

QuickTime™ and a
decompressor
are needed to see this picture.

FILM STUDIES ASSOCIATION OF CANADA

* * *

ASSOCIATION CANADIENNE D'ÉTUDES CINÉMATOGRAPHIQUES

* * *

Annual Conference 2009

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

QuickTime™ and a
decompressor
are needed to see this picture.

Congress Theme
Capital Connections: nation, terroir, territoire

Carleton University, Ottawa
May 28 – May 31

QuickTime™ and a
decompressor
are needed to see this picture.

*****FINAL DRAFT*****

(Printed Version of Final Schedule will be available at the Conference)

Registration for FSAC:

FSAC conference participants must be registered for both Congress and FSAC
Registration is in the Field House from 7:30am to 6:00pm daily – you may register there,
or pick up your Congress Delegate Package if you have pre-registered.

Thursday May 28

5:00pm – 7:00pm

President's Reception

Welcome Reception hosted by Carleton University President, Dr. Roseann Runte

Hors d'oeuvres and refreshments with Delegate's Pass and Drink Coupon

Location: ALUMNI HALL – “Raven's Nest”

7:00pm – 10:00pm

Special Opening Event: An Evening with Denys Arcand

Sponsored by FSAC, Carleton University, Canadian Federation of the Humanities and Social Sciences, and University of Toronto Press

Screening:

Denys Arcand, *Le Déclin de l'empire américain / The Decline of the American Empire* (1986, 101 mins., English Subtitles)

Followed by Q&A with Denys Arcand

Then join us in the Lobby for a Reception and the Launch of the new book series “Canadian Cinema,” published by U of Toronto Press

Acclaimed director, Denys Arcand, will be in attendance to answer questions after the screening. The event will be followed by a reception, and the official launch of the new University of Toronto Press book series, “Canadian Cinema,” under the general editorship of Bart Beaty and Will Straw, and of the first two books in the series – André Loiselle, *Denys Arcand's Le Déclin de l'empire américain and Les Invasions barbares* (U of T Press, 2008) and Bart Beaty, *David Cronenberg's A History of Violence* (U of T Press, 2008).

Join us to enjoy the historical ambiance of one of the oldest, still-operating movie theatres in Canada. Originally opened in 1932, the Mayfair Cinema is a rare architectural gem, with many original interior details still intact. It continues life as a vibrant repertory theatre in the heart of Old Ottawa South.

Beer, wine, soft drinks and snacks will be available at the Reception.

Location: MAYFAIR CINEMA

1074 Bank St. – Bank St., just north of Sunnyside Ave. – See map at end of Program (Admission free upon presentation of Congress Delegate's Pass or on FSAC Member List)

Friday May 29

8:00am – 10:00am

Welcome / Annual Gerald Pratley Lecture

8:00-8:30

Breakfast Buffet (Coffee, Tea, Juice, Fruit and Pastries)

8:30-8:45

Welcome and Introduction:

Marc Furstenau

President, Film Studies Association of Canada

8:45-10:00

Annual Gerald Pratley Lecture:

Katherine Quanz

PhD Candidate, English and Film Studies, Wilfrid Laurier University

“Reclaiming Voices: Canadian Aboriginal Experimental Film and Video”

Location: TORY 360

10:00 – 10:15

Break

10:15 – 12:00

SESSION A1

A1.1: SOUTHAM 520

Zero Patience: The Works of John Greyson

Panel Conveners and Chairs: Brenda Longfellow (York University) and Scott MacKenzie (University of Toronto)

Scott MacKenzie (University of Toronto)

Archival Activism: The Role of the Archival in the Works of John Greyson

Tom Waugh (Concordia University)

Situating *Fig Trees*

Tess Takahashi (York University)

Reconstructing Documentary: John Greyson's *14.3 Seconds*

Brenda Longfellow (York University)

Operatic Subversions in *Fig Trees*

Friday, May 29

A1.2: SOUTHAM 501

Emergent Cinemas and the New Cinematic Strategies and Forms

Panel Convener and Chair: Hudson Moura (Simon Fraser University)

Patricia Gruben (Simon Fraser University)

Teaching screenwriting in India

Boulou Ebanda de B'éri (University of Ottawa)

Multicultural, cultural, and racial representations in indie cinemas: A glimpse into three Australian, Canadian, and South African film's discourse

Hudson Moura (Simon Fraser University)

Filipino new wave of digital cinema: from *telenovela* to experimental video art

Guillaume Lafleur (Northwestern University)

Reflets d'occident : Légitimation critique du cinéma «non-occidental»

A1.3: SOUTHAM 518

Orphan Films: Rethinking and Recovering Canada's National Cinema

Panel Convener and Chair: Gerda Cammaer (Ryerson University)

EXTENDED PANEL TIME: 10:15am-1:00pm. Screening of selected "Orphan Films" to follow presentations. Titles and details to be distributed.

