Monday Evening: June 3: Welcome Reception, downtown Victoria around 6pm... location TBA.

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<th>Time</th>
<th>Tuesday / June 4 juin / mardi</th>
<th>Wednesday / June 5 juin / mercredi</th>
<th>Thursday / June 6 juin / jeudi</th>
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<tr>
<td>8:30</td>
<td>Conference Pratley Lecture</td>
<td>Session D</td>
<td>Annual General Meeting</td>
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<td>Bob Wright A104</td>
<td>D1 – BW B117 – with CCA</td>
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<td>A2 – BW A319</td>
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<td>Opportunity for special working group meetings</td>
<td>BW B119 - Sarah Abbott: Special Screening</td>
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<td>13:30</td>
<td>Session B</td>
<td>Session F</td>
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<td>15:30</td>
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17:30  Members’ Book Launch  
Bookstore 108 Campus Services  
(1 free drink, then cash bar)  

18:00  Conférence Walsh Memorial Lecture  
Joint with CCA & CGSA  
Bob Wright B150

21:00 The Vic, 808 Douglas Street  
An Evening with Jack Darcus, organized by Randolph Jordan  
(Consessions available; not licensed)

19:30  Joint Reception FSAC, CCA & CGSA  
Bob Wright Lobby  
(Cash Bar)
Welcome to Victoria!  
Bienvenue à Victoria!

Welcome Gathering  18:00-20:00  Location (downtown) TBA

Tuesday / June 4 juin / mardi

8:30 – 10:00
Conférence Pratley Lecture
- Zoë Constantinides – Concordia University

Broadcasting Taste: The Emergence of Popular Film Criticism on English-Canadian Radio

The Gerald Pratley Award address for 2013 will consider the history of film criticism on English-Canadian radio, from the CBC’s appointment of Gerald Pratley himself as resident film critic in 1948 to the proliferation of critics on commercial and community radio and, recently, in do-it-yourself podcasts. The employment of Pratley as a professional critic formalized the presence of film discourse on the radio and helped establish the importance of cinema as a national cultural pursuit.

Zoë Constantinides is a PhD Candidate in Communication Studies at Concordia University in Montreal. Her research interests include media history, cultural policy, and media piracy.

Chair/Modérateur: Paul Moore (Ryerson)
Coffee/Tea/Juice and snacks will be served

Session A: 10:30-12:15 on Tuesday, 4 June

A1: Genre
Bob Wright Centre A440 – Chair:
- Mandy Elliott (Manitoba): The Dark Soul of the Knight: Christopher Nolan’s Vulnerable Batman and the Implications for Genre.
- Murray Leeder: Ghostwatch and the Haunting of Media.

A2: Western Paradise Found: Communicating the Rural in Western Canadian Cinema
Bob Wright Centre A319 – Chair: George Melnyk
- Brian Rusted (Calgary): Performing Embodied Knowledge of a Western Place
- Geo Takach (Calgary/Grant MacEwan): Liminality Obliterated: Rurality, Urbanity and The Calgary Stampede (1925) [Pre-recorded]
- Kerry McArthur (Calgary): Nationality, Liminality, and Dramatic Space in My American Cousin (1985)
A3: Expanded Cinema  
Bob Wright Centre B119 – Chair:
- Ara Osterweil (McGill): Paul Sharits: Geometries of Pain
- Dana Cooley (Lethbridge): Cinema at the Edge
- Mike Zryd (York): Hollis Frampton’s *Magellan* and the Shape of Time

LUNCH: 12:15-1:15
12:15-1:15 Bob Wright Centre B121 – CJFS/JCEC Editorial Board Meeting

Session B: 1:30-3:00 on Tuesday, 4 June

B1: War in Film  
Bob Wright Centre A440 – Chair:
- Ryan Copping (Southampton): The End of Fate: The World War I Films of James Whale
- David Christopher (Victoria): Made-for-Television Fantasies of Nuclear Displacement in the 1980s
- Peter Lester (British Columbia): Mobilizing Entertainment: Sixteen Millimeter Film and the Royal Canadian Naval Film Society.

