

Film Studies Association of Canada

Annual Conference 2006

Held in conjunction with the
Congress of the Humanities and
Social Sciences

May 28-30, 2006

York University, Toronto, Ontario

Congress Theme

“The City: A Festival of Knowledge”

SATURDAY, MAY 27

5:00 – 7:00 PM: Reception in AGYU (Art Gallery of York University), Accolade East Building, First floor.

Stan Douglas: Inconsolable Memories 19 April – 30 June 2006, AGYU

Inconsolable Memories is the latest in Douglas's recombinant narrative projections. The double projection film bases itself on Cuban filmmaker Tomás Gutiérrez Alea's 1968 film *Memories of Underdevelopment*. Douglas updates the film's setting from post-Bay of Pigs to the Mariel expulsions and uses the original film's flashback structure as the basis of his double projection, as well as mimicking Alea's mixing of documentary and fictional footage. One gallery is devoted to the film installation; the other exhibits twenty large-scale colour photographs that focus on the repurposed buildings of Havana and surroundings.

Inconsolable Memories is a co-production of the Morris & Helen Belkin Art Gallery, Vancouver, and the Joslyn Art Museum, Ottawa.

7:00 PM: Screening in Nat Taylor Cinema (102 North Ross Building) – Films from the Visible Cities and Archive project collection:

Terminal City (Chris Gallagher, 1982, 8m)

Waterworx (A Clear Day and No Memories) (Rick Hancox, 1982, 6m)

Somewhere between Jalostotitlan and Encarnacion (Philip Hoffman, 1984, 6m)

Flamingo's Bigi Wonderland (Robert Kennedy, 1986, 14m)

Cityscape (Darlene Pratt, Wendy Rowland, Angela Sigsworth, 1988, 10m)

Mexico (Mike Hoolboom, Steve Sanguedolce, 1992, 35m)

October 25 + 26, 1996 (Kika Thorne, 1996, 8m)

Every evening during the Congress, FSAC members (and friends) are invited to drink and snack at the Absinthe Pub, located in 013 Winters College, the Fine Arts college at York University. The Absinthe is a cozy spot for food and drink; they also have a great patio.

DAY 1: SUNDAY, MAY 28

All conference panels, except where noted, will take place in ACW (Accolade West Building, between Vari Hall and the Goldfarb Centre for Fine Arts)

8:30 AM: Coffee & Fruit: ACW 2nd Floor Alcove

Panel 1A: 9:00 – 10:40 AM

Modernity and the City

ACW 205

Chair: Russell Kilbourn (Wilfrid Laurier)

James Cisneros (Montréal): “Urban Space in Global Visual Culture”

Nicholas Balaisis (York): “Neo-Realism and Mental Life: Urban Anxiety in *Love in the City*”

Anthony Kinik (McGill): “Film, the City, and the ‘Redemption of Physical Reality’”

Russell Kilbourn (Wilfrid Laurier): “*Mnemo-Ciné-Cittá*: Memory, Modernity, Identity”

Panel 1B: 9:00 – 10:40 AM

Ethics and History in International Cinema

ACW 307

Chair: Christina Stojanova (McMaster)

Jerry White (Alberta): “A Model Small Cinema: Icelandic Film Policy, 1978-2003”

Jeremy Maron (Carleton): “‘All Italy has a Family’: Passivity in De Sica’s *The Garden of the Finzi-Continis*”

Glen W. Norton (York): “Boredom and Finitude: Gus Van Sant’s Trilogy”

William C. Wees (McGill): “Home Movies as History: The Found Footage Videos of Peter Forgacs”

Panel 1C: 9:00 – 10:40 AM

Concepts of Horror and the Monstrous in Cinema

ACW 005

Chair: Jonathan Ball (Calgary)

Dominique Russell (Western Ontario): “The Mother Monster: Reconsidering Matricide in Spanish Cinema”

Laura Crawford (Western Ontario): “Fat’s Skin-iness: Slender Gender’s Surrender to the Horrific Underbelly of ‘the Fat Suit’”