Gerda Cammaer (Ryerson University)

Canadian Orphan Films Lost and Found: Decomposing and Recomposing Cultural Memories

Joseph Clark (Brown University)

The Films of James Smith: National History, Community Memory and Amateur Film in Canada's North

Zoë Druick (Simon Fraser University)

Looking for Vancouver Cinema of the 1960s

JoAnne Stober (Library and Archives Canada)

Dunclaren Productions: Experimental Industrial Animation

A1.4: SOUTHAM 318

Embodiment

Chair: Aaron Taylor (University of Lethbridge)

Rebecca Sullivan (University of Calgary)

Natalie Wood, Embodied Performance and Post-Sexual Revolution Hollywood

Lisa Funnell (Wilfrid Laurier University)

Re-Visioning the Asian-American Female Body in Action: Maggie Q's Transnational Performances in Hong Kong and Hollywood

Sara Rodrigues (Ryerson University) / Zorianna Zurba (University of Toronto)

Intercourse(s): Readings of the Body in Catherine Breillat's *Fat Girl*

Friday, May 29

A1.5: MACODRUM LIBRARY 402

Documentary and Society

Chair: Christina Stojanova (University of Regina)

Barbara Evans (York University)

Jenny Brown: Illuminator of Life and Movement

Jacqueline Levitin (Simon Fraser University)

Documentaries for Disaster Times

William Anselmi and Sheena Wilson (University of Alberta)

The Reconstitution of Canadian Territories as Disputed Representational Mechanisms: Media, *Sharia*, and the Canadian Legal System

A1.6: MACODRUM LIBRARY 235

Scholars' Screening Series

Panel Convener and Chair: Anthony Cristiano (Ryerson University)

Session I:

Introduction of the Series: Anthony Cristiano

Anthony Cristiano (Ryerson University)

Authorship and Hermeneutics: the Voice of a Filmmaker and Educator.

Film: *A Minute Life with a Movie Camera* (2008 Canada, 1 min., experimental manifesto, writer dir. Anthony Cristiano)

Mark Wihak (University of Regina)

Alternative Approaches to Dramatic Filmmaking

Film: *River* (2007 Canada, 80 min., drama; director & producer, Mark Wihak; key cast, Maya Batten-Young & Adam Budd)

Michal Conford (Ryerson University)

Imagin(in)ing Jerusalem

Film: *Imagin(in)ing Jerusalem* (In production, 5 minute excerpt, 2009, HD, TRT: 60 min)

Mark David Turner (University of Toronto)

Manufacturing the Identity of a Labrador Interior: Of Civics and Iron

Film: *Manufacturing the Identity of a Labrador Interior* (2009 Canada, 07 min. [approximately 03 min. each]; Documentary; directors & producers, Justin A. Blum, Mark David Turner; key cast, Francis Clarke, Stan Gullage, Sean Hiscock)

12:00 – 1:00

Lunch

FSAC Executive Meeting

SOUTHAM 411

Friday, May 29

1:00 – 2:30
SESSION A2

A2.1: SOUTHAM 316

Docudrama

Chair: Scott Preston (York University)

Sylvie Wisniewski (Carleton University)

Shake Hands with the Devil: Personal Trauma as Pedagogical Narrative

Heather Macdougall (Concordia University)

Documenting the (Un)making of a Dream: Genre and Hybridity in *Lost in La Mancha*

Donna-Lee Wybert (University of Calgary)

Metacinema and the Narrative Self: Michael Winterbottom's *Tristram Shandy: A Cock and Bull Story*

A2.2: SOUTHAM 518

Experimental

Chair: Mark Langer (Carleton University)

Michael Zryd (York University)

Hollis Frampton and the Constellation

Patrick Faubert (Wilfrid Laurier University)

Extensions of the Avant-Garde: David Gatten's *Secret History of the Dividing Line*

Shana MacDonald (York University)

The Breakdown of the Image: Hysterical Excess in Feminist Experimental Cinema

A2.3: SOUTHAM 501

Queer Theory

Chair: Susan Knabe (University of Western Ontario)

Julianne Pidduck (Université de Montréal)

Queer Melodrama: Kinship, Time, Intertextuality

Yuriy Zikratyy (Concordia University)

The Sexual Formulas of the 1960s Gay Film: Lethargic Hustlers and "Physique Enthusiasm"

Stefanie Spooner (University of Western Ontario)

Canadian History Queerly: A Fictional Retelling of Canada's Past in John Greyson's *Lilies*

Friday, May 29

A2.4: SOUTHAM 317

Cut-Ups

Chair: Bart Beaty (University of Calgary)

Tin Schwab (Concordia University)

Cinematic Interaction: Adaptation, Authorship and Agency

Eli Horwatt (York University)

"Refuse is the Archive of Our Times": Remixing the Archive

Dino Koutras (Carleton University)

Mash-ups, Cut-ups, and Remixes: Postmodern Pastiche in the Digital Age

A2.5 – SOUTHAM 520

Transnational Identities

Chair: Zuzana Pick (Carleton University)