B2: Sex and Cinema  
Bob Wright Centre A319 – Chair:
- Robert Gray (New Brunswick): Zombie Longings: Return of the Repressed in Bruce la Bruce’s *Otto, or Up With Dead People.*

B3: State Sponsored Films and the Colonial Imaginary  
Bob Wright Centre B119 – Chair: Luca Caminati (Concordia)
- Scott Birdwise (York): Candid Colonialism? Rethinking the *Candid Eye* films of the NFB
- Luca Caminati (Concordia): The 1960 Rome Olympics according to LUCE: State-Sponsored Cinema and the Italian Colonial Imaginary
- Sophie Cook (Concordia): (Hi)Stories Never Heard: The Subaltern Speaks in Found Footage Films of Lisl Ponger

Session C: 3:30-5:15 on Tuesday, 4 June

C1: Political Re-Readings  
Bob Wright Centre A440 – Chair:
- Lauren Davine (Ryerson): “Could We Not Dye it Red At Least?”: Color and Race in *West Side Story.*
- Evan Mauro (British Columbia): “The Brain of the Film”: Liberalism and Biopolitics in Griffith’s *Intolerance.*
- Dan Browne (Ryerson): *memento mori* (Scholars’ Screening)

C2: Star Studies  
Bob Wright Centre A319 – Chair:
- Flavia Soubiran (Montréal): une Figure de l’épuisement : « falling stars » À Hollywood (A Diminished Figure: ‘Falling Stars’ in Hollywood) *Panelist’s slides will be in English to assist bilingual discussion & comprehension*
- Catherine Russell (Concordia): Barbara Stanwyck in the Jungle
- Lisa Schmidt (Bishop’s): Unqualified Glamazons: The Big Girls of Ru Paul’s *Drag Race.*
- Jacqueline Levitin (Simon Fraser): *Walk a Mile BC Style* (Scholars’ Screening)
C3: Borders
Bob Wright Centre B119 – Chair:

- Philippa Gates (Wilfrid Laurier): The Wild (North)west: Crime and the Canadian Border in Classical-Era B-Films

5:30 to 7:00pm – Bookstore 108 Campus Services
Members’ Book Launch – Sponsored by the Canadian Journal of Film Studies

Special Screening: An Evening with Jack Darcus and The Wolfpen Principle
9:00pm – The Vic, 808 Douglas Street, downtown – organized by Randoph Jordan

The Wolfpen Principle, Jack Darcus’ third feature, is the perfect introduction to his work, acting as a bridge between the overtly experimental tone of his earlier films and the character-driven chamber pieces of his later work. And Wolfpen is one of the best portraits of Vancouver the cinema has offered to date, tying location shooting to questions of identity within the sociopolitical specificity of Canada’s western terminus.

Watch a preview of The Wolfpen Principle.

The Vic is a small, single-screen rep cinema and home to the Victoria Film Festival.

Session D: 8:30-10:00 on Wednesday, 5 June

D1: Documentary History
Bob Wright Centre B117 - (Joint Panel with Canadian Communication Association) – Chair:

- David Newman (Simon Fraser): Grierson in New Zealand, 1940
- Christopher Meir (West Indies, Saint Augustine): Canada and the Post-Imperial Order: The NFB’s New Nation in the West Indies.

D2: Transmedia Fandom Bob Wright Centre B119 – Chairs: Jessica Bay and Aaron Taylor

- Jessica Bay (Lethbridge): Team Bella? Cultivating the Fangirl in Young Adult Fantasy.
- Aaron Taylor (Lethbridge): Avengers Dissemble! Intermedial Franchises, Cultic Management & Superhero Cinema.
D3: French Film Bob Wright Centre B121 – Chair:
- Jacqueline Levitin (Simon Fraser): Agnès Varda and Jean-Luc Godard: Cross-influences and Obsessions—A New Assessment.
- Glen Norton (Wilfrid Laurier): The Conceit of Idleness in Eric Rohmer’s *La Collectionneuse*.

