
DRAFT SCHEDULE

FILM STUDIES ASSOCIATION OF CANADA/
ASSOCIATION CANADIENNE D'ÉTUDES
CINÉMATOGRAPHIQUES

**2017 FSAC Annual Conference
Conférence annuelle de l'ACÉC 2017**

May/ mai 27 – 29, 2017
Ryerson University / Université Ryerson
Toronto, Ontario, Canada

Held in conjunction with the
Congress of the Humanities and Social Sciences
Tenu dans le cadre du
Congrès des sciences humaines

« On Indigenous Lands / En terre autochtone »

Program Chair/Responsable du programme:
Darrell Varga (NSCAD University)
Local Arrangement Coordinator/Coordonnateur:
Paul Moore (Ryerson University)

May 26 mai

Welcome to Toronto!

Bienvenue à Toronto

Welcome Gathering / Rassemblement de bienvenue 7:00 p.m.

Film Screening / Projection *tba*

Curated by / Organisée par Aimée Mitchell

Catered Reception and Cash bar / Réception et bar payant

Cinecycle
129 Spadina Avenue

May 27 mai

9:00 – 10:30 a.m.

Welcome / Bienvenue

Location: IMA307

Conférence Gerald Pratley Lecture

Rachel Webb Jekanowski (Concordia University)

title

abstract *tba*
(english and french)

Note: Coffee/Tea/Juice and snacks will be served starting at 8:30 a.m.
Café/thé/jus et collations seront servies à partir de 8h30.

All daytime sessions held at Ryerson University
Toutes les sessions se dérouleront à l'Université Ryerson
School of Image Arts - 122 Bond Street

Panel A1: 10:45 – 12:15

IMA B06

A1: Installation of the Real

Chair: Kass Banning (University of Toronto)

Respondent: Erika Balsolm (King's College, University of London)

Gabrielle Dupuis (University of Toronto), *Global Get-Down: Hito Steyerl's Factory of the Sun*

Karina Griffith (University of Toronto), *Leslie Hewitt's Creolization of Sense*

Alysia Urrutia (University of Toronto), *Borderlandia: Re-imagining the Mexico-US Border through Installation*

A2: Canadian Film Festival as Event: Circuits, Spaces, and Methodologies

Chair: Diane Burgess (University of British Columbia),

IMA B09

Claudia Sicondolfo (York University) and Wendy Donnan (York University),
Local Circuits: Mapping the Regional Film Festival Circuit in Canada

Kate Lawrie Van de Ven (York University), *Event Spaces: Testing a Space and Place Toolkit for Film Festival Research*

Diane Burgess (University of British Columbia), *Audiences Go Wild for WolfCop: Demand-Driven Cinema and the Discourse of Discoverability*

A3: Gender and AI in recent film and television: voice, gaze, and lack

Chair: Liz Clarke (University of New Brunswick)

IMA 334

Clint Burnham (University of British Columbia), *Does Ex Machina have an unconscious?*

Louis-Paul Willis (UQAT), *Beyond Visual Pleasure: Deployments of the Gaze in Contemporary Film and Television*

Deanna Fong (Simon Fraser University), *Gender, Sexual Difference, and the Acousmatic Voice in Her*

A4: Early Colour Film in Canada

IMA 321

Chair: Charles Tepperman (University of Calgary)

Jean-Pierre Sirois-Trahan (Université Laval), *La Canada lecture de York & Son: lanterne magique, colonisation et rehaut de couleur*

Louis Pelletier (Concordia University / Université de Montréal), *Kodachrome and the Ethics of Film Restoration*

Joseph Clark (Simon Fraser University), *Difference in Colour: Seeing Race in the Home Movies of Matthew Ko*

Charles Tepperman (University of Calgary), *Mapping Colour in Canada with the Amateur Movie Database*

IMA 313

A5: Schlock, Horror and War

Chair: Terrence McDonald (Brock University)

Kate J. Russell (University of Toronto), *Schlock Horror and the Comedy of Excess*

Zoran Maric (York University), *Horror Behind Enemy Lines: The Slavic Other in High Lane and Outpost*

Justin Shaw (Université Sainte Anne), *Through Gendered Lenses: "Shooting" Iraq, Afghanistan, and Pakistan in American Sniper and Whiskey Tango Foxtrot*

DÉJEUNER / LUNCH 12:15 - 13:30

Panels B: 13:30-15:00

IMA B06

B1: Acting, Adaptation, Auteurism

Chair: Sarah Stang (York University)

