

Schedule/Calendrier

FMSAC/ACÉCM 27-29 May/mai 2023

Université York University
Toronto, Ontario

Virtual Congress Platform
(starting 27 May) /
Plateforme de Congrès virtuelle
(à partir du 27 mai)

Land Acknowledgement

The Federation for the Humanities and Social Sciences and York University are honoured to visit, and learn about, the Indigenous lands across Canada. We acknowledge the diversity of Indigenous peoples from coast to coast to coast, and we extend our respects to all First Nations, Inuit, and Métis peoples for their valuable contributions, past and present. We recognize that many Indigenous Nations have longstanding relationships with the territories upon which York University campuses are located that precede the establishment of York University. York University acknowledges its presence on the traditional territory of many Indigenous Nations. The area known as Tkaronto has been care taken by the Anishinabek Nation, the Haudenosaunee Confederacy, and the Huron-Wendat. It is now home to many First Nation, Inuit and Métis communities. We acknowledge the current treaty holders, the Mississaugas of the Credit First Nation. This territory is subject of the Dish with One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region.

We recognize that the conference also presents each of us with the imperative to meaningfully acknowledge the land from which we share our individual and collective work. As such, we wish to emphasize the importance, not only of expressing respect for the Indigenous nations whose lands we occupy, but also of taking meaningful steps to break down colonial systems and worldviews that continue to shape our fields of study and dominate the academic institutions where we work. FMSAC is committed to improving its own governance and also encouraging the Federation, as a nationally funded and mandated organization, to respond actively to calls for the implementation of anticolonial and anti-racist measures. <https://native-land.ca/>

Indigenous Protocols for Congress 2023:

<https://www.federationhss.ca/sites/default/files/2023-02/Indigenous-protocols-Congress-2023.pdf>

Reconnaissance du territoire

La Fédération des sciences humaines et l'Université York sont honorées de visiter et d'apprendre à connaître les terres autochtones du Canada. Nous reconnaissons la diversité des peuples autochtones d'un océan à l'autre et nous présentons nos respects envers tous les peuples des Premières nations, des Inuits et des Métis pour leurs précieuses contributions, passées et présentes. Nous reconnaissons que de nombreuses nations autochtones entretiennent des relations de longue date avec les territoires sur lesquels sont situés les campus de l'Université York, relations qui précèdent l'établissement de l'Université York. L'Université York reconnaît sa présence sur le territoire traditionnel de nombreuses nations autochtones. La région connue sous le nom de Tkaronto est sous la responsabilité de gardiennage de la Nation Anishinabek, la Confédération Haudenosaunee et les Hurons-Wendat. Elle abrite maintenant de nombreuses communautés de Premières nations, d'Inuits et de Métis. Nous reconnaissons les détenteurs actuels du traité, les Mississaugas de la Première Nation de Credit. Ce territoire fait l'objet du Pacte de la ceinture de wampum Dish with One

Spoon, une entente visant à partager pacifiquement et à prendre soin de la région des Grands Lacs.

Nous reconnaissons que la conférence présente également à chacun.e d'entre nous l'impératif de reconnaître de manière significative le territoire à partir duquel nous partageons notre travail individuel et collectif. À ce titre, nous tenons à souligner l'importance non seulement d'exprimer notre respect pour les nations autochtones dont nous occupons les terres, mais aussi de prendre des mesures significatives pour briser les systèmes et les visions du monde coloniaux qui continuent de façonner nos domaines d'études et de dominer les établissements universitaires où nous travaillons. L'ACÉCM s'est engagée à améliorer sa propre gouvernance et à encourager la Fédération, en tant qu'organisation financée et mandatée à l'échelle nationale, à répondre activement aux appels à la mise en œuvre de mesures anticoloniales et antiracistes. <https://native-land.ca/>

Protocoles autochtones pour le Congrès 2023 :

<https://www.federationhss.ca/sites/default/files/2023-02/Protocoles-autochtones-2023.pdf>

President's Welcome - Andrew Burke (University of Winnipeg)

Hello and welcome to FMSAC 2023! After a long pandemic hiatus, we are back in-person with one of our biggest conferences yet at 170+ participants! This is also a hybrid conference, so while I look forward to seeing many of you at York, I am also eager to hear presentations and discussion by those of you who are joining us remotely. What makes the 2023 conference especially exciting is that it is our inaugural meeting as the Film and Media Studies Association of Canada. The program bears out the importance of this change. While our members have always worked on media beyond film, revising the title of the organization formalizes this breadth and this year we have numerous presentations and panels on television, streaming, apps, platforms, gaming, and other media forms.

We once again have three marquee events at our annual conference. First, we welcome Paula Amad (University of Iowa) as this year's Martin Walsh Memorial Lecture. Dr. Amad's work on cinema, aerial vision, and modernity fundamentally rethinks the history of seeing and technology. Second, this year's Gerald Pratley Lecture will be delivered by Caroline Klimek (York University), whose work on Artist-Run Centres and XR Media fits so wonderfully with FMSAC's extended remit beyond cinema. Finally, we are thrilled to be collaborating with the Black Canadian Studies Association (BCSA) on a very special keynote conversation between Cheryl Foggo and Sylvia D. Hamilton. The Hamilton Dialogues will return in their usual form in 2024, but we could not pass up the opportunity to extend our schedule just a bit on our final day to include this dialogue between two luminaries of Canadian cinema.

