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

2013 FSAC / ACÉC Annual Conference

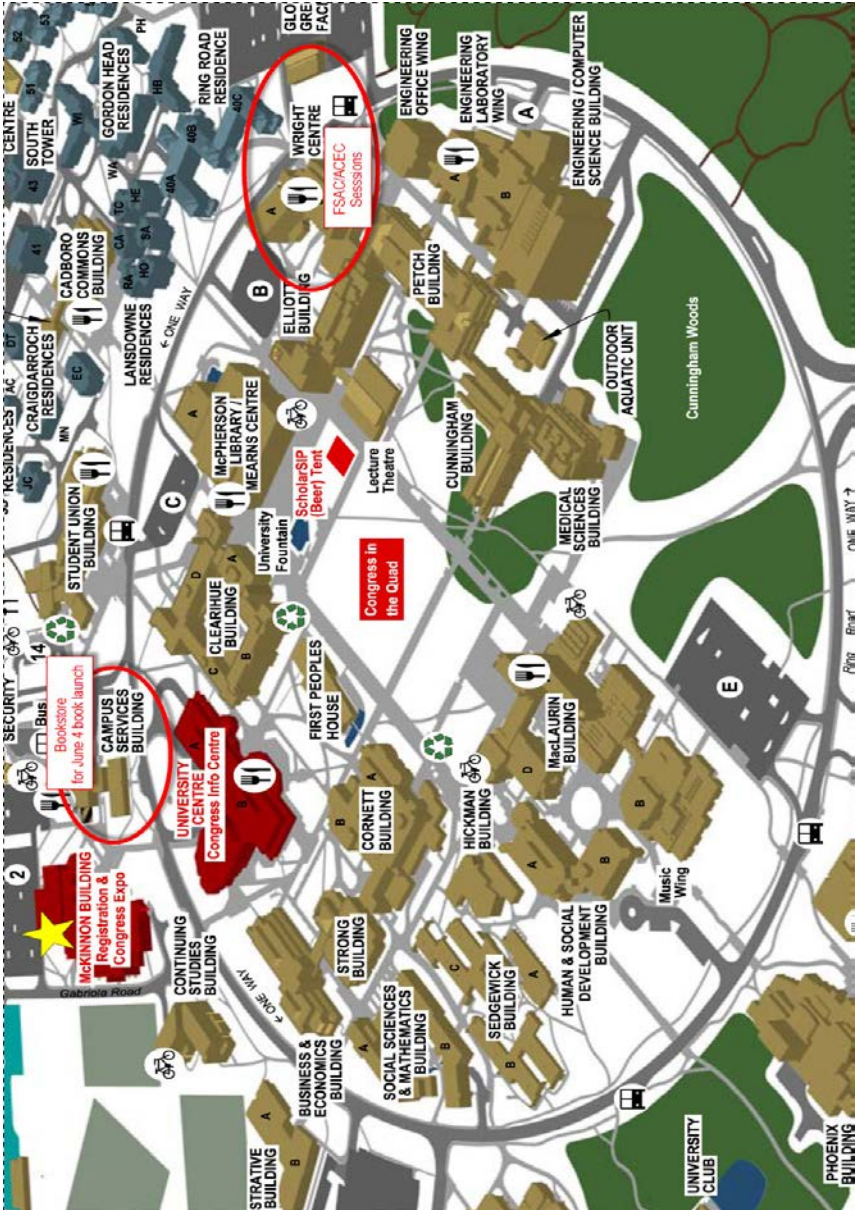
June 4 – 6 juin
University of Victoria, BC, Canada