Matthew Gartner (University of British Columbia), *We're Both Coming Through Fine: The "Observed Self" of the Screen Actor*

Timothy Penner (University of Manitoba), *The Celebrity Author in Adaptation: Ernest Hemingway and 1957's *The Sun also Rises**

Dru Jeffries (Wilfrid Laurier University), *Owning Kubrick: The Criterion Collection and the Ghost in the "Auteur Machine"*

B2: Canadian Cinema: Policy and Practice

Chair: Christine Ramsey (University of Regina)

IMA B09

Mary Arnatt (University of Calgary), Canada, Cockroaches, and Cinepix: What Whispers' reception tells us about Canadian cinema

David Hanley (Carleton University), Mina Shum's Diasporic Cinema: *Double Happiness* and *The Ninth Floor*

Jessica Thom, James Warrack and Andrew Bateman (all from Ryerson University), Focus on Features: The Future of Filmmaking in Ontario

B3: Documentary: Trauma and Impact

Chair: Christine Evans (University of British Columbia)

IMA 334

Helene Strauss (University of the Free State, South Africa), *Moving Images: Rainbow Anaesthetics and Documentary Form*

Brenda Longfellow (York University), *A Shattering Detour: the Poetics and Ethics of Evocation in Chantal Akerman's Documentaries No Home Movie (2015) and La Bas (2006)*

Kristi Kouchakji (Concordia University), *Activism in Action: Screening The Act of Killing and The Look of Silence in the West*

B4: Cinema History in Canada the UK

Chair: Dominique Bregent-Heald (Memorial University of Newfoundland),

IMA 321

Scott Birdwise (York University), *By the people for the people: Humphrey Jennings after Brexit*

Gregory Canning (Mount Saint Vincent University), *Evangeline* and the Reflection of Local Maritimes Realities and Values

Dominique Bregent-Heald (Memorial University of Newfoundland), James Oliver Curwood and the Cinematic Canadian North Woods

B5: Affect and Crime in the Digital Age

Chair: Natalja Chestopalova (York University)

IMA 313

Tanya Horeck (Anglia Ruskin University, UK), 'A New Kind of Movie Mystery': Agency and Affect in Trailers for True Crime Documentaries

Lisa Coulthard (University of British Columbia), Thinking Music: Sound, Affect and Violence in Contemporary Crime

Amanda Greer (University of British Columbia), 'I'm not your mother!': Maternal Ambivalence and the Female Investigator in Contemporary Crime Television

Break – refreshments in ---

Panels C: 15:15 -17:00

C1: Queer and Political

Chair: Paul Moore (Ryerson University)

IMA B06

Christine Evans (University of British Columbia), Viva La Veda: Love, Class, and Queerness in *Mildred Pierce*

Nicholas Sammond (University of Toronto), Vernacular Protest Across Media: Brainard, Anger, Basquiat

Olivier Tremblay (Université de Montréal), Between Intimacy and Visibility: The Politics of the Safdie Brothers' *Heaven Knows What* (2014)

Jami McFarland (Western University) and Florian Grandena (University of Ottawa), Making Gayby in *Comme les autres*: Homonormative Politics in French Cinema

C2: Drones, Birds, Bugs: Cinematic Attractions

Chair: Philippe Bedard (Université de Montréal)

IMA B09

Sara Swain (York University), The Feathers at the Edge of the Frame: Contemplating Avian Involvement in the Development of the Aerial View

Matthew Thompson (University of Toronto), The Cinematic Insect: Entomology and the Technology of Film

Mike McCleary (Wilfrid Laurier University), Redefining the Potential of Visual Effects: The Narrative Function of Wondrous Attractions

Christian Roy (Université de Sherbrooke), Odyssée 2017: Drones et clones dans *Oblivion*, "une équipe efficace"

C3: Memory, History, Industry

IMA 334

Chair: Germain Lacasse (Université de Montréal)

Liz Clarke (University of New Brunswick), Whiteness, Women and Remembering the American Civil War

Germain Lacasse (Université de Montréal), «Dream World» : parcours et discours d'un duo d'exploitants français aux USA (1897-1910)

Tess McClernon (Concordia University), The Scandal of Memory: The Effacement of Women's Labor in Early Hollywood

Paul Monticone (University of Texas at Austin), Industrial Self-Regulation & Intellectual Property: The MPPDA's Title Registration Bureau and Hollywood's Major-Independent Producers in the Studio Era

