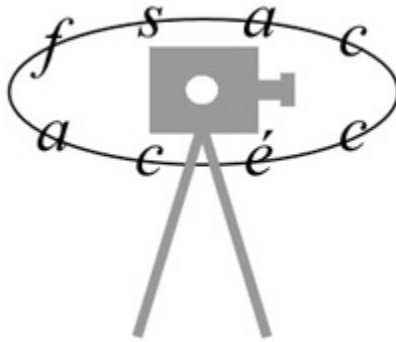


FILM STUDIES ASSOCIATION OF CANADA

ASSOCIATION CANADIENNE D'ÉTUDES CINÉMATOGRAPHIQUES



Annual Conference 2005

**Held in conjunction with the Congress of the Humanities and Social Sciences
London, May 29-31, 2005
University of Western Ontario, London, Ontario**

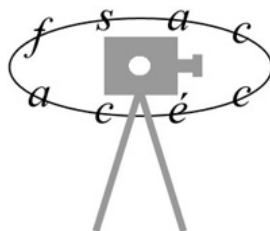
Congress Theme

Paradoxes of Citizenship: Environments, Exclusions, Equity

Version: March 17th 2005
Revision: March 24th 2005
Revision: April 11th 2005
Revision: April 25th, 2005
Revision: May 9th, 2005

FILM STUDIES ASSOCIATION OF CANADA

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CONFERENCE OVERVIEW

Highlights and Special Events

Saturday, May 28

5:00 pm-7:00 pm: Welcome by Executive and Informal Gathering (Grad Pub)

7:00 pm-10:00pm: Richard Fung presents “Fence, Flag, Blackboard: The Art of Christopher Crozier” (Room UC84)

Sunday May 29

9:00am-10:30 am: Congress Theme Panel I: Paradoxes of Citizenship: Citizenship Papers (Room UC12)

3:15pm - 5:00pm: Joint FSAC/CCLA Panel: Film and National Identity (Room PAB215)

5:00pm-7:00pm: President’s Reception, The Great Hall (Room 3326, Somerville House)

8:00pm-11:00pm: Screening with Alanis Obomsawin – *Incident at Restigouche* (1994) & *Our Nationhood* (2003) (Room UC84)

Monday, May 30

9:00 am-10:15 am: The Gerald Pratley Lecture 2005: Kristy Holmes, Queen’s University (Room UC84)

3:15-4:45 pm Joint FSAC/Association for Canadian and Quebec Literature Panel: One Thing After Another: Film Adaptations of Canadian Literature (Room UC12)

8:00 pm-9:30 pm: The Martin Walsh Memorial Lecture 2005: Berenice Reynaud (Room UC 84)

Tuesday, May 31

8:30am-10:15am: FSAC Annual General Meeting (Room UC30)

10:30 am-12:00: Congress Theme Panel II: Paradoxes of Citizenship: Citizen Voyeur

5:30-7:00: FSAC Members Book Launch and Reception (Room UC224A)

SATURDAY, MAY 28

5:00-7:00pm: Welcome from the FSAC Executive and Informal Gathering (Grad Pub)

7:00pm-10pm: Richard Fung presents *Fence, Flag, Blackboard: The Art of Christopher Crozier* (Room UC84)

DAY 1: SUNDAY, MAY 29

9:00-10:30 Congress Theme Panel: Paradoxes of Citizenship I: Citizenship Papers

(Room: UC12)

Chair: Brenda Austin-Smith (University of Manitoba)

Tess Takahashi (Brown University): “It’s not my memory of it”: Citizenship, National Security, and the Status of the Document”

Paul Tiessen (Wilfred Laurier University): “From Wild Body to Subject as Citizen: Malcolm Lowry’s Cinema and the Paradoxes of Spectatorship (1925-50)”

Marusya Bociurkiw (University of Toronto): “Feeling and Belonging: The Uses of Affect in Cinema Studies”