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

Congress Theme:
@ The Edge / @ la Fine Pointe

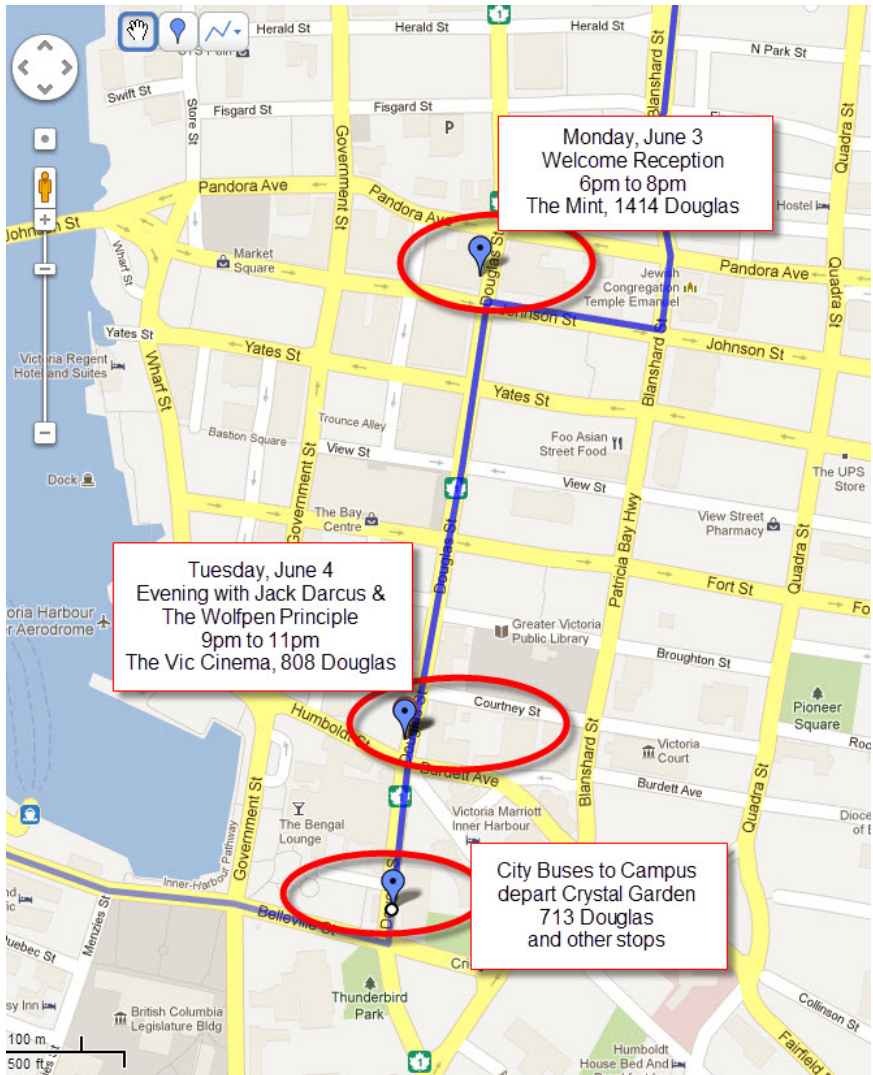
Local Coordinator: Lianne McLarty (UVic)
Program Chair: Paul S. Moore (Ryerson)

Links to [Congress Maps](#) - and [Full Campus Map](#)



- Congress Registration: McKinnon, 7:30am to 7pm daily
- FSAC/ACEC Panels and Keynote Lectures: Bob Wright Centre
- June 4: Book Launch: Bookstore in Campus Services Building

[Downtown Event Map](#) (if online showing route to Campus)



Downtown restaurants:

Re-Bar Modern Food (vegetarian) 50 Bastion Sq
Pig BBQ Joint 1325 Blanshard St
Blue Fox (Breakfast/Brunch/Burgers) 919 Fort St
Pagliacci's (Italian) 1011 Broad St
Brasserie "L'ecole" 1715 Government St
Ferris' Oyster Bar and Grill 536 Yates St
Japanese Village 734 Broughton St
The Tapa Bar 620 Trounce Alley
The Reef (Carribbean) 533 Yates St
Café Brio (international/seafood/italian) 944 Fort St
Siam Thai Restaurant 512 Fort St
Sockeye Sushi 510 Fort St