C4: Intermédialité, Néoformalisme, Intimité, Montage

IMA 321

Modérateur: André Habib (Université de Montréal)

Christine Albert (Université de Montréal), Luc Moullet, intermédial : anatomie d'une méthode autour des « Naufragés de la D17 »

Guillaume Campeau-Dupras (Cégep Marie-Victorin), La caméra intradiégétique et ses impacts formels au cinéma

Marc-Antoine Lévesque (Université de Montréal), Quand 'Him & Her' (2010-2013, Stefan Golaszewski) partagent la construction de leur intimité

Nina Barada Montage (Université de Montréal), Montage, mémoire et histoire dans l'œuvre d'Artavazd Pelechian

C5: TV: Fantasy, Religion, Genre and Masculinity

IMA 313

Chair: Jen Vanderburgh (Saint Mary's University)

Terrence McDonald (Brock University), Cowboy Stories: Cinematic Influences on the Narrative Structures of the Western Media Genre

Giuseppe Fidotta (Concordia University), *The Bible Project*: Religious TV and the Pursuit of Ecumenical Vernacular

Morgan Harper (University of British Columbia), *Reconstructing a Fantasy from Within a Blizzard: Metamodern Oscillations and Dominant Fictions in Fargo's Universe*

Constantane Gidaris (McMaster University), *Conceptualizing Prison Masculinities in HBO's The Night Of*

7:00 p.m.

Conférence commémorative/Martin Walsh Memorial Lecture

Location: University College (University of Toronto) 15 King's College Circle, Room UC 140

Alanis to Taika: The Seven Generations of Indigenous Cinema

Jesse Wenté (Anishinaabe broadcaster, curator and activist)

This talk will trace the development of global Indigenous cinema, from the late 1960s through to 2017, and its evolution from an activist documentary tradition to a global cinematic movement. Focusing on the three centres of Indigenous cinema, Aotearoa (New Zealand), Australia and Turtle Island (North America), it will identify the similar origins of Indigenous cinema in each region, their shared aesthetic and purpose, and the artists who expanded its reach worldwide. The talk will also look at the varying funding models in the regions and how that has shaped Indigenous cinema, and what is needed to continue growth and expand cinema's ability to return Indigenous stories to their rightful place.

Jesse Wenté is an Anishinaabe broadcaster, curator and activist based in Toronto. He's been a columnist covering film and culture on CBC Radio's Metro Morning for 21 years and is also culture columnist for Unreserved. He has programmed for film festivals including Reel World, ImagineNative and TIFF and is currently Head of TIFF Cinematheque. An outspoken advocate for Indigenous rights and First Nations, Metis and Inuit art, he has spoken at the National Museum of the American Indian, the Canadian Arts Summit, Prime Time and numerous University and Colleges. He lives in Etobicoke with his wife and two children.

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Cette conférence entend retracer le développement de plusieurs cinémas autochtones, de la fin des années 1960 jusqu'à 2017, d'une tradition de cinéma militant à un mouvement cinématographique international et global. En se penchant sur trois pôles du cinéma autochtone, Aotearoa (Nouvelle

Zélande), l'Australie et l'Île de la tortue (Amérique du Nord), elle cherchera à identifier les origines communes à ces cinémas dans chacune de ces régions, l'esthétique qu'ils possèdent en propre et celle qu'ils partagent, et les artistes qui sont parvenus à en assurer le rayonnement. La conférence se penchera également sur les divers modèles de financement dans ces régions et la manière dont ceux-ci ont façonné ces cinémas, et ce qui est requis pour étendre et déployer le potentiel du cinéma à restituer les récits autochtones à leur lieu légitime.

Jesse Wente est un journaliste, commissaire et activiste basé à Toronto. Il a été chroniqueur culturel et cinéma à l'émission Metro Morning de la radio de CBC pendant vingt-et-un ans et il est aussi chroniqueur culturel pour Unreserved. Il a été programmateur de festivals entre autres pour Reel World, ImagineNative et pour le TIFF, et il est présentement à la tête du TIFF Cinémathèque. Ardent défenseur des droits des autochtones et des arts des Premières nations, métis et Inuit, il a donné des présentations au National Museum of the American Indian, au Sommet des arts canadiens, à Prime Time et dans de nombreux collèges et universités. Il vit à Etobicoke avec sa femme et ses deux enfants.