Zaida Marquez (University of Ottawa)

Articulating a Latin American Diaspora: The Case of Latin American Filmmakers in Montreal

Jonathan Owens (York University)

Sometimes Indian, Sometimes British: India's Diaspora and Contemporary Hindi Cinema

Ananya Ohri (York University)

Caste on YouTube: Virtual Public Spheres and Social Exclusion

A2.6 – SOUTHAM 517

Power/Discourse

Chair: Scott Birdwise (Carleton University / Canadian Film Institute)

Matthew Flisfeder (Ryerson University / York University)

Revolution at the Cinema: The Relevance of Slavoj Žižek in the Field of Film Criticism and Theory

Tyson Stewart (York University)

Godard's Dissident Intellectual Meets Arcand's Specialized Intellectual: The Gramscian Universal in Quebecois Cinema

Lindsay Peters (Concordia University)

'Shut the Fuck Up': Discursive Power and Aural Excess in the Films of Paul Thomas Anderson

2:30 – 2:45

Break

Friday, May 29

2:45 – 4:15
SESSION A3

A3.1: SOUTHAM 518

Enduring Verticality: The Case of the Cinematic Elevator

Panel Convener and Chair: Alanna Thain (McGill University)

Alanna Thain (McGill University)

Insecurity Cameras: Elevator Criminality and Time

Ned Schantz (McGill University)

Elevator Gothic

Derek Nystrom (McGill University)

Going Up? Elevators and the Cinema of Class Confrontation

A3.2: SOUTHAM 317

Urban Visions of Modernity

Chair: André Loiselle (Carleton University)

Anthony Kinik (Carleton University)

City of Contrasts: Montreal, *Rhapsody in Two Languages*, and the Politics of Modernity

Steven Jacobs (University of Antwerp)

Variations on the City Symphony Theme: *Images d'Ostende* (Henri Storck, 1929) and *Visions de Lourdes* (Charles De Keukeleire, 1932)

Robert Read (McGill University)

Homemade Surrealism: The Convergence of Past and Present Modernities in 1930s Poverty Row Films

A3.3: SOUTHAM 501

Scenes

Chair: Wendy Gay Pearson (University of Western Ontario)

Donna de Ville (Concordia University)

The Montreal Screen Scene

Brian Fauteux (Concordia University)

The "Scene" Documentary: Form, Content and Process in *Kill Your Idols* and *What is Indie?*

Christine Ramsay (University of Regina)

"I Love Regina!" City Branding and Contested Spaces in Recent Regina Shorts

Friday, May 29

A3.4: SOUTHAM 316

Empire and After

Panel Convener and Chair: Kass Banning (University of Toronto)

Kass Banning (University of Toronto)

Re-imagining the Contact Zone: The Role of Things in Abderrahmane Sissako's
Heremakakono

Malini Guha (University of Warwick)

The Road to History: Representations of Space and Place in Gatlif's *Exils* (2004)

Christopher Meir (University of the West Indies, St. Augustine)

Ties that (Still) Bind: The Commonwealth as a Cinematic Network

A3.5: SOUTHAM 303

Sexual Violence

Chair: Rebecca Sullivan (University of Calgary)

Sidney-Eve Matrix (Queen's University)

Crowdsourcing and a Killer App: Violence and Voyeurism in Hollywood Cyber-thriller
Untraceable

Evangelos Tziallas (York University)

Torture, Porn: Torture Porn

Dominique Russell (Independent Scholar)

Rape and the Pleasures of Art Cinema

A3.6: SOUTHAM 517

The Regionalism 'Problem' in Canadian Film and Television

Panel Convener and Chair: John McCullough (York University)

Darrell Varga (NSCAD University)

The Adventure of Faustus Bidgood: Pedagogy of Regional-National Cinema

Paul S. Moore (Ryerson University)

Regions of Canadian Cinema, Exhibition Coast to Coast in 1896-97

Lee Knuttila (York University)

Tradition, Identity and Myth: Locating Recent Saskatchewan Films

Mark Lajoie (University of Regina)

Social Class and National Identity in Post-1980 Quebec Film

4:30 – 6:00

Joint FSAC/CCA Reception

Friday, May 29

Join us for a drink and a bite to eat with our colleagues in the Canadian Communication Association, and for the launch of the 2009 edition of *Mediascapes*.

