodies, conflating them under the single sign of the freak-as-other”; we might reflect that the exhibition of the freak show, of freaks, and of the aberrant bodies and body parts Melies makes into spectacle for profit in the freak show tradition are the result of what Jameson argues In *Postmodernism* that “the underside of culture is blood, torture, death, and terror”.

Tom Gunning’s consideration of *The Man with the Rubber Head* as one example of the exteriority of early cinema that Burch and Thomson said “corresponded” to “an outward address of the films themselves”. Close readings of these films reveal similarities between modes of presentations of bodies and parts of bodies being exhibited in early American freak shows and representation of bodies in some early films.

Thomas Waugh, Professor, Mel Hoppenheim School of Cinema, Concordia University, Montreal

Témoignage and Ventriloquism in pre-ART [anti-retroviral therapy] Canadian AIDS Video Documentary.

Building on my four existing publications on AIDS representations in film and video (Waugh 1992, 2002, 2006; Mensah et al. 2008), this paper reflects my involvement in two successive team research projects on PWA [person living with AIDS] media representations and testimony (témoignage), centred at UQAM : “VIHsibilité: Étude de la culture du témoignage des femmes et des hommes vivant avec le VIH/sida dans les médias” (Dr. Maria Mensah, principal investigator, <http://www.vihsibilite.uqam.ca/>). Sifting through a corpus of several hundred documentary video works from both the pre-ART and the post-ART period, arising from both the arts and the community activist milieus, the paper comes to focus on two major short works studied in my 2006 chapter, from Montreal and Toronto respectively, both of which we have just re-issued in subtitled restored versions: the videotape *Récit d’A* (Esther Valiquette, 1990) and the film *Letters from Home* (Mike Hoolboom, 1996). Structured on the first-person

testimony of their PWA authors, the two works deploy the aesthetics of figuration, genre and metaphor to complicate that testimony, delivering the intricate effect of what might be called ventriloquism in their embodiment of the representational politics of community and personal voice.

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Making It Through: Sickness and Health in: Su Friedrich's *The Odds of Recovery*

In her 65-minute film *The Odds of Recovery* (2002), Su Friedrich integrates experimental and documentary techniques to produce a cinematic account of her history of six operations and a ten-year effort to reduce her body's production of the hormone prolactin. In addition to appearing in front of the camera for substantial portions of her film, Friedrich uses direct address, voice-over and intertitles to convey, with varying degrees of bemusement, frustration and anger, her many encounters with the medical establishment. The result is a candid portrait of the artist as victim of "a revolving-door relationship with the medical establishment." It is also an amusing and incisive critique of institutionalized health care. An example of what Michael Renov, in a 1989 essay, called "the new autobiography in film and video," *The Odds of Recovery* presents the filmmaker-

protagonist not as a unique, unified subject and unmediated object of the camera's gaze, but as a constructed subjectivity within a matrix of personal concerns and larger, social contexts and constraints experienced by anyone who must inhabit, even briefly, what Susan Sontag in *Illness as Metaphor* calls "the kingdom of the sick."

Jerry White

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« Les racines canadiennes de *Symbiopsychotaxiplasm Take One*, de William Greaves »

La carrière canadienne de William Greaves est bien connue, mais pas vraiment expliquée dans le discours critique consacré sur ses films. Et les racines godardiennes de son film le plus célébré, *Symbiopsychotaxiplasm Take One*, sont très bien connues, et très facile d'expliquer. Mais je propose que les racines les plus importants de *Symbiopsychotaxiplasm Take One* soient canadiennes. La présence du cameraman canadienne Terrence McCartney-Filgate nous indique que l'expérience à l'ONF de Greaves était formatif pour le film, est c'est vrai que les techniques de vérité onfiens sont visibles. Mais les engagements méta-cinématiques sont encore importants, et l'expérience des films documentaires comme *Lonely Boy* (1962) ou *Stravinsky* (1966) sont également visibles. En plus, il est plus important, et moins typique, de considérer l'influence du projet Labyrinthe, l'installation d'Expo 67 et le film *Dans le Labyrinthe* (1967). Les influences sont au double : technique et idéologie. *Symbiopsychotaxiplasm Take One* utilise des plans de multiples images, très proche à ce projet canadienne du cinéma à écrans multiples et à son intérêt dans les questions de rythme et dialectique visuel. Et le projet Labyrinthe en fut un projet humaniste, et cet engagement est aussi visible dans *Symbiopsychotaxiplasm Take One*. *Symbiopsychotaxiplasm Take One* soit une étude dans le comportement humain, et dans les dynamiques des groupes, sujets dans lesquels les cinéastes onfiens des années 60 s'intéressaient beaucoup. Ce film est la transplantation – le branchement, d'après le thème du congrès – de l'idéalisme canadien vers un contexte vraiment américain.

Marcin Wisniewski

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Nationalism, Film and Paul Cowan's *The Kid Who Couldn't Miss*

In 1982 Paul Cowan released, the NFB produced, docudrama *The Kid Who Couldn't Miss*. The film took as its subject the person of a Canadian war hero,

Billy Bishop. In particular the film questioned the validity of Bishop's solo mission attack on a German aerodrome on June 2, 1917.