Special thanks goes to Michael Zryd, our local coordinator at York, whose work on the ground demanded both a sense of the whole event and attention to the finest of details. Thanks, too, to Kester Dyer, Shannon Brownlee, and Daniel Keyes for their invaluable work in putting the conference together, and to our adjudication teams for vetting proposals and the Student Essay Prize, which will be announced at the FMSAC members book launch.

Welcome to York and bonne conference!

Bienvenue du Président - Andrew Burke (Université de Winnipeg)

Bonjour et bienvenue à l'ACÉCM 2023 ! Après une longue interruption pandémique, nous sommes de retour en personne avec l'une de nos plus grandes conférences à ce jour avec plus de 170 participants ! Il s'agit également d'une conférence hybride, alors, bien que j'aie hâte de voir beaucoup d'entre vous à York, je suis également impatient d'entendre les présentations et les discussions de ceux d'entre vous qui se joignent à nous à distance. Ce qui rend la conférence de 2023 particulièrement excitante, c'est qu'il s'agit de notre réunion inaugurale en tant qu'Association canadienne d'études cinématographiques et médiatiques. Le programme confirme l'importance de ce changement. Bien que nos membres aient toujours travaillé sur les médias au-delà du film, la révision du nom de l'organisation officialise cette ampleur et, cette

année, nous avons de nombreuses présentations et panels sur la télévision, le streaming, les applications, les plates-formes, les jeux et d'autres formes de médias.

Nous avons encore une fois trois événements de renom à notre conférence annuelle. Tout d'abord, nous souhaitons la bienvenue à Paula Amad (L'université de l'Iowa) qui donnera la conférence commémorative Martin Walsh cette année. Les travaux de la Professeure Amad sur le cinéma, la vision aérienne et la modernité repensent fondamentalement l'histoire de la perception visuelle et de la technologie. Deuxièmement, la conférence Gerald Pratley de cette année sera donnée par Caroline Klimek (Université York), dont le travail sur les centres d'artistes gérés et les médias XR s'inscrit si merveilleusement dans le mandat étendu de l'ACÉCM au-delà du cinéma. Enfin, nous sommes ravis de collaborer avec l'Association d'études noires canadiennes (AENC) à une conversation très spéciale entre Cheryl Foggo et Sylvia D. Hamilton. Les Dialogues Hamilton reviendront dans leur forme habituelle en 2024, mais nous n'avons pas pu laisser passer l'occasion de prolonger un peu notre calendrier lors de notre dernière journée pour inclure ce dialogue entre deux sommités du cinéma canadien.

Nous remercions tout particulièrement Michael Zryd, notre coordonnateur local à York, dont le travail sur le terrain a exigé à la fois un sens de l'ensemble de l'événement et une attention aux moindres détails. Merci également à Kester Dyer, Shannon Brownlee et Daniel Keyes pour leur travail inestimable dans la mise sur pied de la conférence, ainsi qu'à nos équipes de sélection pour la vérification des propositions et le Prix de rédaction des étudiants, qui sera annoncé lors du lancement du livre des membres de l'ACÉCM.

Bienvenue à York et bonne conférence !

FMSAC/ACÉCM and Conference Organization Team

FMSAC Executive/Conseil d'administration de l'ACÉCM

President/Président : Andrew Burke (University of Winnipeg)

Vice-President/Vice-Président : Louis-Paul Willis (Université du Québec en Abitibi-Témiscamingue)

Secretary/Secrétaire : Kester Dyer (Carleton University)

Treasurer/Trésorière : Shannon Brownlee (Dalhousie University)

Student Representative/Représentante étudiant : Tamar Hanstke (University of British Columbia)

Members-at-Large/Membres actifs : May Chew (Concordia University), Michelle Mohabeer (York University)

Conference Committee/Comité de la conférence :

Andrew Burke (co-chair/coprésident)

Kester Dyer (co-chair/coprésident)

Daniel Keyes

Julia A. Empey

Mary Hegedus

Arzu Karaduman

Jessica Mulvogue

Tunde Onikoyi

Cyrus Sundar Singh

Michael Zryd

Book Launch & Table/Lancement et table de livres :

Mary Arnatt, Jesse Brossoit (CFMDC), Mary Hegedus

Thanks to/Remerciements :

Mary Bunch, John Greyson, Taien Ng-Chan, Sean Smith (Archives of Ontario/Archives publiques de l'Ontario), Alex Williams

Special thanks to the team at **Archive/Counter-Archive** (A/CA) for coordinating the Lindsay McIntyre & Peter Bussigel event at Artscape Sandbox and assisting with other local arrangements: Andrew Bailey, Emily Collins, Antoine Damiens, Jean-Pierre Marchant, Janine Marchessault.

Un grand merci à l'équipe **d'Archive/Counter-Archive** (A/CA) pour avoir coordonné l'événement Lindsay McIntyre & Peter Bussigel à l'Artscape Sandbox et pour avoir aidé avec d'autres arrangements locaux : Andrew Bailey, Emily Collins, Antoine Damiens, Jean-Pierre Marchant et Janine Marchessault.