Catered reception, hot and cold hors d'oeuvres, cash bar

Location: TORY 355

6:00 – 7:30


Annual Martin Walsh Memorial Lecture

Professor Annette Kuhn
School of Languages, Linguistics and Film, Queen Mary, University of London, UK

“Cinematic Experience, Film Space, and the Child’s World”

Location: TORY 360

Annette Kuhn is Professor of Film Studies in the School of Languages, Linguistics and Film, at Queen Mary, University of London. Prof. Kuhn has been a significant figure in the development of the discipline of Film Studies in the UK and internationally, and a key voice in feminist film theory. She has been a long-time co-editor of *Screen*, and is the author of many important books, including *The Power of the Image: Essays on Representation and Sexuality* (London, 1985), *Women’s Pictures: Feminism and Cinema* (London, 1994), *An Everyday Magic: Cinema and Cultural Memory* (London, 2002) and *Family Secrets: Acts of Memory and Imagination* (London, 2002). She is also the editor or co-editor of *Alien Zone* (London, 1990), *Screen Histories* (Oxford, 1998) and *Screening World Cinema* (London, 2006). She has, most recently, edited the 50th Anniversary issue of *Screen*, and published a BFI monograph on Lynne Ramsay’s 1999 film *Ratcatcher*.



Saturday May 30

9:00 – 10:30

Session B1

B1.1: SOUTHAM 318

Transmediation

Chair: Zoriana Zurba (University of Toronto)

Taunya Tremblay (York University)

Towards a Genealogy of Media Studies: Concerning Visual Education

Michael S. Duffy (Independent Scholar)

Posthumous Presence: Digital Displacement in *The Crow* and the Brandon and Bruce Lee “Legacy”

Felan Parker (Carleton University)

Beyond Fictional Worlds: Transmedia Storytelling Reconsidered

B1.2: SOUTHAM 501

Preachers

Chair: Marie-Eve Fortin (Université de Montréal)

Geoffrey Macnaughton (York University)

Spaces of Spectacle and Reverence: The Biblical Rock Experience

Josh Romphf (University of Western Ontario)

Wolves in Sheep’s Clothing: A Study of the American Gothic in *The Night of the Hunter*

Tina Benigno (York University)

Spirit through Screen: Environment and Identity in *Dead Poets Society*

B1.3: SOUTHAM 415

Locating National Culture

Chair: Peter Urquhart (Wilfrid Laurier University)

Charles Tepperman (University of Calgary)

Uncovering Canada’s Vernacular Film Tradition, or: Why you should know about Leslie Thatcher

Zoë Constantinides (Concordia University)

Why *Juno* Wasn’t at the Genies: The Great ‘Canadian’ Success Story

Katrina Sark (McGill University)

City Spaces and National Identity in Recent Berlin Films

Saturday, May 30

B1.4: SOUTHAM 409

The Sound of Film

Panel Convener: Kelly Egan (Ryerson University)

Panel Chair: Mike Zryd (York University)

Kelly Egan (Ryerson University)

The Blinded Light of Animated Sound: Towards a Semiotics of Optical Sound
Composition, Abstract Cinema and Visual Forms in Acoustic Space

Randolph Jordan (Concordia University)

A Meeting Place of Edges: Navigating the Boundary Between Sound and Image in
Peter Mettler's *Picture of Light*

Benjamin Wright (Carleton University)

When Hearing and Touch Collide: Low Frequency Tactility and Immersion in
Hollywood Cinema

B1.5: SOUTHAM 515

Realism and Authenticity

Chair: Khatereh Sheibani (University of Guelph)

Elizabeth Clarke (Wilfrid Laurier University)

In Between Home and Work: Spaces of the City in East German Film

Christopher Lockett (Memorial University)

Theatre of Cruelty Revisited: Realism and its Other in HBO's *Oz*

Michael Da Silva (University of King's College)

Magic' Royals and Western Societal Norms: On the Changing Face of the Disney
Princess

B1.6: SOUTHAM 406

Otherness

Chair: Brenda McDermott (University of Calgary)

Katherine Rennebohm (Concordia University)

An Ethics of Spectatorship: Approaching the Other in Chantal Akerman's Films

Hiroko Hara (University of British Columbia)

"Experimental" Ethnographic Film: Deconstructing the Norm and Creating
Alternative Views

Nicholas Balais (York University)

The Revolution's Other: Primitivism and Spectatorship in Cuban Documentary

Saturday, May 30

10:30 – 10:45
Break

10:45 – 12:30
SESSION B2

B2.1: SOUTHAM 409
Beyond Adaptation

Panel Convener and Chair: Brian Crane (Université de Montréal)

Brian Crane (Université de Montréal)
Gender & Genre: Faulkner Conceiving Cinema

Colin Burnett (University of Wisconsin-Madison)
Is Bresson's Adaptation a Matter of *Troc*?