9:00-10:30 Identity and Event in Contemporary Canadian Cinema (Room: UC30)

Chair: Michael Zryd (York University)

Murray Leeder (Carleton University): “Television and Hybridity in *Mambo Italiano*”

Boulou E. de B’beri (University of Ottawa): “Indy Cinema in Canada: Exploring New Practices of Identity in the Margins of Institutionalized Citizenship”

Jim Leach (Brock University): “Inglorious Events: Baudrillard and Contemporary Canadian Cinema”

10:30-10:45 Break

10:45-12:00 Reel Women (Room UC12)

Chair: Barbara Evans (York University)

Andrew Lesk (University of Toronto): “A New Authenticity? Pedro Almodovar’s Melodramatic Mov(i)es”

Laurel Wypkema (Concordia University): “From a Safe Distance: Denial, Sickness, Narcissism and the new American housewife in Todd Haynes’s *Safe*”

Sidney Eve Matrix (University of Winnipeg): “Becoming Woman/Becoming Machine: Technoeroticism and the Remote Controlled Woman from *Metropolis* to *Stepford Wives*”

10:45-12:00 Publics and Images (Room: UC30)

Chair: Jerry White (University of Alberta)

Michael Baker (McGill University): “Publics, Counterpublics, Tactical Media and Committed Documentary”

Amanda Coles (Ryerson University/York University): “Identity Construction and the CRTC’s Ethnic Broadcasting Policy”

Ben Bradley (Queen’s University): “‘We are unable to estimate the value of these motion pictures’: Using Film to Promote Northern British Columbia and the International Pacific Highway to Alaska, 1930-1933”

10:45-12:00 Boards, Bureaus, and Cultural Authority (Room: UC84)

Chair: Peter Urquhart (University of Nottingham)

Charles Acland (Concordia University): “Classrooms, Clubs and Community Circuits: Reconstructing Cultural Authority and the Film Council Movement, 1946-1957.”

Michael S. Beaulieu (Queen’s University): “From Pharaohs to Pulp Mills: The Ontario Government Motion Picture Bureau, the Lakehead, and the Envisioning of a Provincial North”

Ira Wagman (Carleton University/McGill University): “‘Balancing the Books: Reconsidering the Woods Gordon Report and the Post-War History of the NFB”

12:00-1:30 Lunch (on one's own)

1:30-3:00 Prewar Japanese Cinema (Room: UC12)

Chair: Catherine Russell (Concordia University)

Peter Rist (Concordia University): “The Presence (and Absence) of Traditional Landscape Imagery in Silent Japanese Cinema”

Mitsuyo Wada-Marciano (Carleton University): “Adapting the Modern: Images of Women in Interwar Japanese Cinema”

Sharon Hayashi (Visiting Professor, McGill University): “Costume Play and Citizenship: The Travel Films of Shimizu Hiroshi, 1936-1940”

Catherine Russell (Concordia University): “Not a Monumental Cinema: Naruse Mikio in the War Years”

1:30-3:00 Violence, Spectacle, Death and the “Other” (Room: UC30)

Chair: Pierre Veronneau (Universite de Montreal)

Janina Falkowska (University of Western Ontario): “The Cultural ‘Other’ as Spectacle: Exploration of Theories of Spectacle for Discussion of *Monsoon Wedding* and *Jou Du*.”