Scott Preston (York): “The Scourge of Society: Mass Murderers, Monstrosity and Modernity in the Movies”

André Loiselle (Carleton): “Of Monsters and Monstration – The Evil Little Girl of *Bad Seed* on the Page, Stage and Screen”

10:40 – 11:00 AM: Break

Panel 2A: 11:00 AM – 12:20 PM

The Old and the New in Canadian Cinema

ACW 307

Chair: Scott Mackenzie (St. Andrews)

Murat Akser (York/Ryerson): “Parody and Ideology in Canadian Cinema”

Christian Roy (Laval): “The Alchemical Project of Bruce Elder’s *Book of Praise*: A Midway Survey”

Thomas Waugh (Concordia): “Challenge for Change/Société nouvelle: Two Case Studies in Textual Analysis”

Panel 2B: 11:00 AM – 12:20 PM

Paris!

ACW 205

Chair: Servanne Woodward (UWO)

Servanne Woodward (UWO): "Ignorance and Knowledge in Notre Dame of Paris"

Shana McGuire (Dalhousie): "Sexuality and Urban Poetry in Claire Denis's *Friday Night* (2002)"

Jean-Charles Bellemare (York): "Cosmopolitisme et hybridité dans *La Haine* de Mathieu Kassovitz: une analyse de la bande-sonore"

Panel 2C: 11:00 AM – 12:20 PM

Film Festivals

ACW 005

Chair: Liz Czach (Rochester)

Gerda Johanna Cammaer (Concordia): "Knokke 1967/8 and 1974/5: City Of Light And Fog (or: the swansong of EXPRMNTL)"

Kay Armatage (Toronto): "The Festival in the City: The Geo-Politics of International Film Festival"

12:20 – 1:40 PM: SPECIAL PANEL

The Anxiety of Influence: Robin Wood and Critical Film Studies

ACW 205

A LIGHT LUNCH AND BEVERAGES WILL BE PROVIDED

Chair: Kass Banning (McMaster)

Panelists: Varda Burstyn, Scott Forsyth, Peter Harcourt, Bruce La Bruce, Janine Marchessault, Bart Testa. Robin Wood will be in attendance.

Co-sponsored by the Department of Film and the Faculty of Fine Arts, York University through *The Independents* series

Panel 3A: 1:40 – 3:20 PM

The International City and Modernity

ACW 205

Chair: Scott Preston (York)

Katherine Lawrie (UCLA): "Exorbitant Obsessions and Repetition Compulsions in New City Films"

Sidney Eve Matrix (Winnipeg): "Virtual Boy Meets Vivid Girl, Living the Dream in *Vanilla Sky*: Cameron Crowe's Technogothic Fairytale"

David Douglas (Concordia): "Revolutionary Settings: The City as a Discourse of Critique in Contemporary Cuban Cinema"

Alexandra Krakus (Western Ontario): "City Life in Drohobycz: Reflections on Modernity in Schulz and the Quay Brothers' Distinct Crocodile Street Districts"

Panel 3B 1:40 – 3:20 PM

Stan Douglas/Tomas Gutiérrez Alea/Cuba

Art Gallery of York University, Accolade EAST, first floor

NOTE DIFFERENT LOCATION

Chair: Phillip Monk (Art Gallery of York University)

Elena Feder (Independent Scholar): "Utopias, Dystopias, Atopias: Havana In the Visual Imaginary of the Americas (1968-2006)"

Alexandra Anderson (Ryerson): "Whispering Between the Lines: Two Films by T.G. Alea"

Warren Crichlow (York): "Irony and Counter-Factual Imaging: Stan Douglas's *Suspira*"

Panel 3C 1:40 – 3:20 PM
Cross-cultural Cinema
ACW 307

Chair: Kalli Paakspuu (York)

Wendy Pearson (UWO): “Long Road Home: The Road Movie in Contemporary Indigenous Cinemas (*Bazo*, *Beneath Clouds*, and *Smoke Signals*)”