Downtown Pubs:

Canoe Brew Pub 450 Swift St
Garrick's Head Pub 1140 Government St
Swan's Brew Pub 506 Pandora Ave
Bengal Lounge at the Empress 721 Government St

Downtown Coffee/Tea:

Murchie's 1110 Government St
Empress Hotel 721 Government St
Macchiato Caffè 1002 Broad St
Serious Coffee 1609 Blanshard St

Near U Vic:

Pho Ever 1669 Pear St
Thai Lemon Grass 3838 Cadboro Bay Rd
Smuggler's Cove (pub) 2581 Penrhyn St

Near Bob Wright Centre on Campus:

SciCafe (Bob Wright Building) 8am - 2pm
The BiblioCafe (Library) 8am - 3pm
Caps Bistro (Commons Building) 5pm - midnight
Village Greens (Common Building) 11am - 2pm
Felicita's (Student Union Building) [this is the student pub]
Graduate Student Centre

As for activities there's Butchart Gardens, whale watching, ghost tours downtown, art galleries, the Royal BC Museum, antique row (Fort St), Ziplines, all sorts of outdoor stuff (it's such a tourist town there's lots of stuff to do).

Monday: June 3: 6pm to 8pm Welcome Reception
[The Mint](#), 1414 Douglas St., downtown Victoria, BC

	June 4 juin	June 5 juin	June 6 juin
8:30	Conference Pratley Lecture Zoë Constantanides Bob Wright A104 Coffee/Tea/Breakfast Snacks	Session D D1 – BW B117 D2 – BW B119 D3 – BW B121	Annual General Meeting Bob Wright A104 Coffee/Tea/Breakfast Snacks
10:00	Break / Pause	Break / Pause (Catered Coffee Break)	Break / Pause
10:30	Session A A1 – BW A440 A2 – BW A319 A3 – BW B119	Session E E1 – BW B117 E2 – BW B119 E3 – BW B121 E4 – BW B115	Session H H1 – BW B117 H2 – BW B119 H3 – BW B121 H4 – BW B115
12:15	Lunch / Dejeuner BW B119 – CJFS Board Meeting	Lunch / Dejeuner BW - B119 - Sarah Abbott: Screening BW - B121 – FSAC Exec Meeting	Lunch / Dejeuner
13:30	Session B B1 – BW A440 B2 – BW A319 B3 – BW B119	Session F F1 – BW B117 F2 – BW B119 F3 – BW B121 F4 – BW B115	Session I I1 – BW B117 I2 – BW B119 I3 – BW B121 I4 – BW B115
15:00	Break / Pause (No Catered Coffee, as rooms are dispersed)	Break / Pause (Catered Coffee Break)	Break / Pause (Catered Coffee Break)
15:30	Session C C1 – BW A440 C2 – BW A319 C3 – BW B119	Session G G1 – BW 117 G2 – BW B119 G3 – BW B121 G4 – BW B115	Session J J1 – BW B117 J2 – BW B119 J3 – BW B121
17:15	Break / Pause	Break / Pause	THE END / FIN
	17 :30 Members’ Book Launch Bookstore 108 Campus Services (1 free drink, cash bar)	18 :00 Conférence Walsh Memorial Lecture Silvestra Mariniello Joint with CCA & CGSA Bob Wright B150	
	21 :00 The Vic, 808 Douglas Street An Evening with Jack Darcus, (Concessions available)	19 :30 Joint Reception FSAC, CCA & CGSA Bob Wright Lobby (Cash Bar)	

Monday / June 3 juin / lundi

Welcome to Victoria!

Bienvenue à Victoria!