Lee Parpart (York University)
"Also available for MOBILE devices!": BookShorts, Digitextual Adaptation, and the Online Marketing of Feminist CanLit

B2.2: SOUTHAM 501

Amateur Film & the Archive: Experimentation & Cultural History

Panel Convener and Chair: Aimée Mitchell (York University)

John Lutman (University of Western Ontario Archives)
Stars of the Town: A Visual Archive Frozen in Time

Charlie Egleston (University of Western Ontario)
The Professional Amateur: Amateurism, Professionalism, and Post-Leisure Practice

Aimée Mitchell (York University)
What is Amateur Cinema?: Defining the Parameters of Visual Historiography

B2.3: SOUTHAM 415

Contemporary French Society/ La société contemporaine Française

Chair: Dominique Russell (Independent Scholar)

Florian Grandena (Université d'Ottawa)
Entrée dans le néo-libéralisme, sortie de l'humanité : *Elle est des nôtres* (Siegrid Alnoy, 2003)

Evelyne Szaryk (Dalhousie University)
Aspects du héros national : fierté du terroir dans *Bienvenue chez les Ch'tis*

James Penney (Trent University)
You Do Not Look at Me from Where I See You

Saturday, May 30

B2.4: SOUTHAM 318

Early Genres

Chair: Charles O'Brien (Carleton University)

Hilde D'haeyere (University College Ghent)

Color as Surprise: The Stop-and-Start-Rhythm in Mack Sennett's Comedy Shorts

Barbara S. Bruce and Cameron McFarlane (Nipissing University)

National Faults: Building America in Van Dyke's *San Francisco*

Carmela Coccimiglio (University of Ottawa)

"Don't call me 'Mom'": Motherhood in American Gangster Films

B2.5 – SOUTHAM 515

Documentary – Memory and Witness

Chair: Scott Mackenzie (University of Toronto)

Scott Birdwise (Carleton University / Canadian Film Institute)

To Bear Witness: St. Paul, Alain Badiou, and the Prophetic Tradition of the Documentary

Christina Stojanova (University of Regina)

The Poetics of Memory

Keith O'Regan (York University)

Between Then and Now: Imbert's *No Pasarán* and Historical Recovery

B2.6 – SOUTHAM 406

Politics USA

Chair: Christine Ramsay (University of Regina)

Julien Lapointe (Concordia University)

Truth, Image, Narrative and Temporality in Errol Morris's *Standard Operating Procedure*

Malcolm Morton (York University)

The Bush Revolution that Wasn't: Hollywood Social Conservatism, 2004-05

Bitá Mahdavian (McGill University)

Global Modernity and the "War on Terror" in American Documentary

12:30 – 1:30

Lunch

Saturday, May 30

12:30 – 1:30

Screening: *Blu In You* (Canada / Tobago, 50 mins, DVD, 2008)

Wr., Prod., Dir., Co-Cinematographer: Michelle Mohabeer

Blu In You is a poetic-essayist rumination mediated through the lens of a female observer, who watches the staged art-installation conversations between a writer (Nalo Hopkinson) and a visual arts curator (Andrea Fatona). The aesthetics and conversations in *Blu In You* employs a visual/aural poetics to politically challenge early ethnographic tropes of the colonist gaze and spectacularization; to engage a cultural history of the black female body, subjectivity and sexuality marked by violence, but also celebrated in art and culture. The conversations bridge historical and contemporary art and cultural figures such as the “Hottentot Venus,” Jeanne Duval, and cultural icons Josephine Baker and Dorothy Dandridge.

(See full description at end of program.)

Location: SOUTHAM 409

1:30 – 3:30

SESSION B3

B3.1: SOUTHAM 501

Epistemology and History of Moving Image Studies

Panel Convener and Chair: Martin Lefebvre (Concordia University)

Martin Lefebvre (Concordia University)

A Look at a Failed Attempt in Film Studies Education: France's *Institut de filmologie* (1947-1962)

Rosanna Maule (Concordia University)

Cinephilia: A Figural Approach to Film

Eric Prince (Concordia University)

New media/New screens: Epistemology and Interdisciplinary Film Studies, with the Example of the Photo-Film.

Adam Rosadiuk (Concordia University)

Environmental Aesthetics and the Nature of Cinema

Sylvain Duguay (Université du Québec à Montréal)

Les projections d'images en mouvement dans l'espace scénique : comment sauvegarder et étudier la quatrième dimension?

Saturday, May 30

B3.2: SOUTHAM 409

Spirits

Chair: André Loiselle (Carleton University)

Murray Leeder (Carleton University)

Skeletons Sail an Etheric Ocean: Approaching the Ghost in John Carpenter's *The Fog*

Sara Swain (York University)

Elvis and Marilyn on the Yellow Brick Road: The Significance of the Phantasmagoria of Pop Culture in David Lynch's *Wild at Heart*

Scott Preston (York University)

Horror and Myth: Signals of Transcendence in Larry Fessenden's *Wendigo*

B3.3: SOUTHAM 318

Territories of Cinema in Africa

Panel Convener and Chair: Aboubakar Sanogo (Carleton University)

Etienne-Marie Lassi (Université d'Ottawa)

Le personnage double et sa portée discursive dans le cinéma africain.