Francesca L’Orfano (Carleton): “*Immigrazione* in Canada: The Films of Paul Tana”

Christina Stojanova (McMaster): “*Water*: Testing the Depths of Deepa Mehta’s Emotional Universe”

Batia Boe Stolar (Lakehead): “Framing the Immigrant City: Imagining Immigrant Spaces in the Iconic City”

3:20 – 3:40 PM: Break

Panel 4A 3:40 – 5:00 PM
Science Fiction
ACW 005

Chair: Joseph Kispal-Kovacs (York)

Aaron Taylor (Brock): “Crystal Balls and Other Rearview Mirrors: Postmodernity, Postfuturism, and Science Fiction Cinema”

Joseph Kispal-Kovacs (York): “The Tortured Cityscape in the Early Films of Alex Proyas”

Panel 4B 3:40 – 5:00 PM
Philosophies of Cinema: Time, History, Affect
ACW 205

Chair: Lee Carruthers (Chicago)

Lee Carruthers (Chicago): “Mediating the Past for the Present: Reflections on the Historicity of Cinema”

Nadine Boljkovac (Cambridge): “Affective Encounters: Signs and Sensation through Marker’s cinema”

Elena del Río (Alberta): “*Ararat* and the Event of the Mother”

Panel 4C 3:40 – 5:00 PM
Social and Political Space in International Cinema
ACW 307

Chair: William Wees (McGill)

Cheryl Dueck (Manitoba): “The Function of Deception in *Goodbye Lenin!* and *Since Otar Left*”

Scott MacKenzie (St. Andrews): “The Manifesto Film: Peter Brook’s *Tell Me Lies* and the Impossibilities of Representing Terror”

5:00 – 7:00 PM: President’s Reception, sponsored by the Congress of the Humanities and Social Sciences

Room: Technology Enhanced Learning (TEL) Building, first floor foyer

7:00 PM: Screening in Nat Taylor Cinema (102 North Ross) – The City & Cinema

Berlin-Cinema (Samira Gloor-Fadel, France/Switzerland, 1999, 107m). A conversation between Wim Wenders and Jean-Luc Godard on time, space, cinema, and Berlin.

and/or meet at the Absinthe Pub, 013 Winters College

DAY 2: MONDAY, MAY 29

8:30 AM: Coffee & Fruit: ACW 2nd Floor Alcove

Gerald Pratley Lecture: Michael Baker (McGill)

9:00 – 10:00 AM

ACW 206

"Actors Performing, People Speaking, Panels Discussing: The Emergence of the Talking Head in the Documentary Films of the National Film Board."

The Gerald Pratley Award was established in 1991 in tribute to Mr. Pratley's contribution to the advancement of Canadian film studies. The award goes to an Honours or Graduate student (MA or PhD) undertaking innovative research in cinema studies that will contribute to the understanding of Canadian/Québec cinema both within this country and elsewhere.

10:00 – 10:20 AM: Break

Panel 5A 10:20AM – 12:00PM

**"Once Again the Street": Mobility, Cinema and Urban Traffic
ACW 206**

Chair: Janine Marchessault (York)

Helmut Klassen (York): "Mimesis, Technological Mediation, and the City Space"

Susan Lord (Queen's): "Scenic Solidarities, Global Markets, City Tours: The Visual Culture of Havana's New Internationalism"

Janine Marchessault: "Art Interventions and Urban Transits"

Saara Liinamaa (York): "Curb Appeal: René Francisco's El Romerillo (Havana) Trilogy"

Panel 5B 10:20AM – 12:00PM

Sexualities

ACW 004

Chair: Rebecca Sullivan (Calgary)

Angie Chiang (Carleton): "Sex and the City – The Embodiment of Third Wave Feminist Discourse"

Kalli Paakspuu (York): "Abject Sexualities: Stopkewich"

Linda D. Wayne (Western Ontario): "Does Clothing Make the Wo/Man?: Anchoring the Subject-in-Process in Neil Jordan's *The Crying Game*"

Florian Grandena (Concordia): "La Figure homosexuelle dans les films d'Olivier Ducastel et Jacques Martineau"