Session E: 10:30-12:15 on Wednesday, 5 June

E1: Workshop: Crisis What Crisis? The State of Film and Television Archives in Canada
Bob Wright Centre B117 - (Joint Workshop with Canadian Communication Association) – Chair: Theresa Scandiffio
- Janine Marchessault - CRC in Art, Digital Media and Globalization, York University
- Mike Zryd - Cinema and Media Studies, York University
- Zoë Druick - School of Communication, Simon Fraser University
- Jen VanderBurgh - English, St. Mary’s University
- Theresa Scandiffio - Adult Learning, TIFF Bell Lightbox
- Jean Gagnon - Directeur des collections cinématheque québécoise

E2: Feminism and Film Bob Wright Centre B119 – Chair:
- Tamar Ditzian (Florida): She-Wolves in the Media: The Trope of the Angry Feminist in the Popular Imagination
- Cristina Stasia (Alberta): “She’s the Godmother of Them All” Female Blaxploitation Films and the Origins of the Action Genre.
- Virginie Mesana (Ottawa): At the Edge of the Looking Glass: Gendered Diasporic Selves on Screen and the Un-Celebration of Hybridity.
- Sarah Abbott (Regina), *This Time Last Winter*: Intimate Partner Violence - Time, Perspectives and Talking Circles (related to Scholars’ Screening at Lunch)

E3: Film Sound Bob Wright Centre B121 – Chair:
- Andrea Butler (York): From the Mouths of Machines: Disembodied Voices, Vocalic Bodies, and Sound Technologies in *The Changeling* and *Session 9*.
- Lindsey Campbell (Concordia): Sound and Rendering the City on HBO’s *The Wire*.
- Nathan Clarkson (Simon Fraser): Aura, Aurora and Aurality: On the Possibility of Participation in Peter Mettler’s *Picture of Light*.

E4: Rethinking Spectatorship Bob Wright Centre B115 – Chair:
- Timothy Nicodemo (Western Ontario): Direct Affect and the Image in Gaspar Noé’s *Enter the Void*
- Shaun Inouye (British Columbia): The Ethics of Embodiment: Phenomenological Realism and the Cinema of the Dardenne Brothers.”
- Jenna Stidwell (Carleton): Animated Film as Folklore.
**LUNCH: 12:15-1:15**

**Special Lunchtime Event:** *This Time Last Winter* (Sarah Abbott, Regina)
12:15-1:15 Bob Wright Centre B119

Please join us for a screening of Sarah Abbott's film *This Time Last Winter* (2010, 25 mins) immediately following the panel in which she speaks about aspects of the film. *This Time Last Winter* is a hybrid production of film students working alongside Saskatchewan industry professionals in a rigorous professional set environment.

Synopsis: Iona returns to her boyfriend’s funky warehouse apartment – full of love, magic and the location of her last memory. Through interracial relationships and the healing potential of a talking circle, *This Time Last Winter* looks at violence in young relationships and the moment of choice when violence surfaces.

12:15-1:15 Bob Wright Centre B121 – FSAC/ACEC Executive Meeting

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**Session F: 1:30-3:00 on Wednesday, 5 June**

**F1: Peter Morris Memorial Panel: Data, Document, and Documentary**
Bob Wright Centre B117 - (Joint Panel with Canadian Communication Association) – Chair: Darrell Varga
- Jennifer VanderBurgh (St. Mary’s): Strategic Cartography: Toronto Establishing Shots in CBC Dramas
- Zoë Druick (Simon Fraser): Database Documentary and Scalability: Uncanny Fragments.

**F2: Culture populaire et cinemas africains**
Bob Wright Centre B119 – Chair:
- Elvis Nouemsi (Victoria): La fin de l’utopie égalitaire dans les nouveaux films africains.
- Mbaye Diouf (Victoria): Du texte au film de Sembène Ousmane : une parole publique déréglée ?
- Sada Niang (Victoria): Pour une nouvelle pratique de la culture populaire chez les cinéastes africains

**F3: Defining the “West Coast School”: B.C. Filmmaking in the 1950s and 60s**
Bob Wright Centre B121 – Chairs: Randolph Jordan and Timothy Newman
- Colin Browne (Simon Fraser): Returning to Pemberton Valley
- Timothy Newman (Independent): Mediating Collaborations: Arla Saare, the CBUT Film Unit, and the Emergence of the "West Coast School."
- Randolph Jordan (Simon Fraser): Seeing Then, Hearing Now: Larry Kent’s Hastings Street at the Intersection of Vancouver’s Media Industries.