Monique Jucquois-Delpierre (Universite Dusseldorf): “Fatih Akin: Lost in Transculture”

Terry Siegel and Jennifer Thomas (University of Western Ontario): “The Function of the Spectacle of the Bourgeoisie in *Imitation of Life* as Social Problem Film”

Curtis Maloley (Brock University): “Leaving ‘Nothing’ to Chance: Synchronicity and the American Idea of Death in Contemporary Popular Cinema”

3:00-3:15 Break

3:15-4:45 Film, Technology, and Material Histories
(Room: UC12)

Chair: David Douglas (Concordia University)

Haidee Wasson (Concordia University): “Hollywood By-Pass: Museums, Philanthropies and New Materialities of Cinema”

Isabella Pruska-Oldenhof (York University): “The (in)visible Pulsions of Being: Loie Fuller, the Fugitive Light of Early Cinema”

Liz Czach (University of Rochester): “Easy Enough for a Woman: The Gendering of Amateur Filmmaking”

Scott Henderson (Brock University): “Freedom of Choice? DVD Extras and the Construction of the Postmodern Spectator as Consumer”

3:15-4:45 Inter-Media Inclusions
(Room UC30)

Chair: Christina Stojanova (Wilfred Laurier University)

Jim Ellis (University of Calgary): “The Uses of the Past: Derek Jarman’s *Caravaggio*”

Amelia Does (ARTaud School College): “Trickster Video: Transformation and Humour in the Works of Aboriginal Artists”

Mary Fogarty (ARTaud School University/York University): “I Used to Do It In the Park: B-Boys Transcribed onto the Digital Travel Dial”

Laurie Harnick (University of Western Ontario): “Cinematic Sleight of Hand: Isolating Inclusion in the Representation of Disability Onscreen”

3:15-4:45 Joint Session with CCLA: Film and National Identity
(Room: PAB215)

Chair: TBA

Petra Fachinger (Queen's University): “New German Cinema: Reversal of Cultural Stereotypes in the Films of Fatih Akin”

Aisha Jamal (University of Toronto): “Redefining ‘German’: Two Films by Thomas Arslan”

Jean-Marc Limoges (Université Laval, Québec): “Du littéraire au cinématographique: lâ énonciation du film et lâ énonciation dans le film”

Adam Muller (University of Manitoba): “Childhood and the Politics of Nostalgia in Two European Heritage Films”

**5:00-7:00pm: Congress of the Humanities and Social Sciences
President’s Reception
The Great Hall (Room 3326, Somerville House)**

8:00pm-11:00: Screening with Alanis Obomsawin – *Incident at Restigouche* (1994) and *Our Nationhood* (2003) (Room UC84)

DAY 2: MONDAY, MAY 30

**9:00-10:15 GERALD PRATLEY AWARD LECTURE 2005: KRISTY HOLMES (UC84)
Re-Gendering the Nation: The Work of Joyce Wieland 1964-1976**

This paper investigates the artistic production of the Canadian artist and filmmaker Joyce Wieland (1930-1998) from the mid-1960s to the mid-1970s within the socio-political and cultural context of Canada during that period. As one of the most prominent Canadian artists of the twentieth century, Wieland’s turn in the late 1960s to overtly nationalist subject matter has surprisingly met with little critical attention. Through an examination of works such as the film and quilts *Reason Over Passion* (1968-69), the film *Pierre Vallières* (1972), and the quilt *I Love Canada-J’Aime Canada* (1970), I explore the ways in which Wieland ‘re-gendered’ signifiers of the nation.

10:15-10:30 Break

**10:30-12:00 Queer Belonging in the Films of John Greyson
(Room: UC12)**

Chair: Jim Ellis (University of Calgary)

Susan Knabe (University of Western Ontario): “‘Be Proud, Display!’: Apocalypticism, AIDS and Queer(ing) Belonging in John Greyson’s *Zero Patience*”

Wendy Pearson (University of Western Ontario): “Duplicity and the Queering of Proper Objects: Cross-Dressing Desire and Belonging in Greyson’s *Lilies*”

Chris Gittings (University of Western Ontario): “Recovering Relationships: Historicizing Race, Sexuality and Belonging in John Greyson's and Jack Lewis's *Proteus*”

**10:30-12:00 Experimental Cinema: The Filmic, the Found, and the Flaming
(Room: UC30)**

Chair: Marusya Bociurkiw (University of Toronto)

William Wees (McGill): “Looking for the Filmic in a Still from *The Man With a Movie Camera*”