Panel 5C 10:20AM – 12:00PM

**Boundaries and Contexts of Industry and Authorship in
"Canadian" Cinema**

ACW 005

Chair: Ernest Mathijs (Wales, Aberystwyth)

Marsha Ann Tate (Pennsylvania State): "Alliance Atlantis Communications: The Emergence of a Canadian Contender in the North American Media Milieu"

Peter Urquhart (Nottingham): "Minor National Film Cultures and Hollywood's Internationalism: Considering Ivan Reitman's Career"

Bart Testa (Toronto): "Jewison and the Law: Notes on Some Hollywood Dramas by a Canadian Liberal"

12:00 – 1:20 LUNCH (on your own or join panel below)

**12:00 – 2:00 PM SPECIAL PANEL ON FINE ARTS RESEARCH
Redefining the Possible: Panel Discussion on Fine Arts
Research**

Room: ACW 307

Panelists: Katherine Knight (York Visual Arts), Norma Sue Fisher-Stitt (York Dance, Research Creation Grant (RCG) adjudicator and Standard Research Grant recipient), Craig McNaughton (for SSHRC RCG), Amnon Buchbinder (York Film, RCG recipient), Claude Schreyer (Canada Council) and Stan Shapson (for SSHRC and York Vice-President Research and Innovation).

York University and the Film Studies Association of Canada invite you to join a broad discussion of the possibilities of creative research. How do we articulate traditional scholarship in the context of creative projects? How can we integrate spontaneous creative exploration within a more structured research methodology? Artist-researchers and administrators from SSHRC and Canada Council will lead off discussion within an open forum.

Sponsored by the Faculty of Fine Arts and Office of the Vice-President, Research and Innovation, York University, and SSHRC

**Panel 6A 1:20 – 2:40 PM
Imag(in)ing Resistance
ACW 004**

Chair: Erika Loic (York)

R. Bruce Elder (Ryerson): “The Foreignness of the Intimate, or the Violence and Charity of Perception”

Shana MacDonald (York): “Reworking the Desirous Gaze: Self Constructed Eros in Cinema”

Izabella Pruska-Oldenhof (York): “The Twists, Turns and Torsions of (Re)volt”

Panel 6B 1:20 – 2:40 PM

**New Studies in Film Authorship: Style, Figure, Performance
ACW 005**

Chair: Michael Meneghetti (Iowa)

Rosanna Maule (Concordia): The Figure in Contemporary Film Authorship: The Case of Olivier Assayas and Claire Denis

James Prakash Younger (UWO): “The Open Secret of Comic Timing: Chaplin and the Origins of Intensive Mise-en-scène”

Michael Meneghetti (Iowa): “History and/as Histrionics: Martin Scorsese’s *Gangs of New York*”

Panel 6C: 1:20 – 2:40 PM

**Imaging the City: A Closer View
ACW 206**

Chair: Tim Schwab (Concordia)

Tim Schwab (Concordia): “Visualizing the Urban Landscape: Three Views”

Robert Graham (Independent Scholar): “*Thief* - Michael Mann’s Human Geography Lesson”

Monique Jucquois-Delpierre (Heinrich Heine): “Lola, Berlin et les Anges”

2:40 – 3:00 Break

Panel 7A 3:00 – 4:40 PM

**American Classical Cinema: Women (and Men) in the City
ACW 004**

Chair: Sidney Eve Matrix (Winnipeg)

Philippa Gates (Wilfred Laurier): “Sob Sisters Don’t Cry: Empowered Women in Depression-Era Hollywood Film”

Bitia Mahdaviani (McGill): “Restless Cities: Urban Space and Utopian Longing in *Dead End*, *Skyscraper Souls*, and *Babyface*”

Rebecca Sullivan (Calgary): “Postwar Virginité and the ‘Marjorie’ Phenomenon”

Christopher Lockett (Memorial): “*The Apartment* and the City of the Cold War Consensus”

Panel 7B 3:00 – 4:40 PM

Winnipeg!