Wayfinding at Congress 2023 / Orientation au Congrès 2023

When you arrive at York, the first step is to collect your FMSAC registration materials and badge from the Congress Hub in Vari Hall (west end of York Commons opposite York University subway station). The Congress Hub is open 26 May 10am - 5pm and 27-29 May from 7:30am - 5pm.

Lorsque vous arrivez à York, la première étape consiste à récupérer vos documents d'inscription et votre épinglette de l'ACÉCM au Carrefour du Congrès, dans le Vari Hall (à l'extrémité ouest de York Commons en face de la station de métro de l'Université York). Le Carrefour du Congrès est ouvert le 26 mai de 10h à 17h et du 27 au 29 mai de 7h30 à 17h.

Those attending the conference remotely/online can access the Virtual Congress Platform, which goes live 27 May through the Congress website:

<https://www.federationhss.ca/en/congress/congress-2023>

Ceux qui assistent à la conférence à distance / en ligne peuvent accéder à la plate-forme du Congrès virtuel, qui sera mise en ligne le 27 mai via le site Web du Congrès :

<https://www.federationhss.ca/fr/congres/congres-2023>

All FMSAC activities will take place in four buildings around York Commons, near the York University subway entrance.

Toutes les activités de l'ACÉCM auront lieu dans quatre bâtiments autour de York Commons, près de l'entrée du métro de l'Université York.

- **Accolade West (ACW)** - 2nd and 3rd floor - main location for FMSAC sessions / 2e et 3e étages - emplacement principal pour les sessions de l'ACÉCM
 - FMSAC Association table and Book table in 2nd floor lobby outside ACW 206 / Table de l'ACÉCM et table pour les livres dans le hall du 2e étage à l'extérieur de l'ACW 206
- **Accolade East (ACE) 112** - Tribute Communities Recital Hall - Big Thinking events / Événements Voir Grand (28-29 May/28-29 mai)
- **Joan and Martin Goldfarb Centre for the Arts (GCFA) 024** (aka/alias Media Arts Betaspace) (29 May/29 mai)
- **Archives of Ontario/Archives publiques de l'Ontario** (Salle George Spragge Classroom, first floor/premier étage) Table-ronde Archive/Counter-Archive roundtable (29 May / 29 mai)
- **Vanier College (VC 001)** - Black Canadian Studies Association (BCSA) / L'Association d'études noires canadiennes (AENC) Keynote/Discours d'ouverture (29 May/29 mai)

Note/Veuillez noter : The following rooms will allow for virtual presentations/Les salles suivantes permettent les présentations virtuelles : Day 1/Jour 1: ACW 206, 209; Day 2/Jour 2: ACW 206, 204; Day 3/Jour 3: ACW 206, 209

SCHEDULE AT A GLANCE / APERÇU DE L'HORAIRE

Friday, May 26 / Vendredi 26 mai	Pre-conference Events / Événements pré-conférence	
6.00pm-10.00pm / 18h00-22h00	Reception & screening of John Greyson's <i>Photo Booth</i> / Réception et projection de <i>Photo Booth</i> de John Greyson	CFMDC (1411 Dufferin St Unit D, Toronto, ON M6H 4C7)
Saturday, May 27 / Samedi le 27 mai	Day 1 / Jour 2	
8:00am - 8:30am / 8h00-8h30	Coffee / Café	outside ACW 206 / à l'extérieur du ACW 206
8.30am-10.00am / 8h30-10h00	Conférence Pratley Lecture: Caroline Klimek	ACW 206
10.30am-12 noon / 10h30-12h00	Session A	ACW
12 noon-1.30pm / 12h00-13h30	Lunch	on your own / libre au choix
1.30pm-3.00pm / 13h30-15h00	Session B	ACW
3.30pm-5.00pm / 15h30-17h00	Session C	ACW
5.00pm-9.00pm / 17h00-21h00	Book Launch / Lancement de livres	ACW 206
Sunday, May 28 / Samedi le 28 mai	Day 2 / Jour 2	
8:30am-9:00am / 8h30-9h00	Coffee / Café	outside ACW206 / à l'extérieur du ACW206
9.00am-10.30am / 9h00-10h30	Session D	ACW
10.45am-12.15pm / 10h45-12h15	Session E	ACW

12.15pm-1.15pm / 12h15-13h15	Big Thinking / Voir Grand	ACE 112
1.30pm-3.00pm / 13h30-15h00	Session F	ACW
3.30pm-5.00pm / 15h30-17h00	Conférence commémorative Martin Walsh Memorial Lecture: Paula Amad	ACW 206
5.00pm-7.00pm / 17h00-19h00	President's Reception / Réception du Président	Scott Library (SCL) / Bibliothèque Scott (SCL)
7:30pm - 11:00pm / 19h30-23h00	<i>Worth More Standing</i> Screening & Performance / Projection et performance de Lindsay McIntyre & Peter Bussigel	Artscape Sandbox (301 Adelaide St W, Toronto, ON M5V 2E8)
Monday, May 29 / Lundi le 29 mai	Day 3 / Jour 3	
9:00am-9:30am / 9h00-9h30	Coffee/breakfast / Café/Déjeuner	outside ACW206 / à l'extérieur du ACW206
9.30am-12noon / 9h30-12h00	AGM / AGA	ACW 206
12.15pm-1.15pm / 12h15-13h15	Big Thinking/Voir Grand: Alanis Obomsawin	ACE 112
1.30pm-3.00pm / 13h30-15h00	Session G	ACW
3.30pm-5.00pm / 15h30-17h00	Session H	ACW
5.30pm-7.00pm / 17h30-19h00	Black Canadian Studies Association (BCSA) Keynote / Conférence d'ouverture de L'Association d'études noires canadiennes (AENC) : Sylvia D. Hamilton and/et Cheryl Foggo	Vanier College-VC 001