Michael Zyrd (York University): “Found Footage and Appropriation in Hollis Frampton’s *Magellan*”

Gerda Johanna Cammaer (Concordia University): “Cultural Shock Waves Break Experimental Film Barriers in 1963: The American Avant-Garde Confronts the French New Wave in Knokke-Le-Zoute (Belgium)”

**10:30-12:00 Traffic in Television
(Room UC84)**

Chair: Janina Falkowska (University of Western Ontario)

Blaine Allan (Queen’s University): “Eaton’s Big Sale, the Pepsi Taste Patrol, and the Television Commercials of Phillip Borsos”

Peter Urquhart (University of Nottingham): “Let’s Get Drunk and Eat Chicken Fingers on BBC America”

Marsha Ann Tate (Pennsylvania State University): “Subverting Stereotypes from London, Ontario to Los Angeles, California: A Review and Analysis of Paul Haggis’s Televisual Oeuvre”

12:00-1:30 Lunch (on one’s own)

1:30-3:00 Documentary
(Room: UC12)

Chair: Jim Leach (Brock University)

Marcy Goldberg (University of Zurich): “‘Making the Familiar Strange, the Exotic Quotidian’: Peter Mettler’s *Gambling, Gods and LSD*”

Marc Raymond (Carleton University) “The Artist as Historian: Martin Scorsese’s Documentary Work on American and Italian Cinema”

Barbara Evans (York University): “Tracks in the Wilderness: the Innovative Sound Work of Evelyn Spice”

Ger Zielinski (McGill University): “Giving Face: On Faciality and Public Intimacy in Caouette’s *Tarnation*”

1:30-3:00 International Cinemas: India, England, France, Japan
(Room: UC30)

Chair: Blaine Allan (Queen’s University)

Kyle Tabernor (University of Western Ontario): “Narrative and Spectacle in Hybridized Indian Cinema”

Andrew Burke (University of Winnipeg): “Dreamland Revisited: Seaside Resorts, Citizenship, and British Cinema”

Florian Grandena (University of Nottingham, Trent) “Collapsing Collectives and Identities in Robert Guediguian’s *La Ville est Tranquille*”

Randolph Jordan (Concordia University): “The Bird People in China: Schizophonic Mediations in Historical Context”

1:30-3:00 Trauma, History, Exile
(Room: UC84)

Chair: Lee Carruthers (University of Chicago)

Jeremy Maron (Carleton University): “In Defense of Melodrama: The Modernist Historiography of *Schindler's List*”

Nadine Boljkovac (Cambridge University): “Remnants of Past and Future: Violent Event, Time and Memory In the Images of Resnais and Marker”

Hudson Moura (Simon Fraser University): “The Question of Being and the World in the Vision of the Exiled”

3:00-3:15 Break

3:15-4:45 Joint Session with ACQL: One Thing After Another: Adaptations of Canadian Literature (Room: UC12)

Chair: Peter Dickinson (Simon Fraser University)

Elspeth Tulloch (Universite de Laval): “Transmuting Femininity and Female Subjectivity in Five Adaptations in the *Canadian Short Story Video Series* by the NFB and Atlantis Films”

Gregory Reid (Universite de Sherbrooke): “Transtextuality in Film Adaptation: Fidelity Revisited”

Nanette K. Pawelek (University of Amsterdam): “Hostility and Hospitality: East Meets West in *The English Patient*”

3:15-4:45 The ‘Other’ of Narrative (Room: UC30)

Chair: Nadine Boljkovac (Cambridge University)

Janice Kaye (USC School of Cinema-Television): “‘Narrativus Interruptus’: Mad Canadian Story-Telling Goes ‘Post-al’ in the So-Called New World Order”

Patricia Gruben (Simon Fraser University): “Citizens of Dreamland: Discontinuities of Narrative and Cinematic Space in *Mulholland Drive*”