Reception / Réception

8:30 – 10:00 p.m.

FSAC Members Book Launch & Reception
Lancement de nouveaux livres des membres de l'ACÉC

Sponsored by the *Canadian Journal of Film Studies* /

Commandité par la *Revue canadienne d'études cinématographiques*

And other sponsor??

Location/Lieu : tba

May 28 mai

8:30: Coffee and Tea Served ()

Panels D: 9:00-10:30

IMA B06

D1: Workshop: Teaching "the World": A Workshop on Film Studies Pedagogy
Co- Chairs: Malini Guha (Carleton University) and David Richler (Carleton University)

Participants:

- Kass Banning (University of Toronto)
- Kay Dickinson (Concordia University)
- Sara Saljoughi (University of Toronto)
- Jerry White (Dalhousie University)

D2: Roundtable: James Bond and the Daniel Craig Era (2006-15)

Chair: Lisa Funnell (University of Oklahoma)

IMA B09

Participants:

Michael Boyce (Booth University College)
Lisa Funnell (University of Oklahoma)
Jim Leach (Brock University)
Brian Patton (King's University College at Western University)

D3: Music From the Canadian Hinterland to the Punk City

Chair: Jerry White (Dalhousie University)

IMA 334

Michael Baker (Sheridan College), Music in Postwar Canadian Cinema and the works of Alain Clavier

Justin Morris (University of Toronto), Dylan in Canada: Thoughts Towards a "Rock" Hinterland

Celine Bell (University of Toronto), Punk City Symphony: The Urban Landscape in Rude Boy

D4: Workshop: Film and Media Studies Face Geography

IMA 321

Participants:

- Marta Boni (Université de Montréal)
- Larissa Christoforo (Université de Montréal)
- Emmanuel Château-Dutier (Université de Montréal)
- Paul Moore (Ryerson University)

D5: Experimentation, Feminism, Postmodernism and Landscape

Chair: Michael Zryd (York University)

IMA 313

Kristy Holmes (Lakehead University), The Politics of Nation and Feminist Filmmaking in Joyce Wieland's *The Far Shore*

Charlotte Dronier (Université de Montréal), Embodying and reenacting the memory: the timeless presence of Brakhage and Mekas

Zoe Laks (University of British Columbia), Derenist Cinema and the Postmodern Self: Using the Language of Art in the Films of Maya Deren

Break / Pause - refreshments in ---

Panels E: 10:45 - 12:15

E1: Documentary Histories

Chair: Mark Turner (Memorial University of Newfoundland)

IMA B06

Jesse Cumming (York University), A Dream of Iron: Documentary, labour, and duration

Mike Meneghetti (University of Toronto), Observational Documentaries Today: The Paradoxes of "Creative Work"

Darrell Varga (NSCAD University), The Institutional Limits of Contemporary Canadian Documentary

E2: Ghostly Visitations: Theorizing Cinematic Spectrality

Chair: Kevin Chabot (University of Toronto)

IMA B09

James Leo Cahill (University of Toronto), Ghost Planet: Cinema's Natural History

Murray Leeder (University of Calgary), Scrooge-Vision: The Scene of Haunting in Silent Adaptations of *A Christmas Carol*

Kevin Chabot (University of Toronto), Guy Maddin's Séance Cinema

E3: Experimental and Interactive Cinema

Chair: tba

IMA 334

Carrie Reese (University of Toronto), Avisual Figuration: Ana Mendieta's X-Ray Cinema

Maxime Labrecque (Université de Montréal), The Interactive Film: From Past Attempts to Future Perspectives

Irina Lyubchenko (Ryerson University), Approaching the New System: Realizing Malevich's Unfinished Film Script

E4: Hollywood Industry

Chair: Gregory Canning (Mount Saint Vincent University)

IMA 321

Jenna Stidwill (Carleton University), Measuring Progress in the Arts: The Society of Motion Picture Engineers and the Beginnings of American Animation History

Matthew Ogonoski (Concordia University), Producing Agencies: Minute Movies, industrial control, and the demise of mid-20th century theatrically exhibited advertisements

Kyla Smith (Concordia University), 'Peppy Pictures of Youth Aflame': Sound, Representations of Youth, and Film Morality During Hollywood's Transition to Sound

E5: War and History

Chair: Jeremy Maron (Canadian Museum for Human Rights)

IMA 313

Conrad Leibel (University of Victoria), Nazism and the Politics of Spectacle in Hans Jurgen Syberberg's *Hitler – Ein Film aus Deutschland*