Other Special Events/Sessions / Autres événements/sessions spéciaux

Saturday, May 27 / Samedi le 27 mai

10.30am-12noon / 10h30-12h00 (ACW 206) A1 - **Screening/Projection : *Queer Coolie-tudes***
(dir. Michelle Mohabeer, 2019, 87 min)

+ **1:30pm - 3:00pm / 13h30-15h00** (ACW 303) B5 - **Roundtable/Table ronde : *Queer Coolie-tudes***

Monday, May 29 / Lundi le 29 mai

1.30pm-3.00pm/13h30-15h00 Bioscape Time Machine: interactive cinema in the dome
(convener Taien Ng-Chan (York University)

This Roundtable will begin in ACW 303 and then proceed to Goldfarb Centre for the Arts 024 (GCFA024) to experience the *Bioscape Time Machine* in person.

2.00pm-3.30pm / 14h00-15h30 (Archives of Ontario/Archives publiques de l'Ontario, Salle George Spragge Classroom, first floor/premier étage) G6 - **Making Counter-Archives: Artist-in-Residence as Research Methodology** Moderator: Janine Marchessault (York University)

Artist-in-Residence (AiR) Roundtable Participants:

- Aaditya Aggarwal (AiR, Canadian Filmmakers Distribution Centre and A/CA)
- Jordan Beley (AiR, The Arquivos and A/CA)
- David Clark (AiR, Margaret Perry/Nova Scotia Archives and A/CA; NSCAD University)
- Nadine Valcin (AiR, Library and Archives Canada and A/CA; Sheridan College)

3.30pm-5.30pm / 15h30-17h30 (ACW 206) H1 - **Screening Program/Programme de projection : *Procession*** (curated by/programmé par Mary Bunch & John Greyson, moderated by/animé par Alison Duke)

- UNTITLED, Ostoroto Petahtegoose (2022, 3 min). Digital performance confronting discourses about Trans-Indigenous sex work.
- KAILI, Leena Manimekalai (2022, 10 min). On the eve of Pride, the goddess explores downtown Toronto (Kaili has been the target of a global Hindu fundamentalist censorship campaign, accusing Manimekalai of blasphemy)
- BUTCH, Lokchi Lam (2022, 6 min). A talking boob struggles with desire, identity and gender in the boxing ring.
- SWORDS & TRANSVESTIS, Ribamar Oliveros (2022, 5 min). Trans brincante performer Pinto at the centre of her local Reisado festival in north-eastern Brazil.
- I AM YOUR GHOST, lee williams boudakian (2021, 10 min). Three generations of Armenian immigrants navigate rituals of grief and gender.
- OF WHAT DEATH WE DIE, Esery Mondesir (2022, 8 min.) Mondesir searches for memories of his dad, who died of AIDS in 1980 in Port-au-Prince.
- CALL ME UNCLE, Amil Shivji (2022, 8 min.) Tanzanian queer singer Tofa Jaxx writes a song about the life of HIV/Trans activist Auntie Ali.
- MELA JALOOS, Abdullah Quereshi (2022, 12 min). Queer/trans futures collide at the Madho Lal Hussain shrine in Lahore.

Exhibitions / Expositions :

Margaret Perry: A Life in Film

The Alexander Fraser Reading Room at the Archives of Ontario (*first floor*) / Salle de lecture Alexander Fraser aux Archives publiques de l'Ontario (*premier étage*), curated by/animé par Jennifer VanderBurgh (St. Mary's University) and/et Carla Taunton (NSCAD University), sponsored by/commandité par Archive/Counter-Archive (A/CA),

Open on Sunday, May 28th, for Doors Open Ontario and Congress attendees and during regular hours: Monday - Friday, 8:30 am - 5:00 pm

Ouvert le dimanche 28 mai pour Portes Ouvertes Ontario et les délégué.e.s du Congrès pendant les heures normales d'ouverture : du lundi au vendredi de 8h30 à 17h00

Filmmaker Margaret Perry (1905-1998) spent her prolific career working in national and provincial film agencies, creating a remarkable, award-winning body of work as Director of Nova Scotia's Film Bureau (1945-69). This travelling exhibit, curated by Jennifer VanderBurgh and Carla Taunton, with an artist activation project created by David Clark (NSCAD University) and originally shown at the Nova Scotia Archives, is an excellent launching point to explore Perry's films and learn more about her life and career.

La cinéaste Margaret Perry (1905-1998) a passé sa carrière prolifique à travailler dans des agences cinématographiques nationales et provinciales, créant un travail remarquable et primé en tant que directrice du *Nova Scotia Film Bureau* (1945-69). Cette exposition itinérante, organisée par Jennifer VanderBurgh et Carla Taunton, avec un projet d'activation d'artiste créé par David Clark (Université NSCAD) et présenté à l'origine aux Archives de la Nouvelle-Écosse, est un excellent point de départ pour explorer les films de Perry et en apprendre davantage sur sa vie et sa carrière.