**F4: Authorship in Film Adaptation**
Bob Wright Centre B115 – Chair: Patrick Faubert
- Mike McCleary (Wilfrid Laurier): On the Environmental Origins of Spike Jonze’s and Charlie Kaufman’s *Adaptation*
Session G: 3:30-5:15 on Wednesday, 5 June

**G1: Extra-Cinematic Texts**
Bob Wright Centre B117 - (Joint with Canadian Communication Association & Canadian Game Studies Association)
- David Richler (Carleton): Navigating the DVD: The Digital/Film Experience and the Multiple Logics of Remediation.
- Jean Chateauvert (Québec à Chicoutimi): Les Series web de fiction. Quand l’internaute se met en scene.
- Felan Parker (York): Audio Commentary Paratexts in Digital Games.

**G2: Introducing the Desperate Optimists**
Bob Wright Centre B119 – Chair:
- *Who Killed Brown Owl?* (Christine Molloy and Joe Lawlor, UK, 2004, 17m)
- Jerry White (Dalhousie): The desperate optimists and the New City Symphony.
- Kate Rennebohm (Harvard): Responding to Falsity in the Films of the desperate optimists.

**G3: Figure and Ground: The Cinematic Image and Built Space**
Bob Wright Centre B121 – Chair: Nathan Holmes
- Malini Guha (Carleton): From Background to Foreground: The Significance of Place in ‘End of Empire Cinema’
- Owen Lyons (Carleton): The Space of Finance: Locating the Market in Weimar Cinema
- Nathan Holmes (Chicago): Office Space: Newsroom as Social Territory in *All the President’s Men*
- Charlie Keil (Toronto), Location, Location, Location: Selling Hollywood One Lot at a Time

**G4: European Co-Production and Cultural Memory**
Bob Wright Centre B115 – Chair: Cheryl Dueck
- Florentine Strzeleczyk (Calgary): Local History – Transnational Memory: The Holocaust, Co-Productions, and *Train de Vie*
- Cheryl Dueck (Calgary): Co-producing and Reproducing Solidarność in Volker Schlöndorff’s *Strike*
- Respondent: Angelika Fenner (Toronto)

6:00pm to 7:30pm (Joint with FSAC/ACÉC and CGSA/ACÉV) – Bob Wright B150
**Martin Walsh Memorial Lecture**
Professor Silvestra Mariniello, L’Université de Montréal.

**Exemplarity and Film**

7:30pm – (Joint Reception with FSAC/ACÉC and CGSA/ACÉV) – Bob Wright Lobby
8:30 – 10:15
FSAC Annual General Meeting / Assemblée générale annuelle d'ACEC
Note: Coffee/Tea/Juice and snacks will be served

Session H 10:30-12:15 on Thursday, 6 June

H1: Études télévisuelles : perspectives esthétiques sur la fiction télévisuelle (Television Studies : Aesthetic Perspectives on the Televisual Fiction)
Bob Wright Centre B117 - (Joint Panel with Canadian Communication Association) – Chair: Yves Picard
NOTE: Panelists' slides will be in English to assist bilingual discussion and comprehension
- Audrey Bélanger (Montréal): Sérialiser, sérialité, série : variations sur une caractéristique de la télévision (Serialize, Seriality, Series : Variations on a TV Defining Characteristic)
- Larissa Christoforo (Montreal): La qualité à dose homeopathique : le spectateur devant la minisérie Capitu (Quality TV at Homeopathic Doses : The Spectator in Front of Capitu)
- Yves Picard (Montréal): Unité 9 ou la fiction téléromanistique réussit-elle davantage à rallier lorsqu'elle oscille entre la télé-oralité et la télé-visualité ? (Unité 9 or Does the Québec's Televisual Fiction Wins More When it Oscillates Between TeleOrality and TeleVisuality?)