ACW 206

Chair: Peter Urquhart (Nottingham)

Gene Walz (Manitoba): “Winnipeg Plays Itself: Images on Film from 1896 to the Present”

Jonathan Ball (Calgary): “The Desire for Celebrity as a Revolt against the Urban in John Paizs’s *Crime Wave*”

David Foster (Alberta): “Filming Lyricism: Clive Holden’s *Trains of Winnipeg* and the Lyric Film”

Panel 7C 3:00 – 4:40 PM

Reception Studies

ACW 005

Chair: Theresa Scandiffio (Chicago)

Brenda McDermott (York): “Exposed to the War: The Exhibition and Effect of Newsreels on Torontonians during WWI”

Theresa Scandiffio (Chicago): “The Elephants in the Room: Circulating Experiences in Chicago’s Field Museum of Natural History”

Liz Czach (Rochester): “‘As Inconspicuous as Wallpaper’—On Music for Home Movies”

Ernest Mathijs (Wales, Aberystwyth): “Blood in the Great White North: Canada in the Reception of the *Ginger Snaps* Horror Franchise”

**Cross-listed Round Table with Canadian Historical Association:
4:00 – 5:30 PM**

From the Archives to the Screen: Scholars, Film-makers and Canadian History on Film / Des archives au grand écran. Les chercheurs, les producteurs de films et l’histoire filmée du Canada

Schulich School of Business N105

Chair: Gene Allen (Ryerson)

Paul Jackson (McGill): “Why and How Historians Should Make Films”

Alessandra Piccionne and/et Sergio Navaretta (Platinum Image Film): “Looking for Angelina: From Historical Documentary Project to Feature Film”

Rhonda Hinker (Canadian Museum of Civilization): “The Making of ‘If Day: A CTV Manitoba Moment’”

Sponsored by the Canadian Federation for the Humanities and Social Sciences / Fédération Canadienne des Sciences Humaines Aid for Interdisciplinary Sessions

5:00 – 6:00 PM:

Transport by bus downtown to AGO (Art Gallery of Ontario)/Cinematheque Ontario, 317 Dundas St. West @ McCaul

****BUS WILL PICK UP FSAC MEMBERS AT YORK ON SOUTH SIDE OF GOLDFARB CENTRE FOR FINE ARTS/CENTRE FOR FILM & THEATRE ON FINE ARTS ROAD****

6:00 – 7:00 PM:

Opportunity to pick up food at Village by the Grange/Baldwin Village

7:00 – 8:40 PM:

Screening at AGO/Cinematheque Ontario, Jackman Hall

****TICKETS ARE REQUIRED FOR THIS EVENT AND ARE FREE FOR ALL PAID FSAC MEMBERS****

DE L'AUTRE CÔTÉ (FROM THE OTHER SIDE)

Director: Chantal Akerman (France, 2002, 99 minutes, video)

"Both eerily beautiful and filled with a quiet compassion" (Dave Kehr, The New York Times), DE LAUTRE CÔTÉ is the concluding chapter in Chantal Akerman's documentary triptych observing the complexities of identity and political injustice. As in the two earlier works, D'EST (1993) and SUD (1999), DE L'AUTRE CÔTÉ combines sensitive portraiture, a fecund sense of curiosity and a rhetorical approach whose questions serve to illuminate grave violations ripe for remediation (a similar, sneaky use of candour can be found in much of Agnès Varda's non-fiction work). An investigation of the plight of illegal Mexican immigrants who attempt a perilous journey across the US border, the film dissects the harsh economic realities which motivate migrants to tackle the infamous running fence, as well as "the hypocrisy and paranoia involved in US immigration policy and its failure to acknowledge the economic dependence of the US on undocumented laborers" (Amy Taubin, *Film Comment*). While some American critics have likened the film to the photography of Walker Evans, Akerman's formal consideration for the chain-link palisade recalls another poetic interpretation: Canadian photographer Geoffrey James's celebrated "Running Fence" series. Akerman's film and James's photographs render the poetics of a contested site, an inauspicious symbol where hope meets loss. - Andréa Picard