Welcome Gathering 18:00-20:00
[The Mint](#), 1414 Douglas Street
downtown Victoria, BC

Tuesday / June 4 juin / mardi

8:30am – 10:00am **Bob Wright A104**
Coffee/Tea/Juice and snacks will be served

Conférence Pratley Lecture

- Zoë Constantinides – Concordia University

Broadcasting Taste:

The Emergence of Popular Film Criticism on English-Canadian Radio

The Gerald Pratley lecture for 2013 considers 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)

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

A1: Genre

Bob Wright Centre A440 – Chair: Bill Beard

- Jordan Osterer (Columbia): The Indoor Apocalypse: English-Canadian End of the World Cinema.
- Mandy Elliott (Manitoba): The Dark Soul of the Knight: Christopher Nolan's Vulnerable Batman and the Implications for Genre.
- Bill Beard (Alberta): *Durham County*: Revisionist Genre Narrative in a Canadian Context.
- 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: Mike Zryd

- 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 B119 – CJFS Editorial Board Meeting

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

B1: War in Film Bob Wright Centre A440 – Chair: Peter Lester

- 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: Erika Balsom

- Robert Gray (New Brunswick): *Zombie Longings: Return of the Repressed in Bruce la Bruce's Otto, or Up With Dead People.*
- Andrea Brooks (British Columbia): *Gummo: A Cult(ural) Autopsy Proposal.*
- Erika Balsom (Carleton): Stan Brakhage, Pornographer? Grove Press, *Lovemaking*, and 8mm Home Sales.

B3: State Sponsored Films and the Colonial Imaginary

Bob Wright Centre B119 – Chair: Kass Banning (Toronto)

- Scott Birdwise (York): *Candid Colonialism? Rethinking the Candid Eye* films of the NFB
- 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: Dan Browne

- 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: Catherine Russell

- 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
- Jacqueline Levitin (Simon Fraser): *Walk a Mile BC Style* (Scholars’ Screening)

C3: Borders

Bob Wright Centre B119 – Chair: Philippa Gates

- Dominique Brégent-Heald (Memorial): ‘Leaky’ Borders: Smuggling Opium and Chinese Labor in Progressive-Era Motion Pictures.
- Philippa Gates (Wilfrid Laurier): The Wild (North)west: Crime and the Canadian Border in Classical-Era B-Films
- George Melnyk (Calgary): The Three-headed Dragon Meets the Two-headed Snake: Convergence and Divergence in Contemporary Chinese and Canadian Cinemas.

5:30 to 7:00pm – Bookstore 108 Campus Services

Members’ Book Launch

Sponsored by the Canadian Journal of Film Studies

9:00pm – [The Vic, 808 Douglas Street](#), downtown
Special Screening Organized by Randolph Jordan
An Evening with Jack Darcus and [The *Wolfpen Principle*](#)

Wolfpen Principle

AN EVENING WITH JACK DARCUS



Tuesday, June 4th, 9 – 11:30 pm
The Vic Theatre (808 Douglas St., Victoria, BC)

Event organized by Randolph Jordan

Join us for a rare screening of Jack Darcus' *Wolfpen Principle* (1973), a forgotten gem from the early days of Vancouver's indie film scene, followed by a conversation and Q&A with the director.

Synopsis: An Eastern European immigrant doesn't think his new lot as manager of a seedy Vancouver movie theatre is much of an improvement over the work camps from which he escaped during WWII. He finds solace by communing with the arctic wolves of the Stanley Park Zoo - until one night he encounters a young Native man intent on setting the wolves free. Howling ensues...

Details: Jack Darcus directed eight feature films in Vancouver between 1969 and 1997, and although they have enjoyed circulation on television they have had no theatrical distribution (save for *Wolfpen's* one-week run in 1974) and no video releases whatsoever. Not surprisingly, references to Darcus in the literature on Canadian film are scant. Yet these films are works of striking depth of emotion and philosophical insight born of the geographical and cultural particularities of the Vancouver region. *Wolfpen Principle*, Darcus' third feature, is an excellent 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 this film stands 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 west coast. This year marks the film's 40th anniversary and with Congress meeting in B.C. it is the perfect opportunity to (re)introduce FSAC members and the public at large to the work of this little known Vancouver filmmaker. The event will be hosted by Dr. Randolph Jordan (Simon Fraser University) who will introduce the film and moderate a conversation with Jack Darcus afterwards.