Mandy Elliott (University of Manitoba), Oh, the Humanity! Reimagining identity in American postwar Prisoner of War cinema

Jeremy Maron (Canadian Museum for Human Rights), Barriers in Experience: The Holocaust Cinema of Jack Kuper

DÉJEUNER / LUNCH 12:15 – 13:30

Panels F: 13:30 – 15:00

F1: James Bond: Seriality And Production Cultures

Chair: Meraj Dhir (Harvard University)

IMA B06

Colin Burnett (Washington University, St. Louis), Lost Bonds: Unproduced Stories from the Eon Archive

Meraj Dhir (Harvard University), Bond Vs. Bourne: Film Style and Production Culture

Scott Higgins (Wesleyan University), "Mr. Bond, I Expect You to Die": Situational Seriality in James Bond

F2: Animals and the Anthropocene in Fiction and Documentary

Chair: Lee Carruthers (University of Calgary)

IMA B09

Zoë Druick (Simon Fraser University), Documenting the Anthropocene: The Global Documentary since the 1980s

Seth Feldman (York University), Indexical Beasts: *Bear 71* and Laurie Anderson's Dog

Lee Carruthers (University of Calgary), Just Write About the Animals, Already! Terrence Malick and the Constraints of Ecocinema

F3: Reconsidering the Return: Transmedia Sequels and Adaptations Reassessed

Chair: Malini Guha (Carleton University)

IMA 334

Jessica Bay (York & Ryerson Universities), Hollywood Blockbusters: Franchise Creation from Disney to Marvel

Sarah Stang (York University), Player Agency in Telltale Games' Transmedia and Cross-Genre Adaptations

Chris Alton (York University), Sameplay Experience 2.0: The Blockbuster Video Game Sequel, and Iteration as Innovation

F4: Life in the Ordinary: Moral Philosophies of the Moving Image

Chair: tba

IMA 321

Brian Price (University of Toronto), A Moving Image of Forgiveness

Scott Richmond (University of Toronto), How to Make #blacklivesmatter: Ordinariness and Violence in the Wake of Melodrama

Ryan Pierson (University of Calgary), Fifty Shades of Grey and the Safe Word

F5: From Griffith to the Digital Age: Transitional Moments in the History of Editing

Chair: Janine Marchessault (York University)

IMA 313

Marc Furstenau (Carleton University), The Visible, the Invisible, and the Digital: Editing and Expression in the Contemporary Cinema

André Gaudreault (Université de Montréal) and Philippe Gauthier (University of Ottawa), Actorial/narratorial cuts and the articulations of spatial language in DW Griffith first two years at Biograph (1908-1910)

Janine Marchessault (York University), An Aesthetics of Simultaneity in Early Video Art and Zidane

15:00: Light Refreshments Served (---)

Panels G: 15:15 – 17:00

G1: Orphans Films: Screening

Chair: Gerda Cammaer (Ryerson University)

IMA B06

Zach Melzer (Concordia University), Cinema Upkeep: Theorizing Maintenance in Cinema Studies

Gerda Cammaer (Ryerson University) Celluloid Canadiana: Canadian Orphan Film Screening—A showcase of orphaned 16mm films that reflect Canadian identity in various forms and styles

G2: Colour, Sound, Phenomenology and Theory

Chair: Anna Westerstahl Stenport (Georgia Institute of Technology)

IMA B09

Steven Woodward (Bishop's University), A Study in Blue: Three Deployments of the Colour, by Derek Jarman, Krzysztof Kieślowski, and Abdellatif Kechiche

Randolph Jordan (Concordia University), Sound Worlds Collide: Hearing Contested Spaces in Terrence Malick's *The New World*

Natalja Chestopalova (York University), Archiving Loss in Phenomenological Cinema and Pedro Almodóvar's Enacted Retelling of Alice Munro

Konstantinos Koutras (Carleton University), Medium, Materialities, Aesthetics: Jacques Rancière and Cinematic Specificity

G3: Film Festival Temporalities and Archives in the Digital Era

Chair: tba

IMA 334

Antoine Damiens (Concordia University), Visualising Queerness: LGBT Festivals as Archives and Cultural Memory

Ger Zielinski (Ryerson University), Online/Offline: On the Latest Wave of Online Platforms and the Rebirth of the Offline Film Festival

David Richler (Carleton University), The Unifying Discourse of “World Cinema” and the Critical Intervention of Audiovisual Criticism