8:40 – 9:40

Martin Walsh Lecture: Philip Rosen: "Border Times and Geopolitical Frames"

Borders bind geopolitical space. This lecture will discuss borders in

relation to bounded space in film, both as narrative element and as cinematic framing. In so doing, it will critically interrogate accounts of the present as postmodern and global - that is, as an era of universally present media, hence dematerialized borders and permeable spaces. Chantal Akerman's recent work, especially DE L'AUTRE CÔTÉ (FROM THE OTHER SIDE), continues her lifelong interrogation of the film frame. But now it explicitly does so in relation to borders, bodies, and violence. The film will be discussed as a refiguring and rematerialization of geopolitical space, one of the crucial problems for any contemporary politics of representation and political imagination.

Philip Rosen is Professor and Director of Graduate Studies in the Department of Modern Culture and Media, Brown University. He has published extensively on film theory, criticism, and history. His most recent book is *Change Mummified: Cinema, Historicity, Theory* (University of Minnesota Press, 2001). He is also the editor of *Narrative, Apparatus, Ideology: A Film Theory Reader* (Columbia University Press, 1986) and co-editor, with Patricia Mellencamp, of *Cinema Histories, Cinema Practices* (University Publications of America, 1984).

9:40 PM: post-lecture cash-bar reception downtown at I.V. Lounge, 326 Dundas St. W. (across the street from the Art Gallery of Ontario)

11:00 PM: bus returns from AGO to York campus

7:30 PM: Screening, Accolade East Building Cinema, Room 102. FSAC members not attending the Martin Walsh Lecture and staying on campus may wish to attend a screening of *Singapore Gaga* (dir. Tai Pin Pin, 55 m), part of the Congress-wide Films of the City program film festival.

DAY 3: TUESDAY, MAY 30

8:30 AM: Coffee & Fruit: ACW 2nd Floor Alcove

**Panel 8A 9:00 – 10:20 AM
Theory and Spectatorship
ACW 004**

Chair: Karyn Sandlos (York)

Karyn Sandlos (York): Encounters with Insignificance in Teaching and Learning: Gus Van Sant's *Elephant*"

Mervyn Nicholson (Thompson Rivers): "Movie Gaps and Mental Images"

John Hunting (McGill): "Close-ups, Affect and Embodied Passivity: A Levinasian Appraisal"

**Panel 8B 9:00 – 10:20 AM
The City and Forms of Realism
ACW 206**

Chair: Anthony Cristiano (Dalhousie)

Barbara Evans (York): "Cityscapes and Seascapes: Looking at British Life through the Films of Evelyn Spice, Marion Grierson and Ruby Grierson"

Anthony Cristiano (Dalhousie): "A Self-conscious Mise-en-scène"

Sarah A. Matheson (Brock): "Realism and Community in the Canadian Soap Opera"

**Panel 8C 9:00 – 10:20 AM
Masculinity in Independent American Cinema
ACW 005**

Chair: Brian Crane (Montréal)

Ann Barrow (York/Ryerson): "Between Paternal Damnation and Redemption: The Gift of Forgiveness in Jordan Roberts's *Around the Bend* (2004)"

Matthew Hays (Concordia): "*Brokeback Mountain* and the Death of Rock Hudson, 20 Years Later"

Andrew Lesk (Toronto): "Of Men and Mountains: Ang Lee's and Annie Proulx's Ode to the Masculine Sublime"

10:20 – 10:40AM Break

**Panel 9A 10:40AM – 12:20PM
A City Divided
ACW 004**

Chair: Brenda Austin-Smith (Manitoba)

Dale Shin (York): "Crossing the Boundaries: The Ambivalent Politics of Racial Crossing in *8 Mile*"

Michelle Angela Mohabeer (Toronto): "Re/Constructing the Melodramatics of Race and Ethnicity in *Crash*"

Brenda Austin-Smith (Manitoba): "Who Knows the Occupied City?: Spatial Practices in *Divine Intervention* (2002)"