Consumer Protection B.C. has rated this film PG for Nudity and Sexual Content.

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

D1: Documentary History

Bob Wright Centre B117 - (Joint Panel with Canadian Communication Association) – Chair: Joseph Clark

- Joseph Clark (Colby College): Canadian Newsreels with an American Accent: Roy Tash and the Associated Screen News.
- 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

- Liz Clarke (Wilfrid Laurier): “A Guarantee of Audience Enjoyment”: Laurence Stallings and the Celebrity of Screenwriters in the 1920s.
- 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

- Wendy Donnan (York): Social Order and Social Reality: Women in French Poetic Realist Cinema
- 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 cinémathèque québécoise

E2: Feminism and Film Bob Wright Centre B119 – Chair: Cristina Stasia

- 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: Nathan Clarkson

- Andrea Butler (York): From the Mouths of Machines: Disembodied Voices, Vocalic Bodies, and Sound Technologies in *The Changeling* and *Session 9*.
- Charlie EllBé (Concordia): Making Visible the Sonic Threat: *The Inner Sanctum Mysteries* and their Film Adaptations, and the Definition of Horror in Hollywood Cinema of the 1940s.
- 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: Jenna Stidwill

- 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.”
- Chelsea Birks (British Columbia): Violent Subjectivity: European New Extremist Cinema and the Philosophy of Jean-Luc Nancy.
- Jenna Stidwill (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

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

- Darrell Varga (NS College Art & Design): “Maps and Figures: *Payback* and *Hard Light* in the Oral Tradition of Documentary”
- 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 cinémas africains Bob Wright Centre B119 – Chair: Sada Niang

- 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 dérégulée ?
- 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

- Nico Dicecco (Simon Fraser): Authorized Versions: Adaptation and Authorship in *Cloud Atlas* (2012)
- Mike McCleary (Wilfrid Laurier): On the Environmental Origins of Spike Jonze’s and Charlie Kaufman’s *Adaptation*
- Patrick Faubert (Wilfrid Laurier): The Genius and the System: Hitchcock’s *Suspicion* (1941)

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) Chair: David Richler

- 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: Jerry White

- *Who Killed Brown Owl?* (Christine Molloy & Joe Lawlor, UK, 2004, 17m)
- Jerry White (Dalhousie): The desperate optimists & 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 Strzelczyk (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*
- Anders Bergstrom (Wilfrid Laurier): 'France Means Nothing to Me Anymore': Olivier Assayas' *Summer Hours*, Art, and Global Identity.
- Respondent: Angelika Fenner (Toronto)

6:00pm to 7:30pm (Joint with CCA/ACC – the Canadian Communication Association, and CGSA/ACÉV – the Canadian Game Studies Association)

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

Exemplarity and Film

« In the final analysis the series of data which a man produces as such, as reality that represents itself and acts, is called an *example*, and this is the difference between the language of natural reality and the language of human reality. The first only produces data; the second, along with the data, also produces an example.

Audiovisual techniques capture man in the act in which he gives the example (willing or not). »
Pasolini, *The End of the Avant-Garde* (1966).