Viviane Saglier (Concordia University), When Distribution is at Stake: Boycott and Palestinian film economies

G4: Machines, Mass Culture and Disabilities

Chair: Peter Lester (Brock University)

IMA 321

Malcolm Matthews (Brock University), Why Sheldon Cooper Can't Be Black: A Visual Rhetorical Analysis of the Portrayed 'Autism Aesthetic

Tess Jewell (York University), "Not blind anymore:" Reconfiguring the trope of disability in The OA

Zachary Williams (Simon Fraser University), "Get Your Ass to Mars!": *Total Recall* and the Metropolitan Narrative of Decolonization

Aaron Tucker (Ryerson University), The Hacker Techno-Soldier in Popular War Films

G5: Geopolitics and Neoliberalism

Chair: Matt Croombs (King's College London)

IMA 313

Scott MacKenzie (Queen's University) and Anna Westerstahl Stenport (Georgia Institute of Technology), Arctic Ice Melt, Cli-Fi, and Cinemas of the Cold War

Weixian Pan (Concordia University), The Mediated Life of Bottled Air: Registering the Affective and Geopolitical Atmosphere

Patrick Brodie (Concordia University), Screening Neoliberalism: Irish Built Space in Transnational Co-Productions

Catherine Bernier (Université Concordia), Qualifier le nouveau cinéma de Mumbai: un exercice typologique

Special event co-sponsored with Sexuality Studies Association

Time: doors open at 7, event begins at 7:30.

John Greyson (York University)
Once is Not Enough: Repetition in Sex, Activism and Opera

Why say it twice? The incessant repetition of a lyric phrase (spoken or sung) has been a foundational touchstone of operatic creation, activist mobilizing and sexual passion across cultures and millennia. Freud identified incessant repetition as the 'repetition compulsion', focusing on our repressed need to name what is unheimlich (un-secret) again and again, with unheimlich elaborating that paradox of repression and expression (the 'undecidable' in Derrida's sense) that engages the uncanny. However, artists and activists as diverse as DV8, Glass, Beyonce, Lepage, Cork/Blythe, Saga Collectif, and Steyerl all employ lyrical repetition in their operatic spectacles of sex, bodies and social change in ways that exceed this prison yard of the unconscious. In this keynote event, varied recurring and repetitive examples from opera, activism and sex will be rehearsed in relation to examples from Greyson's recent digital films, *Fig Trees, Last Car Jericho* and *Towel*.

*Financial support for this session was provided by the Federation for the Humanities and Social Sciences

Location: Buddies in Bad Times Theatre
12 Alexander St, Toronto

followed by a very special event not to be missed!!!!
(2nd event starts at 8:50pm)

and catered reception with cash bar

May 29 mai

8:30: Coffee and Tea Served ()

Panels H: 8:45-10:15

H1: Élaborer les rejets médiatiques, des années 1910 à aujourd'hui
Modératrice: Karine Abadie (Memorial University of Newfoundland)

IMA 313

Carl Therrien (Université de Montréal), De la cinéphobie à la ludophobie: stigmatisations et réappropriations des paniques morales dans la culture vidéoludique

Suzanne Beth (McGill University), La réserve d'Ozu ou la cinéphobie comme désœuvrement de la puissance d'expression du médium cinématographique

Karine Abadie (Memorial University of Newfoundland), Penser le cinéma contre le cinéma: l'importance de la cinéphobie dans les discours sur le cinéma en France, dans les années 1910 et 1920

H2: Appearances Matter: On the Contemporary Critique of Ideology in Cinema and Media

IMA 321

Chair: John McCullough (York University)

Matthew Flisfeder (University of Winnipeg), Ideological and Critical Strategies of Identity Curation in the Neoliberal Media Culture: Discerning the Politics of Appearances in Noah Baumbach's *While We're Young* (2014) and David Fincher's *Gone Girl* (2014)

Tamas Nagypal (York University), Solving Noir Puzzles with the Powers of the False: The Cynical Epistemology of Christopher Nolan's *Following* (1998)

John McCullough (York University), Dispossession and the Dialectical Reality of Hollywood Movies

H3: Gender and Politics

Chair: Gail Vanstone (York University)

IMA 334

Maria Ionita (Ryerson University), Femininity and Abjection in Cristian Mungiu's Cinema

Khatereh Sheibani (York University), Storytelling, Gender and Politics: One Thousand and One Nights