**Panel 9B 10:40AM – 12:20PM
Canadian Cinema and the City
ACW 005**

Chair: Christine Ramsay (Regina)

Ezra Winton (Concordia): "Multiplexes for Multicultures: Hollywood, Cinemahouses and Canada's Urban Mosaic"

Brett Enemark (SFU): "The City as Other in Larry Kent's *The Bitter Ash* (1963)"

Julia Mendenhall (Temple/Toronto): "Polly's Polymorphously Perverse Sex in the City (of Toronto): Visual Pleasures in Patricia Rozema's *I've Heard the Mermaids Singing*"

Christine Ramsay (Regina): "Screening the Queen: Space and Place in Recent Regina Shorts"

Panel 9C 10:40AM – 12:20PM

Global Commodities and Local Resistances: Canadian East Coast Film and Television

ACW 206

Chair: Darrell Varga (NSCAD)

Darrell Varga (NSCAD): “Tourism Imagery and Counter-Narratives in Atlantic Canada”

Jen VanderBurgh (York): “When the Jig Was Up: What Don Messer Taught the CBC about Marketing Maritime Nostalgia”

John McCullough (York): “Gullages and Trailer Park Boys in Global Hollywood”

12:20 – 12:30 PM: Break and set up for Lunch buffet + AGM

12:30 – 3:30 PM: AGM + FSAC Elections

ACW 206

Sandwiches, coffee, and tea will be served

AGENDA (representatives from the Federation will address the AGM at 1:30pm)

1. Approval of Agenda
2. Acceptance of the Minutes of AGM 31 May 2005, UWO
3. President’s Report: Michael Zryd
4. Vice-President’s Report: Christina Stojanova
5. Secretary’s Report: George Melnyk
6. Treasurer’s Report: Jerry White
7. *Canadian Journal of Film Studies* Report: Blaine Allen
8. Graduate Student Caucus Report: Peter Lester
9. New Business
10. Elections (to begin no later than 2:30pm)
11. New Business (continued)
12. Congress 2007: University of Saskatchewan, Saskatoon

3:30 – 3:40 PM: Break

Panel 10A 3:40 – 5:00 PM

Digitality & Design

ACW 004

Chair: Caitlin Fisher (York)

Lee Parpart (York): “Adapting to the Digital: Late 1990s Feminist Digital Adaptations (*Patchwork Girl* and *Mauve Desert*)”

Randolph Jordan (Concordia): “The Whole World’s Going to Hell but it’s Nothing a Good Party Can’t Fix: Jacques Tati’s *Playtime* and R. Murray Schafer’s Project of Acoustic Design”

Marc Furstenu (Lancaster): “Living a ‘Cinematic Life’: The Promise and Possibility of an Amateur Digital Cinema”

Panel 10B 3:40 – 5:00 PM

History

ACW 005

Chair: Peter Lester (Concordia)

Brian Crane (Montréal): “19th Century Debates, 20th Century Problems: American Copyright, 1907-1912”

Peter Lester (Concordia): “Peculiar Projection Practices: Canadian Itinerant Cinema During the Depression Era”

Jeannette Sloniowski and Joan Nicks (Brock): “Entertaining Niagara Falls, Ontario: Minstrel Shows, Theatres, and Popular Pleasures”

Panel 10C 3:40 – 5:00 PM

Visualizing Mobility: “Travelling” the Global/Postcolonial Problematic

ACW 206

Chair: Kass Banning (McMaster)

Kass Banning (McMaster): “Affective Movement in Isaac Julien’s *True North*”

Sheila Petty (Regina): “Transnational Histories: Poetics of Relation in Raoul Peck’s *Sometimes in April*”

Angelica Fenner (Toronto): "The Virtues and Vicissitudes of Silence: Listening Relations and Historical Memory in Women's Diasporic Documentaries"

**Special Congress Panel on Women and Equity Issues
3:30 – 5:00 PM Mentoring as Advocacy: From the Locker Room to Making Room
SCHULICH BUILDING, ROOM N109**