Charles Bado (University of Southern California)

Cinéma et Littératures d'Afrique : Une problématique de la "repossession"

Alex Lykidis (University of Southern California)

Technocratic Responses to Multiculturalism in Laurent Cantet's *The Class*

Aboubakar Sanogo (Carleton University)

Territories of Cinephilia in Africa

B3.4: SOUTHAM 415

Unthinking Identity Centrism in the Audio Visual Middle East

Panel Convener and Chair: Walid El Khachab (York University)

Walid El Khachab (York University)

Textile Palestine: the Politics of Fabric and the Imagined National Landscape

May Telmissany (University of Ottawa)

Diaspora and Displacement: Visual Narratives of *al-shatat* in Michel Khleifi's Films

Stephanie Tara Schwartz (University of Ottawa)

Sodom, the Cinematic City and Jewish Identity,

Dorit Naaman (Queen's University)

Orientalising the Other in Recent Israeli Films

Valerie Bahiery (McGill University)

Biculturalism and Images of the Veil in Contemporary Video Art

Saturday, May 30

B3.5: SOUTHAM 515

Cinema, Nation, Trauma

Chair: James Penney (Trent University)

Jeremy Maron (Carleton University)

A Problem of Distance: The Treatment of the Holocaust in Canadian Cinema

Bianca Briciu (Carleton University)

Gender and Humanism in Postwar Japanese Film

Dana Iliescu (York University / Ryerson University)

Romanian Cinema: The Unveiled Past and Its Reconstructed Present

B3.6: SOUTHAM 406

Scholars' Screening Series

Panel Convener and Chair: Anthony Cristiano

Session II:

Angela Joosse (Ryerson University / York University)

The Dance of Collage: Opening To Perception of the Invisible

Film: *Shapes Eat Shapes* (3 min. COL SND digital video 2006)

Justin A. Blum (University of Toronto)

Re-Living the *Vita Futurista*

Film: *Vita Futurista* (2008 Canada, 12 min., episodic faux-vintage silent short; director, Justin A. Blum; producer, Mark Turner, Gabrielle Houle, Justin A. Blum; key cast, Dana Fradkin, Dino Gonçalves, Josh Weale, Gord Noel, Roxann Lee)

Izabella Pruska-Oldenhof (Ryerson University)

Rhythm, Song, Image: Poetics of Rhythm in *Echo*

Film: *Echo* (9min. 16mm COL SD 2007)

Kelly Egan (Ryerson University / York University)

A Thousand Words' Worth a Picture: Seeing the Language of Experimental Film as Acoustic Space

Film: *A Thousand Words' Worth a Picture* (16mm, 50 min., Colour, Sound, 2009; excerpt)

Saturday, May 30

3:30 – 5:00
SESSION B4

B4.1: SOUTHAM 415
Professional Workshop: Academic Publishing

Charlie Keil (Assoc. Prof., Cinema Studies, University of Toronto)

Haidee Wasson (Assoc. Prof., Film Studies, Concordia University)

Mike Baker (PhD student, McGill University)

Lisa Quinn (Wilfrid Laurier University Press) and/or Brian Henderson (WLU Press)

This workshop, organised and moderated by Professors Keil and Wasson, will provide practical advice for graduate students, non- and pre-tenure faculty, and anyone else interested in learning more about the ins-and-outs of academic publishing.

B4.2: SOUTHAM 318
Time, Narrative and Multiplicity

Chair: Alanna Thain (McGill University)

Lee Carruthers (University of Calgary)

Enduring Time: Responding to Temporal Duration in Tsai Ming-liang's *What Time is it There?*

Alexander Wood (Algoma University)

The Poetics of Time, History & Memory: The Multiple Narratives of Tom Tykwer's *Lola Rennt*

Laura Wiebe Taylor (McMaster University)

The Conceivability of Multiple Truths: John Mighton's and Robert Lepage's *Possible Worlds*

B4.3: SOUTHAM 501

Animation

Chair: Mike Zryd (York University)

Colleen Montgomery (University of British Columbia)

Voices in Toyland: Mapping the Aural Landscape of Contemporary Animation

Mark Langer (Carleton University)

Illustrated Songs and Song Cartoons: Cultural Practices and Sound Technology in Early Talkie Animated Films

Michael Freethy (Independent Scholar)

The Little Garbage Compactor That Could: *Wall-E* and the Industrial Sublime

Saturday, May 30

B4.4: SOUTHAM 409

Cinema and Skepticism

Chair: Marc Furstenu (Carleton University)

Mireille Truong (Ryerson University)

Viewing Objects as Signs in Cinema: Hong Sangsoo's *The Day a Pig Fell into the Well* (South Korea, 1996), Manuel Pradal's *A Crime* (U.S.A., 2006) and Agnès Varda's *Le Bonheur* (France, 1965)

Chaseten Remillard (University of Calgary)

Shark Lens: The Conventions and Implications of Wildlife Films about Sharks

Matthew Croombs (Carleton University)

Robert Bresson's *Au Hasard Balthazar* and the Cinematic Confrontation with Skepticism

B4.5: SOUTHAM 406

Perception and Movement in Contemporary Media

Panel Convener and Chair: Firoza Elavia (York University)

Firoza Elavia (York University)

Movement and Perception in the Image of Time

Cameron Moneo (York University)

Tsai Ming-liang and Jacques Tati: Towards a Deleuzean Comic Time-Image

Amy Hondronicols (University of Western Ontario)

The Mobile Perspective of Theo Angelopoulos – From Painting to Film to Icon

Troy Rhodes (Concordia University)

Techniques of Perspective: From Linear to Planar

5:15 – 6:45

NFB Plenary Roundtable

Tom Perlmutter, Chair of the National Film Board of Canada

Mr. Perlmutter will join us for a roundtable session, answering questions and discussing the history of the NFB and its future role with Canadian film scholars Tom Waugh of Concordia University and Zoë Druick of Simon Fraser University. The event will be followed by a catered reception.