Bioscape Time Machine: interactive cinema in the dome

Goldfarb Centre for the Arts 024 (GCFA024) – **Monday 29 May 10am-5pm**

The *Bioscape Time Machine* will be open from **10am-5pm all day on May 29th** and all FMSAC participants are encouraged to visit the exhibition on that day.

PRE-CONFERENCE EVENTS / ÉVÉNEMENTS PRÉ-CONFÉRENCE

Friday, May 26 / Vendredi le 26 mai

FMSAC is organizing a Pre-conference Event downtown at the new CFMDC location and screening room, an informal reception and screening of John Greyson's *Photo Booth* (2022, 113 min), "A split-screen Opera-Documentary about Penguins, Palestine, and Queer BDS"

L'ACÉCM organise un événement pré-conférence au centre-ville dans le nouvel emplacement des bureaux et de la salle de projection du CFMDC. Il s'agit d'une réception informelle et d'une projection de *Photo Booth* de John Greyson (2022, 113 min), « Un opéra-documentaire à écran partagé sur les manchots, la Palestine et le BDS queer ».

6.00pm-10.00pm / 18h00-22h00

Screening at 7:30pm/projection à 19h30

Canadian Filmmakers Distribution Centre (CFMDC), 1411 Dufferin St Unit D, Toronto, ON M6H 4C7

Directions to CFMDC from York Campus: Take Line 1 subway south (toward Finch) to Dupont Station. Stay on the north side of Dupont and catch the 26 Dupont bus (toward Jane) 9 stops to Dufferin St. Walk north on Dufferin (under the bridge and past Geary Ave.) to CFMDC. Note: some good restaurants and bars on Geary Ave.

Directions vers le CFMDC à partir du campus de York: Prenez la ligne 1 du métro vers le sud (vers Finch) jusqu'à la station Dupont. Restez du côté nord de Dupont et prenez l'autobus 26 Dupont (vers Jane) pendant 9 arrêts jusqu'à Dufferin Street. Marchez vers le nord sur Dufferin (sous le pont et passé Geary Ave.) jusqu'au CFMDC. Veuillez noter qu'il y a quelques bons restaurants et bars sur Geary Ave.

Limited Space, register via Eventbrite (link coming soon!)

Les places sont limitées. Inscrivez-vous via Eventbrite (lien à venir bientôt!)

Congress 2023 Opening Reception

If you arrive to York early and plan to stay on campus rather than attend the screening at CFMDC, you are invited to the **Congress 2023 Opening Reception** 5:00pm - 7:00pm at the Rob and Cheryl McEwen Graduate Study & Research Building, Shoukri Atrium (45 York Blvd). If you plan to attend Please [RSVP](#) by Tuesday, May 16.

Si vous arrivez tôt à York et que vous prévoyez rester sur le campus plutôt que d'assister à la projection au CFMDC, vous êtes invité à la **réception d'ouverture du Congrès 2023** de 17h00 à 19h00 au Rob and Cheryl McEwen Graduate Study & Research Building, Shoukri Atrium (45 York Blvd). Si vous prévoyez y assister, veuillez [confirmer votre présence](#) d'ici le mardi 16 mai.

DAY 1 / JOUR 1

Saturday, May 27 / Samedi le 27 mai

8.00am-8.30am/8h00-8h30 Coffee/Tea/Snacks / Café/Thé/Collations

8.30am-10.00am/8h30-10h00 (ACW 206) Conférence Gerald Pratley Lecture

Sponsored by the Department of English and Film Studies, Wilfrid Laurier University /
Commandité par le Département d'études anglaises et cinématographiques de l'Université
Wilfrid Laurier

Caroline Klimek (York University)

Artist-Run Centres + XR Media: How Canadian Artists are Making Tech Accessible

Abstract:

This presentation, which is drawn from my larger project called “Granting Gold: Funding and Exhibiting New Media Technologies at Canadian Cultural Institutions” explores the role of Canadian artist-run centres (ARCs) in responding to the emergence of the XR, or Extended Reality, industry, with a specific focus on Trinity Square Video (TSV) and Inter/Access in Toronto. ARCs serve as vital community centres for artists across Canada, providing opportunities for exhibitions and events, and facilitating workshops. However, their role in Canadian cultural heritage is often unnoticed or misunderstood. My research examines how TSV and Inter/Access have responded differently to the XR industry: TSV has concentrated on building infrastructure and democratizing technology for their community, whereas Inter/Access has supported emerging artists and marginalized communities through exhibitions and workshops. In the project, I have employed a mix-method approach, examining cultural policy, expanded cinema scholarship, and ethnographic research. I have conducted interviews and attended exhibitions at TSV and Inter/Access over several years, providing an intimate understanding of the factors that shape how these institutions respond to the needs of their artistic community. Case studies of virtual and augmented reality apps and exhibitions focus on experimenting with software, hardware, and content, highlighting the ARCs' willingness to embrace failure and build and promote their artists' digital art skills while also addressing the barriers of access and questions of technological obsolescence. My work aims to draw attention to the important role that ARCs play in the Canadian art ecology and examine what larger cultural institutions can learn from community-run art organizations' approach to the XR industry.