Christina Stojanova (Wilfred Laurier University): “Fragmented Discourses: Young Czech Cinema”

Janine Marchessault (York University): “Into the Labyrinth: Future Cinema at Expo 67”

3:15-4:45 International Filmic Identities (Room UC84)

Chair: Andrew Lesk (University of Toronto)

Barry Grant (Brock University): “Kiwi Conventions: New Zealand Cinema and Questions of Genre”

Rachel E. Beattie (Carleton University): “Pickles and Cosmonauts: Nostalgia in Wolfgang Becker’s *Goodbye Lenin!*”

Robbo McClurg (Brock University): “New Traditionalist: Style, Politics and Identity in Ozu’s *Ohayo*”

8:00-9:30 MARTIN WALSH MEMORIAL LECTURE 2005: Berenice Reynaud

(Room: UC84)

“Female Authorship as Performance Art”

I will try to address, in a non-essentialist manner, what constitutes *female authorship*, especially on the part of filmmakers addressing the very nature of filmic language and texture – working in an “avant-garde” and/or experimental mode – but not necessarily positing themselves within the realm of feminist practice and theory.

I will concentrate on the work of three filmmakers: Chantal Akerman (mostly her latest installation, *A Voice in the Desert*), Naomi Kawase (focusing on her “personal documentary” Trilogy), Jennifer Reeves (discussing her transition to “experimental feature” with *The Times We Killed*) – and expand the paper toward further research by mentioning two important trends in contemporary cinema by women: the Asian queer erotic sci-fi genre (Shu Lea Cheang, Yau Ching), and the slow emergence by women in the post-“Sixth Generation” of Chinese filmmakers (Li Yu, Liu Jiayin, Emily Tang and Xu Jinglei).

DAY 3: TUESDAY, MAY 31

8:30-10:15 FSAC Annual General Meeting

(Room: UC30)

The meeting is open to all FSAC members, including faculty, contract instructors, sessional lecturers, and graduate students, and everyone is invited and encouraged to attend.

AGENDA

1. Approval of Agenda
2. Acceptance of the Minutes of AGM 2004 (May 30, 2004, University of Manitoba)
3. President’s Report: Brenda Austin-Smith
4. Vice-President’s Report: Janina Falkowska
5. Secretary’s Report: Christina Stojanova
6. Treasurer’s Report: Jerry White
7. *Canadian Journal of Film Studies* Report: Blaine Allen, Chair, Editorial Board
8. Graduate Student Caucus Report: Mike Baker
9. Humanities and Social Sciences Federation of Canada Report: To be announced
10. Conference 2006: York University

11. Election of Officers: Nominations Committee: Pierre Véronneau and Zoe Druick
 12. Other Business

10:15-10:30 Break

10:30-12:00 Congress Theme Panel II: Citizen Voyeur

(Room: UC12)

Chair: Liz Czach (University of Rochester)

James Penney (Trent University): “Framing Fantasy: Akerman’s Apparatus”

Kathryn Fraser (University of Otago, New Zealand): “Not Without My Phallus: Spectatorship and Perversion in *Basic Instinct*”

10:30-12:00 The Ethics and Aesthetics of the Latin American Diasporic Imaginary

(Room: UC30)

Chair: Janine Marchessault (York University)

Elena Feder (Independent Scholar): “Imagination and Surveillance at NAFTA’s Borderlinks”

Maria Delprato (Universite de Montreal): “Only a Woman: The Baroque Universe of Beatriz Flores Silva”

James Cisneros (University de Montreal): “Cinematic memory between exile and diaspora: Patricio Guzman’s *Chile: memoria obstinada*”

10:30-12:00 Adaptation: One Thing After Another II

(Room: UC 84)

Chair: Tess Takahashi (Brown University)

Lee Parpart (York University): “Feminism, Fidelity, Adaptation”