In his recent [A Century of Canadian Cinema: Gerard Pratley's Feature Film Guide \(1900- to the Present\)](#) Gerald Pratley describes Cowan's work: "Based partly on the play *Billy Bishop Goes to War* by John Gray, this is a likeable, revealing and sympathetic study of Canada's flying hero of the Great War.... The film proved to be controversial when it opened, with the director being accused of not giving Bishop his due." In reality the reception was not as heart-warming as Pratley would have us believe. Upon its release the film caused a great controversy with veteran groups voicing their outrage at the insinuation of the event's falsity. Eventually, in 1985, a Senate Committee on Social Affairs, Science and Technology called forth an inquiry and discredited the film, saying it was unfair and inaccurate.

The history of the film raises a series of interesting points of discussion: artistic freedom of ideas, the creation of a national hero and thus, identity, rewriting of history, and government involvement (aka control) of artistic texts even if sponsored by government agencies such as the NFB.

The aesthetic of the film is a source of its instability, especially, in regards to the literal reading of its contents. Right from the start the film threatens its own veracity by employing a variety of sources (documentary footage, a filmed stage play, and self-reflexive docudrama). This creates an uncertainty in the viewer who is constantly challenged in his/her assumptions. In such a manner the work begins to question the idea of a national war hero as well as government's role in its creation.

In my essay I'd like to discuss Cowan's film and how it relates to the idea of Canadian nationalism, the importance of a hero and their image in the public sphere. While it is important for a nation to have its heroes as a source of pride and national identity it is essential to create an atmosphere where debates about such issues can take place. I'd like to frame this discussion by looking at the film's format, its reception, as well as the historical context in which it was produced and subsequently released.

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The Worst Bette Davis Movie

The noir melodrama *Beyond the Forest* (1949, directed by King Vidor), Bette Davis's last contract film for Warner Brothers, casts her as a small-town demoness, a Wisconsin Emma Bovary, who goes for broke--and dies--trying to get a life of "everything deluxe." In her outlandish black-wigged Maria Montez appearance, Davis delivers a performance striking both in its rampant self-parody and the sincerity of her narrative and offscreen fury at this painful miscasting. Bette Davis's violent disagreement with Jack L. Warner over this role is paralleled

by the exasperating narrative displacement of her character Rosa, "a midnight gal in a nine o'clock town."

The movie's tag-line "Nobody's as good as Bette when she's bad!" could be employed to emphasize the camp pleasures of collapsing good and bad as the categories to address disastrous performances. This presentation addresses the incongruity of Bette Davis's performance in *Beyond the Forest* along with the movie's status as a camp classic to explore the complex intersection of female stardom and gay male spectatorship.

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Frampton and Mallarmé: Navigating Boundaries of Image and Text

In Hollis Frampton's unfinished *Magellan* project, the work and aesthetics of Stéphane Mallarmé figure prominently, especially in reference to Mallarmé's groundbreaking poems, "L'Azur," and "Un Coup de dés." The Symbolist concern for the autonomy of the poem or artwork distinguishes it from the representational function of language or art, and thus echoes the concern of modernist experimental film to explore the potentials of the medium unfettered by the illusionist conventions of photographic cinema. While Mallarmé's poetry explored both language as pure sound and, in the case of "Un Coup de dés," the visuality of language (HF: "you can push around type on the page the way you can push pigment paste around on canvas"), Frampton explored what he called the dialectical relationship of Language as the master code of language and Film as the artform that is isometric with the rhythms of consciousness. *Magellan's* recapitulation, through allusion and metaphor, of the history of modernism leads Frampton to invoke Mallarmé as an artist who uses language that begins to aspire to the condition of cinema. I will engage with P. Adams Sitney's work on Mallarmé in *Modernist Montage* as well as Christophe Wall-Romana's essay on Mallarmé's "cinemopoetics," in which he discusses the importance of the concept of "déroulement" in Mallarmé: the unscrolling of meaning, the unreeling of a poem or idea. This idea that poems exist on scrolls—echoing the film strip and even the scroll of computer code—links 19th, 20th, and 21st centuries in terms of the materiality of poetry, film, and computer/electronic arts (the frontier that Frampton was exploring before his death in 1984).

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The Sandy Surfaces and Rough Relationships in Woody Allen's *Interiors* (1978)

Woody Allen is not a stranger to setting a stage. Yet, Allen's attention to interior design has been overlooked with the exception of his own home--Architectural Digest has featured Allen's New York homes once in 1972, and again in 2008. The interior spaces of the films in his initial turn to making 'serious films': *Annie Hall* (1977), *Interiors* (1978), *Manhattan* (1979) and *Stardust Memories* (1980), are indicative of his authorship. Interior spaces, namely living rooms, come to indicate the affects that permeate the protagonists' relationships.

This paper seeks to elucidate how affect is represented as a kind of visual texture in the interior spaces of Woody Allen's film *Interiors* (1978). Within the diegesis, the control over the appearance of the space is exercised by the mother (Geraldine Page), an interior designer by trade. She infuses the family space with her own cool detachment. Ecru coloured empty vases rest on a tawny table, and the three dimensional space of the room is flattened with a palette too light to be deemed earth tone. Through an analysis of the tonality and tactility of the interior spaces, I will conduct an affective reading of the film.

Texture, as Ranu Bora (2007) describes is the "intimately violent inner level of the stuffness of material structure" (p. 103). I seek to examine how the relationship between the visual and the tactile, operates to show a touchable, and perceptible intensity. In other words, I seek to examine how the texture of the objects in the interior spaces visually signify what bodies register as affects.