Bio:

The 2023 Pratley Award winner, **Caroline Klimek** is a Ph.D. Candidate in the Cinema and Media Arts Department at York University. Her SSHRC-funded dissertation focuses on how Canadian cultural institutions are incorporating XR media by examining how film festivals, artist-run centres, and legacy institutions are including virtual and augmented reality into their mandates and how that affects their exhibition practices. She is currently a sessional instructor at Wilfrid Laurier University, the University of Toronto Information School and at York University. She is

published in the *Canadian Journal of Film Studies*, *Shameless Magazine* with three book chapters in forthcoming anthologies and two peer-reviewed journal articles to be released later in 2023.

10.00am-10.30am / 10h00-10h30 Coffee/Tea/Snacks / Café/Thé/Collations

10.30am-12noon / 10h30-12h00 : SESSION / Séance A

A1 (ACW 206) **Screening: *Queer Coolie-tudes*.**

Queer Coolie-tudes (dir. Michelle Mohabeer, 2019, 87min)

The *Queer Coolie-tudes* event features a screening of Michelle Mohabeer's 2019 feature-length documentary *Queer Coolie-tudes* and a companion roundtable that will put the filmmaker in conversation with film scholars whose expertise in experimental documentary, queer filmmaking practices, and diasporic cinemas will illuminate the ways in which Mohabeer's work elaborates on and extends key themes and practices in contemporary radical filmmaking.

Queer Coolie-tudes is a queer ethnography which utilizes twin concepts of opacity and queer coolie-tudes to construct its decolonial aesthetics and mode of storytelling that involves testimony and an oblique queer creole narration. Mirroring, Francophone Caribbean philosopher Édouard Glissant's concept of opacity, to reclaim the slur of Coolie and compellingly visualize the intergenerational lives, histories, creole identities, familial relations and sexualities of a diverse range of subjects (artists, academics, and activists) from the queer Indo-Caribbean and Black Caribbean diasporas in Canada. The film is a nuanced poetics of queer Indo-Caribbean diasporic creole identities, weaving mixtures of Black and Indian, Portuguese and Indo-Caribbean, Indo Chinese-Caribbean, genderqueer, disabled and elder body, and drag gender identity performance.

The screening will take place at 10:30pm; after lunch, a roundtable will be held in session B5 from 13:30 - 15:00 featuring Mohabeer, Prof. Malini Guha (Carleton University), Natasha Bissonauth (York University), and Andil Gosine (York University).

Michelle Mohabeer is a Guyana-born, Toronto-based award winning filmmaker/media artist and photographer. Her first feature *Queer Coolie-tudes* is a creative essay documentary which was released on February 1, 2019. Prior films include experimental documentaries: *Blu In You* (2008), *Coconut/Cane & Cutlass* (1994), plus various shorts *Echoes* (2003), *Tracing Soul* (2000), *TWO/DOH* (1996), *EXPOSURE* (1990) and the experimental narrative *Child-Play* (1996). These films have exhibited worldwide at over 400 festivals, conferences and galleries, and collected by university libraries across the U.S, Canada, the Caribbean, and Australia. Mohabeer is a lecturer at York University and her films and videos have been profiled and written about in: *Film*

Fatales, The Romance of Transgression in Canada, North of Everything, The Bent Lens, Women's Experimental Cinema, and Queering Canada: A Collection of Essays, The Caribbean Review of Gender Studies, among others.

A2 (ACW 204) Cinema as/of Solidarity

Sponsored by the Mel Hoppenheim School of Cinema, Concordia University / Commandité par l'École de cinéma Mel-Hoppenheim de l'Université Concordia

Chair: Luca Caminati (Concordia University)

Scott Birdwise (OCAD University)

Resistance and Refrain: Willie Dunn's *The Ballad of Crowfoot* (1968) and Intermedial Political Aesthetics in the 1960s

Claire Begbie (Concordia University)

Egyptian Cinematic Solidarity with Palestine in the Neoliberal Era in *Bab el-Shams* (2004)

Rakesh Sengupta (University of Toronto)

From Medium to Praxis: Unionizing Screenwriters in Postcolonial India

Luca Caminati (Concordia University)

Maoist Visual Culture - Italy '68.

A3 (ACW 209) Monstrosity, the Weird, and the Eerie

Chair: Dru Jeffries (Wilfrid Laurier University)

Dru Jeffries (Wilfrid Laurier University)

Free Will and the Weird in David Lynch's *Lost Highway*

Billie Anderson (Western University)

The Monstrous Disability and the Disabled Monster: Jeffrey Jerome Cohen's Seven Monster Theses and Disability Creationism

Marcus Prasad (McGill University)

The Suburban Gothic: Spatial and Temporal Disruptions to Structures of Normativity (**virtual**)

Kevin Chabot (Dalhousie University)

Ghost Writing Polaroid Photography.