H2: Nature on Film Bob Wright Centre B119 – Chair:
- Darrell Varga (NS College Art & Design): Fire, Ice and Sky (Scholars' Screening)
- Malcolm Morton (York): The Future is Wild: Docu-Fiction and the Cinematics of Worldmaking.

H3: Exhibition Bob Wright Centre B121 – Chair:
- Donna DeVille (Concordia): The Microcinema Movement and Montreal (1990s -2000s)

H4: Auteurs Bob Wright Centre B115 – Chair:
- Quintin Hewlett (York): Red Blood on White Carpet: Haneke’s Funny Games and the Domestification of Violence

LUNCH: 12:15-1:15
Session I: 1:30-3:00 on Thursday, 6 June

I1: Digital Cinema in Transition
Bob Wright Centre B117 - (Joint Panel with Canadian Communication Association) – Chair: Ernest Mathijs
- Ernest Mathijs (British Columbia): The Reception of The Hobbit as a Digital Film
- Doris Baltruschat (British Columbia): Story-flows across Screens: An Analysis of Canadian Transmedia Production
- Andrew deWaard (UCLA): Software Applications for Digital Film Analysis

I2: The Intermedial
Bob Wright Centre B119 – Chair:
- Masha Salazkina and Kaia Scott (Concordia): Whose Films, and for whom? Revisiting questions of community based cinematic practices in the transmedial age through Michel Gondry’s Be Kind Rewind.
- Philippe Mather (Campion College-Regina): When a Director Dies, He Becomes a Photojournalist: The Influence of Look Magazine on Stanley Kubrick’s Career as a Filmmaker.
- Louis-Paul Willis (Québec en Abitibi-Témiscamingue): Traversing Screen Fantasies: The Radicality of Contemporary Film Spectatorship.

I3: Aesthetics
Bob Wright Centre B121 – Chair:
- Paula Schneider (British Columbia): “I’m Gonna Do the Best I Can”: Cab Calloway’s Unique Hyperplasmatic Performances in the Fleischer Brothers’ Betty Boop Shorts.
- Dana Keller (British Columbia): Vivid Valour: Why the Blair Witch Kids & other maniacs never put the camera down

I4: Devouring Cinema: Representing Food and Its Discontents
Bob Wright B115 – Chair: Tony Fong
- Tony Fong (Toronto): Baleful Acting: The Starving Art of The Machinist
- Emily Perez (Southern California): Consumptive Desire: Cinema Vomitif and the Politics of Devouring
- Andrea Whyte (TIFF): “Don’t Squeeze the Goods”: The Subjectivity of Food in Hitchcock’s Frenzy

Session J: 3:30-5:15 on Thursday, 6 June

J1: New/Changing Technologies
Bob Wright Centre B117 - (Joint Panel with Canadian Communication Association) – Chair:
- Seth Feldman (York): Dark Day at the Fair; Donald Brittain’s Tiger Child.
- Sanja Obradovic and Sara Swain (York): Faster, Hobbit! Thrill, Thrill!: Revisiting the Question of Cinema at 48 Frames per Second.
- Magdalena Olszanowski (Concordia): Creating Space(s): Reading Interactive Documentary as an Experimental Feminist Practice.
J2: Questions of Narrative  Bob Wright Centre B119 – Chair:
- Oliver Kroener (British Columbia): Breaking Narrative—Narrative Complexity in Contemporary Television.
- Christopher Blake Evernden, *Prairie Dog* (Scholars’ Screening): Digital Imperfections: Examining the Potential for Historical Cinematic Techniques in Current Digital Narratives

J3: Atom Egoyan in Media Res: Between Art Film and Film Installation Art  Bob Wright Centre B121 – Chair: Christine Ramsay
- Christine Ramsay (Regina): “Showing ‘the frame as well as the picture’: Strategies of Immersion in the Work of Atom Egoyan”
- Elizabeth Matheson (Regina): “Immersive Space: Atom Egoyan’s Installations, 2001-2010”
- Melanie Wilmink (Regina): “The Memory of Aura: Thinking (Emotionally) Through Egoyan and Kentridge”