From Pasolini's remarks on exemplarity in this 1966 essay, as well as from Hanna Arendt's philosophy of action as developed in *The Human Condition*, I will investigate how rhetoric distinguishes between two kinds of examples (*exemplum*), both also belonging in film: 1) the discursive one: a particular narrative genre, one of the three discursive devices of persuasion, "the figure that most clearly and explicitly attempts to shore up the inside of discourse by gesturing toward its outside, toward some commonly recognized basis in a reality shared by speaker and listener, reader and writer" as Lyons puts it; 2) the exemplary individual. My research thus explores, with reference to different films, the point where the two *exempla* converge and the exemplary individual in film attracts the viewer in his/her sphere of action. Through montage, sound, rhythm, acting, light, depth of field, camera angles and movements, an encounter (Deleuze) becomes possible with the Other (character/actor) when we see his/her face (Lévinas, Butler) and his/her example inspires us. In fact what interests me the most, and what will be at the core of my paper, is the nature of action, the ways of representing and reproducing action, the cinematographic mediation of action and agency (P.P. Pasolini, S. Cavell) in order to understand why and how action becomes exemplary, attracts the viewer into its sphere (Bergson). Focusing on the audiovisual "writing" of action, should allow us to address positive as well as negative exemplarity. Finally in the last part of my talk I would like to open up toward another part of my research dealing with the exemplarity of film itself, no longer the exemplarity in film, but of film. Because of its way of looking and because it imposes a way of looking, film would be exemplary of the age that generated it and which, at the same time, was generated by it. (Casetti, Ishaghpour, Godard).



Silvestra Mariniello is Professor at the Université de Montréal in the Department of Art History and Film Studies, where she has served as director of the Research Center on Intermediality. She has published several articles and a book on Pasolini. She has recently co-edited two volumes, *L'électricité. Déploiement d'un paradigme*, which is forthcoming at the University of Ottawa Press, and *Appareils et intermédialité*, published in 2007 by L'Harmattan. Her latest essay is "Changer de table d'opération" for the Mexican journal *Acta Poetica*. Other titles include: "L'écoute de l'ange" on Wim Wenders; "Devenir et opacité dans *Un thé au Sahara* de Bernardo Bertolucci"; "La voix et la parole"; "La littéracie de la différence"; and "Médiation et responsabilité."

[MARTIN WALSH MEMORIAL LECTURE](#)

FSAC-ACÉC was founded in 1976 by a group of university professors dedicated to “foster and advance the study of the history and art of film and related fields” in Canada. Among them was Martin Walsh, in whose honour the annual Martin Walsh Memorial Lecture is named. A British expatriate who taught film studies at the University of Western Ontario in London, Ontario, Walsh was a scholar of avant-garde practices who wrote *The Brechtian Aspect of Radical Cinema*, published posthumously under the editorship of Keith M. Griffiths (London: BFI, 1981). He was also the first President of the Film Studies Association of Ontario (FSAC-ACÉC’s precursor), and an enthusiastic contributor to the original Take One magazine. Like his friend, the artist Greg Curnoe, he was a member of the London Centennial Wheelers, and in 1977 he died tragically in a road accident. In 1978 the Martin Walsh Memorial Lecture was inaugurated by Walsh’s colleagues and friends to commemorate his life and work. Each year an internationally recognized film scholar is invited to the Annual Conference of FSAC-ACÉC to speak about their current research.

Thursday / June 6 juin / jeudi

8:30am – 10:15am – Bob Wright A104
FSAC Annual General Meeting
Assemblée générale annuelle d'ACEC
Coffee/Tea/Juice and snacks will be served

2013 FSAC AGM Agenda—Ordre du jour de l'AGA de l'ACÉC 2013

Items for information

- 1.0 President's opening
- 1.1 Approval of 2012 minutes
- 1.2 Approval of agenda
- 1.3 President/Vice-President's report
- 1.4 CFHSS President's address (possible)
- 1.5 Secretary's Committee report
- 1.6 Treasurer's report
- 1.7 *CJFS* editor's report

Points d'information

- 1.0 Mot de la présidente
- 1.1 Adoption du procès-verbal de 2012
- 1.2 Adoption de l'ordre du jour
- 1.3 Rapport de la président et vice-président
- 1.4 Allocution du président de la FCSH (possible)
- 1.5 Rapport du secrétaire
- 1.6 Rapport du trésorier
- 1.7 Rapport du secrétaire de rédaction de la *RCEC*

Items for action

- 2.1 Substantial Increase in Full Membership Fee and/or Full Member Congress Registration to allow continued student travel support (Paul Moore, Scott Preston)
- 2.2 Election of FSAC Executive
 - Renewal/Election of President
 - Renewal/Election of Vice President
 - Renewal/Election of Secretary
 - Potential additional Member-at-large for regional/gender balance
- 2.3 Election of *CJFS* editorial board