Brenda Austin-Smith (University of Manitoba): “Sex, Death, and the Maidens: The Erotic Adaptation of *The Wings of the Dove*”

Susan Ingram (York University): “Eyes Wide Shut, Ears Wide Open: Kubrick’s Final Adaptation as a Duelling Citizen”

12:00-1:30 Lunch (on one's own)

1:30-3:00 Regional Cinemas (Room: UC12)

Chair: Haidee Wasson (Concordia University)

Sylvie Bissonnette and Pierre Veronneau (Universite de Montreal): “Les Premieres nations dans les films tournes principalement au Quebec au temps du muet: Intentions et representations”

Jerry White (University of Alberta): “Pierre Perrault, le nord-atlantique et le Radio-Œil”

Tim Rayne (Carleton University): “Criticism on Criticism and *Goin' Down the Road*”

1:30-3:00 Imperialism and Film (Room: UC30)

Chair: Michael Baker (McGill University)

Malek Khouri (University of Calgary): “National Liberation and Neo-Colonialism in New Arab Cinema

Joseph Kispal-Kovacs (York University): “Resistance is not Futile: Thomas King, the Post-Colonial Novel and Film Studies”

John McCullough (York University): “The Representation of Post-Colonial/Neo-Imperialist Space in *Mocassin Flats*.”

Scott Forsyth (York University): “New Imperial Adventures: Hollywood’s Empire”

1:30-3:00 Movement, Cities, and Space (Room: UC84)

Chair: Andrew Burke (University of Winnipeg)

Lee Carruthers (University of Chicago): “Surveying Empty Spaces: Displacement and Desire in Antonioni’s *Il Grido*”

Anthony Kinik (McGill University): “”Lost Books and Secret Histories: Spatiality and Intertextuality in the Films of Jem Cohen”

Lydia Blanc (European University Institute, Italy): “Fellini et la citoyennete”

Jennifer VanderBurgh (York University): “*Seeing Things* and the Urban Uncanny: Empirical Clues in Toronto’s Negative Space”

3:00-3:15 Break

3:15-4:45 Masculinity
(Room: UC12)

Chair: Marcy Goldberg (University of Zurich)

Anna Zuschlag (University of Western Ontario): “Clint Eastwood, Malpas, and the ‘Dirty Harry’ Cycle”

Ann Barrow (York University): “For the Love of the Father: Masculinity and the Orphan Myth in *Horseman, Pass By* and *Hud*”

Philippa Gates (Wilfred Laurier University): “The Return of the ‘Real American Hero’: Retrospective Masculinity, Body Politics, and the Male Period Piece Film”

3:15-4:45 Exhibition and Censorship
(Room UC30)

Chair: Charles Tepperman (University of Chicago)

Paul McEwan (University of Windsor): “A Plea for the Art of the Favourable Court Ruling: Griffith and the Censorship Battles over *The Birth of a Nation*”

Peter Lester (Concordia University): “And on the Seventh Day, God Went to the Pictures: Early Film Exhibition and the Sunday Screening Debates, 1906-1909”

Paul Moore (University of Chicago): “Cross-border Theatorium Chains, 1906-1916”

3:15-4:45 The B-Sides
(Room UC84)

Chair: Charles Acland (Concordia University)

Blair Davis (McGill University): “Big ‘B,’ Little ‘b’—A Case Study of Three 1950s B-Movies”

Andre Loiselle (Carleton University): “Evil Incarnate: The Rhetoric of Villainy in Theatre and Film”

Aaron Taylor (University of Western Ontario): “After Midnight: Pastiche, History, and Contemporary Noir”

Mark Langer (Concordia University): “Stardom, Appropriation, and The Birth of the Boop”

(tbc) SPECIAL CLOSING EVENTS:

Future FSAC Conferences

2006

York University in Toronto
Congress Theme: "The City: A Festival of Knowledge"

2007

University of Saskatchewan in Saskatoon

2008

University of British Columbia in Vancouver