Beyond informal advice, what is mentoring about? How can mentoring be part of working for justice and equity within the academy? The CFHSS Women's and Equity Issues Steering Committee invites everyone, from students to deans, in all disciplines, to bring their questions, experiences, needs, and advice to a facilitated 1.5 hour forum on mentoring practices in post-secondary education. Featured facilitator-speakers **Heidi Janz**, **Celia Haig-Brown**, **Njoki Nathani Wane**, and **David Rayside**, with moderator **Donna Palmateer Pennee**, will lead participants in breakout discussions and share results with all participants at the end of the session.

**5:00 – 7:30 PM: Book Launch + Reception
Fireside Lounge, between the Centre for Film & Theatre and the Goldfarb Centre for Fine Arts, 1st Floor**

**7:30 PM: Screening Accolade East Building Cinema, Room 102.
Films of the City: *City Films from the Vault*, a selection of 'city theme' short films selected by Kathryn Elder, director of York's Sound and Moving Image Library.**

Academy Leader Variations (1987, 5m)
Marseille vieux port (Laszlo Moholy-Nagy, 1929, 6m)
Manhatta (Charles Sheeler and Paul Strand, 1921, 6m)
Polychrome Phantasy (Norman McLaren, 1935, 3m)
The Town (Josef von Sternberg /U.S. Office of War Information, 1944, 13 m)
Keep Your Mouth Shut (Norman McLaren, 1944, 2m)
Neighbor to the North (Stuart Legg, 1948, 12m)

Parliament Street (Clay Borris, 1968, 7m)
Dance Film (David Leach/Dept. of Film, York University, 1974, 10m)
This program will also screen earlier today at 1:00 PM at the Sound and Moving Image Library, Scott Library.

and/or meet at the Absinthe Pub, 013 Winters College

**Future Cinema: Augmented Reality Art
by Helen Papagiannis and Geoffrey Alan Rhodes**

Presented by York University Department of Film, Fine Arts AR Lab, and Toronto's Interactive Media Arts collective

On the second floor of Accolade West, Toronto artists Alan Rhodes and Helen Papagiannis will install a set of 'table-top' Augmented Reality Art installations. These pieces experiment with new cinematic experiences using head-mounted displays and computer augmented viewing.

Augmented Reality is an emerging technology that opens possibilities of a tactile cinema, where the real and virtual are combined. AR creates an interactive circuit between spectator and 'projector', a computer both gives back what is seen, and what is manufactured: recognition, discovery, magic are evoked. These small installations explore the possibilities of cinematic expression through this medium. A presentation will be held Saturday, May 27th, 4pm, in the Reading Room, on the second floor of Scott Library as part of the York University Research Gallery. The table-top installations will be available for viewing and interaction on the second floor of Accolade West throughout the FSAC conference, and the artists will be in attendance Friday May 26th, 4-6pm.

Geoffrey Alan Rhodes is a filmmaker and installation artist living in Toronto. He has screened and exhibited at galleries internationally including Buffalo's Carnegie Arts Center and Hallwalls, Toronto's

Images Festival, Chicago's Video Mundi, New York's Surrealist Film Festival, Italy's Blue Video, and Warsaw's Jutro Filmu. Rhodes received his MFA in Media Studies from SUNY Buffalo in 2005, and is currently a Fulbright Scholar in residence at York University's PHD Programme in Communication & Culture. www.GARhodes.com

Helen Papagiannis is a multimedia artist and developer based in Toronto whose recent accomplishments include working at Bruce Mau Design on "Massive Change: The Future of Global Design" (www.massivechange.com). "Massive Change" featured a book published by Phaidon Press, and a touring exhibition recently on view at the Art Gallery of Ontario, and opening at the Museum of Contemporary Art Chicago in September 2006. Helen is currently a M.A. candidate and Roger's Fellow in the Communication & Culture Joint Program at York and Ryerson University.

E-mail facilities are available in the York University Department of Film Reading and Resource Room, Centre for Film & Theatre 201

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