Mesures à prendre

- 2.1 Augmentation substantielle des frais d'adhésion et / ou d'inscription du Congrès pour permettre la poursuite du financement du transport des élèves (Paul Moore, Scott Preston)
- 2.2 Élection du conseil de direction de l'ACÉC
 - Renouvellement/élection de la président(e)
 - Renouvellement/élection d'un(e) vice-présidente(e)
 - Renouvellement/élection d'un(e) secrétaire
 - Ajout potentiel d'un membre actif pour l'équilibre des régions ou des sexes
- 2.3 Élection du comité de rédaction de la *RCEC*

Items for discussion

- 3.1 Bi-Annual Members' Book Award (Paul Moore)
- 3.2 Announcement / Reminder that CJFS Editorship is up for nominations later in 2013, to begin in 2014
- 3.3 Members' Publishing Program (Paul Moore, Michael Baker)

Sujets de discussion

- 3.1 Rapport sur le Prix de livres aux membres (Paul Moore)
- 3.2 Annonce / Rappel que rédaction de JCEC est en hausse de candidatures en 2013, à commencer en 2014
- 3.3 Publications aux membres (Mike Baker, Paul Moore), pour discuter seulement

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

H1: Études télévisuelles : perspectives esthétiques sur la fiction télévisuelle (TV Studies : Aesthetic Perspectives on the Televisual Fiction)

Bob Wright Centre B117 - (Joint Panel with CCA) – Chair: Yves Picard

NOTE: Panelists' slides will be in English for 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 Estevam Christoforo (Montréal): La qualité à dose homéopathique : 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 téléromanesque 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: Scott Preston

- Darrell Varga (NS College Art & Design): *Fire, Ice and Sky* (Scholars' Screening)
- Scott Preston (New Brunswick): Into the New Brunswick Woods : Early Cinema and the Moose Hunt.
- Trevor Mowchun (Concordia): Site of Nature in *The Thin Red Line*.

H3: Exhibition Bob Wright Centre B121 – Chair: Liz Czach

- Donna DeVille (Concordia): The Microcinema Movement and Montreal (1990s -2000s)
- Jessica Whitehead (York): Moviegoing on the Margins: The Movie House Mogul of the North, Leo Mascoli 1913-1952.
- Liz Czach (Alberta): Non-Theatrical Film Exhibition in Toronto: A Case Study of the Eaton Auditorium.

H4: Auteurs Bob Wright Centre B115 – Chair: T.A. Pattinson

- Quentin Hewlett (York): Red Blood on White Carpet: Haneke's *Funny Games* and the Domestication of Violence
- Thomas Dorey (York): Making Time: Montage, Tableau and Nostalgia in the Films of Wes Anderson.
- Justin Shaw (Wilfrid Laurier): Hegemonic Masculinity and the Self-Made Man in Paul Thomas Anderson's *The Master*.
- T.A. Pattinson (Calgary): Love for Life? Representing Ableism, Disability, and Immanence in Michael Haneke's *Amour*.

LUNCH / Dejeuner : 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: Kaia Scott

- Masha Salazkina & Kaia Scott (Concordia): Whose Films, and for whom? Revisiting 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-Tém): Traversing Screen Fantasies: The Radicality of Contemporary Film Spectatorship.

I3: Aesthetics Bob Wright Centre B121 – Chair: Michael Baker (UBC)

- 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.
- Robert Read (Wilfrid Laurier): Nu Image Films and the Low-Budget Tradition in Contemporary Cinema.
- 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

- Michael Cowan (McGill): ‘The Realm of the Earth’: Broadcast Technologies in Interwar Cinema and Abel Gance’s *La Fin du monde* (1930).
- 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.

J2: Questions of Narrative Bob Wright Centre B119 – Chair: Jennifer VanderBurgh (St Mary’s)

- 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”

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