Shana McGuire (Saint Mary's University), Girls in the Hood: Politics and Aesthetics in Céline Sciamma's *Bande de filles*

H4: The Ethics and Politics of Creative Nonfiction

Chair: Kate Rennebohm (Harvard University)

VIC 209

Erika Balsom (King's College London), Moving Bodies: Capture and Control in the Late Works of Harun Farocki

Kate Rennebohm (Harvard University), *Anna* (1975): Cinema, Video, and the Ethics of Reviewing

Matthew Croombs (King's College London), The Persistence of Militant Cinema: *Bust Mama* and the Politics of Transnational Solidarity

H5: Women and Quebec Cinema

Chair: Scott MacKenzie (Queen's University)

Kerr West258

Kester Dyer (Concordia University), Women Filmmakers in Québec: Intergenerational Haunting, Orality and the Supernatural

Katherine Ann Roberts (Wilfrid Laurier University), Re-Imagining the Region in Contemporary Québec Cinema

Julie Ravary (Université de Montréal), É-criture féminine: Quatrième vague et discours féministes dans les séries web au Québec

10:30 – 12:00

Location: IMA307

FSAC Annual General Meeting / Assemblée générale annuelle d'ACÉC

Note: Coffee/Tea/Juice and snacks will be served

DÉJEUNER / LUNCH 12:00 – 13:00

Panels I: 13:00 – 14:30

I1: Workshop: Vulnerable Media, Troubling the Archive

Chair: Aimée Mitchell (Canadian Filmmakers Distribution Centre/York University)

IMA 313

Participants:

- Janine Marchessault (York University)
- Ananya Ohri (Regent Park Film Festival)
- Michael Zryd (York University)
- May Chew (Public Access Collective/York University)
- Aimée Mitchell (Canadian Filmmakers Distribution Centre/York University)

I2: Indigenous Representation

Chair: Darrell Varga (NSCAD University)

IMA 321

Gail Vanstone (York University), Decoding Documentary Approaches: 'Scriptrix Narrans' and Fourth Cinema in Canada

Mark Turner (Memorial University of Newfoundland), Towards a Critical Aesthetics of the Audio-visual Work of the OKâlaKatiget Society

Brendan Burrows (University of Toronto), The Impact of Indigenous Film Drama in the classroom: Decreasing the efficacy Gap in the Teaching of Indigenous Issues

I3: World-Making and Failure in Women's Experimental Film: Hammer, Robertson, Sher

IMA 334

Chair: Marta Boni (Université de Montréal)

Tess Takahashi (Independent Scholar), Feminism's Not Funny! Failure and Humour in the World-Making Project of Elizabeth Sher

Anjo-Mari Gouws (University of Toronto), "I wish this camera was working": failure as feminist intervention in Anne Charlotte Robertson's Five Year Diary

Sarah Keller (University of Massachusetts-Boston), A Different Kind of Remake: Barbara Hammer and Feminist Experimental Film

I4: Nationalism in Canada in the 1960s

VIC209

Chair: Steven Woodward (Bishop's University)

Jennifer Vanderburgh (Saint Mary's University), Nature Lovers as Nation Lovers in "The Forest Rangers" (CBC/ASP Productions, 1963-1965)

Alan Jones (Concordia University), Notre Valérie nationale and the films de fesses as catalysts of social change during the Quiet Revolution

Anthony Kinik (Brock University), Pop, Politics, and Urban Space: Montreal as Seen in the Films of Denis Héroux

I5: Art, Visuality and Cinephilia

KerrWest258

Chair: Katie Russell (Concordia University)

Corrinne Chong (Independent Scholar), From Decadence to Decay and Death in Visconti's Venice: Transposing the Iconography of the Vanitas Still-life and Totentanz

Philippe Bedard (Université de Montréal), How Cameras See Themselves

Katie Russell (Concordia University), The Three Disappearances of Soad Hosni: Melodrama, Critical Cinephilia, and Egyptian Modernity

14:30: Light Refreshments Served (---)

Panels J: 15:00 – 16:45

J1: Lordy, Lordy Look Who's Forty: 40 Years of FSAC / 40 ans de l'ACÉC
Chair: Peter Lester (Brock University)

IMA 313

Participants:

- Seth Feldman, Professor, York University (President: 1978-1981)
- Zuzana Pick, Professor Emeritus, Carleton University (President: 1989-1992)
- Janine Marchessault, Professor, York University (President: 1997-1999)
- André Loiselle, Professor, Assistant Vice-President (Academic), Carleton University (President: 1999-2001)
- Christine Ramsay, Associate Professor, University of Regina (President: 2001-2003)
- Jerry White, Associate Professor, Dalhousie University (President: 2003-2004)
- Brenda Austin-Smith, Associate Professor, University of Manitoba (President: 2004-2005)
- Michael Zryd, Associate Professor, York University (President: 2005-2006)

J2: From Primary Schools to University: The Study of Film Reception in Educational Environments/Étudier la réception cinématographique en milieu scolaire: du primaire à l'université
Chair: David Pariser (Concordia University)

IMA 321

David Pariser (Concordia University), Arte 650-850, 2011, Documentary and Fictionalized Accounts of Teaching and Teachers

Santiago Hidalgo (Université de Montréal), From World's Youngest Critic to the Institutionalization of Film in Schools: First Impacts of Film on Child Consciousness

Caroline Martin (Université de Montréal), Fame d'Alan Parker vu par les élèves du secondaire: de la réception filmique au processus d'identification-projection

Sandra Annett (Wilfrid Laurier University), Animating Theory and Practice: Media Literacy in the Digital Film Studies Classroom

J3: Adaptation, Genre and Gender
Chair: tba

IMA 334

Mark Wallin (Thompson Rivers University), Spike Jonze and the Adaptation of Genre

Cody Lang (York University), Genre Hybrids: Magical Realism and Comedy in the Transnational Context

Lauren Davine (Ryerson University), "F**k Mature!": Diner, Bro-Time, and the Emergence of the Contemporary Bro-Ensemble Film

Jeri English (University of Toronto, Scarborough), "You Seem like a Person": Subjectivity, Embodiment and Technology in Spike Jonze's *Her* and Jennifer Phang's *Advantageous*

J4: Histoire, esthétique et technique cinématographiques: TECHNÈS et le parcours "Cinéma expérimental" / Film history, aesthetics and technology: a look into the project TECHNÈS and the « experimental cinema » online tour
Modérateur: André Habib (Université de Montréal) and Remy Besson (Université de Montréal),

VIC 209

Remy Besson (Université de Montréal), Concevoir une Encyclopédie raisonnées des techniques du cinéma: enjeux de médiation

Annaëlle Winand (Université de Montréal), Reconfigurations numériques et nouvelles formes documentaires à la croisée de l'archivistique et du cinéma expérimental

André Habib (Université de Montréal) and Eric Thouvenel (Université de Rennes II, The Way(s) of Experimental Cinema: forking paths in progress

J5: Exhibitions, Expanded Cinema and Process
Chair: Sandra Annett (Wilfrid Laurier University)

KerrWest 258

Christine Ramsey (University of Regina), Atom Egoyan's Steenbecket

Melanie Wilmink (York University), The Magic Circle of Pipilotti Rist's Media Environments

Dan Browne (Ryerson University), Cinema as Performance: Technology, Art, and the Non-Repeatable Event

President's Reception / Réception du président
5:00-7:00 p.m. location?

Special Film Screening and Final Panel**6:30pm****TIFF Bell Lightbox**

350 King St West

***Mon Oncle Antoine*, Director Claude Jutra (1971)**

Please join us for a screening of Claude Jutra's internationally acclaimed *Mon Oncle Antoine*, a deceptively modest coming-of-age tale that doubles as an allegory for the emergence of a modern, secular Quebec. Often cited as among the most important of films made in Canada, the recent "revelations" related to director Claude Jutra (1930 – 1986) have troubled some critics and cultural gatekeepers. The post-screening panel considers how the revelation of the open secret of Jutra's sexuality troubles both Quebec cultural nationalist and gay liberationist discourses of liberation.

Post-Screening Panel: Queeries: The Claude Jutra Controversy

- Julianne Pidduck (Université de Montréal), The Jutra Controversy Through the Hourglass
- John Greyson (York University), Fix Yer Tie: An Ekphrastic Reply to Jutra's Ekleipsi
- Thomas Waugh (Concordia University), Jutra: Nothin' Left to Lose

Free Admission**Open to all Congress delegates**

Tickets can be picked up beginning two hours prior to the event start time from the TIFF Bell Lightbox Box Office (350 King Street West). Please present your delegate badge

Catered reception and cash bar

(insert campus map)

Map to Buddies

Map to Walsh talk

Map to TIFF