Location: TORY 360

Saturday, May 30

6:45 – 8:00

NFB Plenary Reception

**Catered Reception, with hot and cold hors d'oeuvres, cheese, fruit
and a cash bar**

Location: TORY 355

Sunday, May 31

Sunday May 31

8:30 – 10:30

FSAC Annual General Meeting

Coffee, Tea, Juice and Pastries will be available from 8:00am
(Attendance at AGM required if application made to FSAC for travel funding)

Location: LOEB C164

10:30 – 10:45

Break

10:45 – 12:30

SESSION C1

C1.1: SOUTHAM 416

Expo 67 as Multi-Screen Event: Rethinking Expanded Cinema and its Archive

Panel Convener and Chair: Janine Marchessault (York University)

Seth Feldman (York University)

Labyrinth in More Ways Than One: The Close Reading of an Incomplete
Reconstruction

Janine Marchessault (York University)

Citérama as Living Space: The New Media City of Expo 67

Jason Rovito (Ryerson University / York University)

On the Unconscious of the Multiple Screen: Expo '67 as Moral Archive

Caitlin Fisher (York University)

Gesturing toward a reconstruction of the films of Expo '67: augmented reality
translation

C1.2: SOUTHAM 409

Performance and Authenticity

Chair: Lisa Funnell (Wilfrid Laurier University)

R.J. Tougas (Independent Scholar)

Reel, Not Real: Courtroom Theatrics, Rational Emotions, and Legal Imagination in
12 Angry Men

Michael W. Boyce (Booth College)

Closely Watched: Female Subjects and Trains in Hitchcock's *The Lady Vanishes*
and Lean's *A Brief Encounter*

Mervyn Nicholson (Thompson Rivers University)

Boasting in Hitchcock

Sunday, May 31

C1.3: SOUTHAM 501

Negotiating the Digital Divide: Technologies, Ontologies, and Spectatorship

Panel Conveners and Chairs: Steve Rifkin and Jessica Aldred (Carleton University)

Jessica Aldred (Carleton University)

“She’s Lovely, But Alas, Only Software”: The (not quite) Human Face of New Media

Christina Kubacki (York University)

Expanded Reality: Redefining the Real through the Digital

Richard Pope (Wilfrid Laurier University)

“Evolution”?: The Cinematic Experience in the Digital Era

Steve Rifkin (Carleton University)

Paradoxes of Photorealism: Lessons from Indexicality in the Age of the Digital

C1.4: SOUTHAM 316

Songs in Films, By the Numbers

Panel Convener and Chair: Charles O’Brien (Carleton University)

Charles O’Brien (Carleton University)

Music Cognition and Song Sequences in Films

Mohsen Nasrin (Carleton University)

Stars, Gender, and Performance in Lubitsch’s Operettas

Thomas Dorey (Carleton University)

Wes Anderson’s Juke Box

C1.5: SOUTHAM 317

The Western

Chair: Mark Langer (Carleton University)

Brent Strang (University of British Columbia)

No Country for Old Western Fables: The Contemporary Mode in Western Genre Revisionism

Bart Testa (University of Toronto)

Well After Expiry: Laconism, Late Westerns and Capitalism

Alex Morris (Ryerson University)

Privileged White Cowboys and the Wounded West in *No Country for Old Men* and *The Man Who Shot Liberty Valance*

12:30 – 1:30

Lunch

Sunday, May 31

1:30 – 3:00
SESSION C2

C2.1: SOUTHAM 409

Performative Figures and Film Acting

Panel Convener and Chair: Aaron Taylor (University of Lethbridge)

Liz Czach (University of Alberta)

Performance and Stardom in *Bon Cop, Bad Cop*

Charlie Keil (University of Toronto)

Acting Like a Star: Florence Turner, Picture Personality

Mike Meneghetti (Brock University)

Anamnesis in Act(s): Documentary Performance as Intercession

Aaron Taylor (University of Lethbridge)

Playing to the Balcony: Screen Acting and Distance

C2.2: SOUTHAM 317

Rethinking Early Film Aesthetics

Chair: Rosanna Maule (Concordia University)

Andrew Covert (Concordia University)

La Sortie D'Usine Reconsidered: An Inquiry into the Aesthetic and Critical Potential of the Document