A4 (ACW 302) Archives

Sponsored by the Mel Hoppenheim School of Cinema, Concordia University / Commandité par l'École de cinéma Mel-Hoppenheim de l'Université Concordia

Chair: Jennifer VanderBurgh (Saint Mary's University)

Julia Polyck-O'Neill (York University)

Joyce Wieland's Potential Archive: Media and Remediation in the Feminist Media Archive

Lola Remy (Concordia University)

Women's Affective Labour in Experimental Film Archives: Founding and Curating the Harry Smith Archives

Max Holzberg (Concordia University)

Replaying the Past: Queer Canadian Documentary Film as a Counter-Archival Process

Dan Vena, Tamara de Szegheo Lang & Perna Subramanian (Queen's University)

Dreamers of the Day: Reimagining New Queer Cinema Through Canadian Lesbian Collaboration

A5 (ACW 303) VR/AR

Sponsored by the Department of Cinema & Media Arts, York University / Commandité par le Département du cinéma et des arts médiatiques de l'Université York

Chair: Philippe Bédard (McGill University)

Philippe Bédard (McGill University) and Hilary Bergen (The New School)

The Double Spectacle of Screendance and VR: Emergent Viewing and Performance Techniques.

David Han (York University)

Art as Experience, Experience as Art: Towards a VR Theory of VR

Haoran Chang (York University)

Touching A Disappearing Building: Asymmetric
Virtual Reality Installation in Storytelling

12noon-1.30pm / 12h00-13h30 Lunch on your own: see nearby locations in York Lanes and Quad Residence / Lunch libre au choix: veuillez noter des options proches situées dans York Lanes et Quad Residence

12noon-1.30pm / 12h00-13h30 Meeting of the Board of the *Canadian Journal of Film Studies* / Réunion du conseil d'administration de la *Revue canadienne des études cinématographiques*

1.30pm-3.00pm / 13h30-15h30 : SESSION / Séance B

B1 (ACW 206) L'amour et les séries télévisées : nouvelles perspectives à l'aide de l'essai audiovisuel / Love and TV Series : new perspectives through video essay

Commandité par le Département d'histoire de l'art et d'études cinématographiques de l'Université de Montréal / Sponsored by the Department of Art History and Film Studies, University of Montréal

Présidente de séance / Chair : Marta Boni (Université de Montréal)

Joyce Cimper (Université de Montréal)

L'espace et l'attachement aux séries

Mélanie Langlois (Université de Montréal)

Lamia Djemoui (Université du Québec à Montréal)

Scènes de la vie conjugale 1973 et 2021 : regards croisés sur l'intimité

Meganne Rodriguez-Caouette (Université de Montréal)

Comprendre les pratiques de fans : l'essai vidéo comme exploration immersive

Greta Delpanno (Université de Montréal)

Representations of romantic clichés in the Italian landscape

Répondante / Respondant : Chiara Piazzesi (Université du Québec à Montréal)

B2 (ACW 204) Preserving Digital Born Media by Women: Methods for Decolonial & Feminist Futures

Chair and Respondent: Susan Lord (Queen's University)

Shana MacDonald (University of Waterloo)

Approaches to Archiving Feminist Memes

Mikhel Proulx (Independent Scholar)

Preserving CyberPowWow

Jen Kennedy (Queen's University)/Anna Douglas (Queen's University)

Imagining Sustainable Digital Futures for Art

B3 (ACW 209) **Interactive Documentary – Objects, Methods, Theories and Studies**

Chair: Florian Mundhenke (University of Alberta)

Florian Krautkraemer (Swiss National Science Fund)

Participatory Documentary Film as Interactive
Documentary

Tobias Conradi (HSLU Lucerne)

Serious Games as Interactive Documentary

Florian Mundhenke (University of Alberta)

VR Films as Interactive Documentary

Cornelia Lund (University of the Arts Bremen)

Theatrical Performances and Installations as
Interactive Documentary (**virtual**)

B4 (ACW 302) **Diaspora**

Chair: Kass Banning (University of Toronto)

Hamid Yari (University of Saskatchewan)

"Only the one living on the border will create a
land:" The Diasporic Optic in Bahman Ghobadi's
Rhino Season (2012)

Joel Sutherland (University of Chicago)

Spring Reverberation, Black Diaspora, and
Handsworth Songs

May Chew (Concordia University)

Domestic Tableaux: Confession and Narrative
Evasion in Diasporic Documentary

Andrea Medovarski (York University)

Activist-Filmmaker Kelly Fyffe-Marshall: Disrupting
National Narratives Through Aesthetic Practice

B5 (ACW 303) Roundtable: ***Queer Coolie-tudes***

Chair: Malini Guha (Carleton University)

Roundtable Participants:

Michelle Mohabeer (York University)

Natasha Bissonauth (York University)

Andil Gosine (York University)

3.00pm-3.30pm / 15h00-15h30 Coffee/Tea/Snacks / Café/Thé/Collations

3.30pm-5.00pm / 15h30-17h00 : SESSION / Séance C

C1 (ACW 206) **Decolonization and Decolonial Practices**

Chair: May Chew (Concordia University)

Lara Bulger (Queen's University)

Colonial Institutions and Decolonial Art: Liberatory
pedagogy and the National Film Board of Canada

Lia Tarachansky (York University)

Co-Creating Augmented Reality as a Decolonial
Gesture in Israel/Palestine.