Olga Zikrata (Concordia University)

The Act of Listening in Silent Film Viewing

Cristian Melchiorre (University of Western Ontario)

Cecil B. DeMille, Melodrama and the Dream of the Cinema as Pastor

C2.3: SOUTHAM 501

Forms and Conventions

Chair: Marc Furstenau (Carleton University)

Miao Song (Concordia University)

The Role of Computer Graphics in Documentary Film

Owen Lyons (Carleton University)

Framing the Shot: Tracking, Kinetics and the Digital Image

Tom Everett (Carleton University)

Headphones and the Mobile Cinema: New Directions for Film Sound Studies

Sunday, May 31

C2.4: SOUTHAM 316

Gender and Canadian Film

Chair: Liz Czach (University of Alberta)

Wendy Gay Pearson (University of Western Ontario)

Lyrical Pedagogy: Music as Theory in John Greyson's *The Making of Monsters*

George Melnyk (University of Calgary)

Playing with Gender: Understanding Cultural Grammars and Auteurism in the work of Pool, Rozema and Villeneuve

Brenda Austin-Smith (University of Manitoba)

Women, Liminality, and 'Unhomeliness' in the Films of Mina Shum

C2.5: SOUTHAM 318

National Cinemas

Chair: Zuzana Pick (Carleton University)

David Douglas (Concordia University)

Projecting Havana, Reflecting Cuba: Ayer, Hoy y Mañana

Marie-Eve Fortin (Université de Montréal)

Siraba et Sia ou quand la représentation de la magie, illustre la tension entre deux mondes

Khatereh Sheibani (University of Guelph)

Modernity, Individuality, and Subjective Gaze in Iranian Cinema

3:00 – 3:15

Break

3:15 – 5:00

SESSION C3

C3.1: SOUTHAM 416

Roundtable on Alternative Documentary Traditions in Canada

Panel Convener and Chair: Zoë Druick

Justin Blum (University of Toronto)

North to the New West in Early Labrador Film

Seth Feldman (York University)

Radio as The Other Canadian Documentary Tradition

Michelle Mohabeer (University of Toronto-Scarborough)

Performative Documentary: The Aesthetics of Politics in *Blu in You*

Sunday, May 31

Mark Turner (University of Toronto)
Labrador and the Fogo Process: Some Notes on a Discursive Articulation of Region

Peter Urquhart (Wilfrid Laurier University)
Made-for-TV

Ezra Winton (Carleton University)
Other Publics, Other Audiences: Histories of Alternative Modes of Documentary
Exhibition in Canada

C3.2: SOUTHAM 409

Adaptation

Chair: Aimée Mitchell (York University)

Matthew Ogonoski (Concordia University)
Adapting Batman: An Examination of the Adaptation of Comic-book Superheroes.

Stefan Sereda (Wilfrid Laurier University)
Adapting (to) the Hyper-real: Simulations of Dylan in Todd Haynes' *I'm Not There*
(2007)

Steven Woodward (Bishop's University)
A Truth Universally Acknowledged: Narration in Adaptations of *Pride and Prejudice*

C3.3: SOUTHAM 316

Deleuze

Chair: Carmela Coccimiglio (University of Ottawa)

Michael Audette-Longo (University of Ottawa)
From Being to Becoming: Towards an Image of Nomadic Canadian-American
Selfhood in *A History of Violence*

Kjetil Rodje (Simon Fraser University)
Attraction and Repulsion in 1960s American Exploitation Cinema

Stacey DeWolfe (Concordia University)
Any-Nation-Whatever: Politics, Identity and Affect in Lars von Trier's *Dogville*

C3.4: SOUTHAM 318

Questions of Authorship

Chair: Aboubakar Sanogo (Carleton University)

David Foster (University of Alberta)
"All I have to offer is myself": Chris Marker's Lyric 'Voice'

Dru H. Jeffries (Concordia University)
"The person is so very dead once their paper is yellow": Stanley Kubrick and Walter
Benjamin's Collector

Sunday, May 31

Brenda McDermott (University of Calgary)

Zombie Authorship: Jim Henson as an Auteur in the Afterlife

C3.5: SOUTHAM 317

Nation, Nostalgia, Memory

Chair: Keith O'Regan (York University)

Paul McEwan (Muhlenberg College)

Cinephilia and Nostalgia in Recent Quebec Cinema

Errol Salamon (University of Calgary)

Aborting Generational Differences: Age and gender on *Degrassi: The Next Generation*

Susan Knabe (University of Western Ontario)

From Red Serge to Stoner City: Changing Representations of Canadian Masculinity in Film and Television

5:30 – 8:00

Closing Reception and FSAC Annual Book Launch

Catered Event with Cash Bar, Hot and Cold hors d'oeuvres

**Hosted by Film Studies, School for Studies in Art and Culture
and the Faculty of Arts and Social Sciences, Carleton University**

Location:

**Carleton University Art Gallery
Lower Level, St. Patrick's Building**