Sheila Petty (University of Regina)

Estrella Sendra (King's College London)

Decolonizing African Film Festival Research in a
Post-Pandemic World **(virtual)**

Thomas Gow (Concordia University)

The Nightingale and the Aesthetics of
'Overcompliance' in Contemporary Settler Cinemas

C2 (ACW 204) Global IMAX: Transnational Collaborations in Early Histories of IMAX Architectures and Projections

Chair: Allison Whitney (Texas Tech University)

Roundtable Participants

Janine Marchessault (York University)

Monika Kin Gagnon (Concordia University)

Oliver Husain (University of Toronto)

Jessica Mulvogue (York University)

C3 (ACW 209) Canadian Cinema and TV

Sponsored by the Film Studies Program, Carleton University / Commandité par le programme d'études cinématographiques de l'Université Carleton

Chair / Président de séance : Mike Baker (Sheridan College)

Kester Dyer (Carleton University)

Artisanal Cinema, Enchantment, and Diversity in Québec: The Films of Olivier Godin

Bruno Cornellier (University of Winnipeg)

Concevoir la race et la blancheur dans l'étude du cinéma québécois (**virtual**)

Paul Moore (Toronto Metropolitan University)

Jessica Whitehead (Cape Breton University)

The Local Institution of Global Distribution: The Censorship of Diasporic Films in Post-War Canada

Anthony Kinik (Brock University)

The Revival Will Be Televised: The CBC's *The Times They Are A-Changin'*, *A Folk Fantasia*

C4 (ACW 302) TV, New Media, and Platforms

Chair: Kathryn Armstrong (Concordia University)

Mahmut Mert Orsler (University of Toronto)

Cityscape TV: Turkish Dizi, Nation, Tourism

Murat Akser (Ulster University)

Netflix and New Media Imperialism: A Tale of
Giants vs Locals

Weixian Pan (New York University Shanghai)

Crash Landing on the Philippines: Netflix, Korean
Dramas and Regional Infrastructure Modernity

Kathryn Armstrong (Concordia University)

Licensed, Regulated, Surviving: CRAVE as an
Indicator and Conduit of Bell Media's Digital
Strategy

C5 (ACW 303) **Authorial Complications**

Chairs: Anjo-marí Gouws (York University), Tess Takahashi (Independent Scholar)

Anjo-marí Gouws (York University)

By Brakhage and the Many Jobs of Jane Wodening:
A Reckoning

Tess Takahashi (Independent Scholar)

Disarticulating Authorship: Reading Race, Gender
and Sexuality in Skin Film

James Cahill (University of Toronto)

His Master's Voice: Stray Authors Between Fidelity
and Infidelity

Alla Gadassik (Emily Carr University of Art + Design)

Animated Flesh and Contours of the Body

Book Launch/Lancement de livres

**5.00pm-9.00pm / 17h00-21h00 (ACW 206) Book Launch/Lancement de livres : Cash Bar and
snacks/Bar payant et collations**

DAY 2 / Jour 2

Sunday, May 28 / Dimanche le 28 mai

8.30am-9.00am/8h30-9h00 Coffee/Tea/Snacks / Café/Thé/Collations

9.00am-10.30am/9h00-10h30 : SESSION / Séance D

D1 (ACW 206) **Classic Hollywood**

Chair: Amanda Greer (University of Toronto)

Mandy Elliott (Booth University College)

Seriously Funny: Why Wartime Screwball Comedies are “Nothing to be Sneezed at” (**virtual**)

Denise Mok (University of Toronto)

Performing Plainface: Onscreen De-glamourization of Women Stars in 1940-50s Hollywood Films

Roxanne Hearn (Wilfred Laurier University)

Navigating the Studio System: Marilyn Monroe and Buster Keaton's Life, Death, and Legacy

Amanda Greer (University of Toronto)

Re-Forming Girls in Reform(ed) Schools: Reading the Cinematic Curricula of Demure Femininity in *So Young, So Bad* (1951)

D2 (ACW 204) **Politics, Philosophy, Fascism, Film**

Sponsored by the Cinema and Media Studies Program, Dalhousie University / Commandité par le Département d'études cinématographiques et médiatiques de l'Université Dalhousie

Chair: Michael Sooriyakumaran (University of Toronto)

Michael Sooriyakumaran (University of Toronto)

El Conde Dracula Is Still Undead: Estrangement, Self-Reflexivity, and the Seductions of Fascism in Pere Portabella's *Cuadecuc, vampir*

Fallen Matthews (Dalhousie University)

New Black Realism: Cinematic Subversions of
Fascist Ideology (**virtual**)

D3 (ACW 209) **Living Archives and Counter-Archives in Film, Video, and Media Arts in Canada**

Chair: Andrew Bailey (York University)

Daniel Keyes (University of British Columbia Okanagan)

The Centre for Indigenous Media Arts: What
Happens to Born-Digital Research when the
Director Departs?

Jennifer VanderBurgh (Saint Mary's University)

(So) What if the Author's a Woman? Questioning
the Relevance of Gender in Activating Perry's Nova
Scotia Film Bureau Films (1945-69)

Cléo Sallis-Parchet (York University)

Archival Reflections & Revelations: Excavating the
Forgotten Memories of the Women & Film Festival
(1973)

Sara Joan MacLean (OISE/University of Toronto)

Prefiguration and the Promised Land: Deanna
Bowen's Process and Pedagogy

D4 (ACW 302) **Save the Game: Re-imagining and Preserving the Subjective Gameplay
Experience**

Commandité par le Département d'histoire de l'art et d'études cinématographiques de
l'Université de Montréal / Sponsored by the Department of Art History and Film Studies,
University of Montréal

Chair / Présidente de séance : Roxanne Chartrand (Université de Montréal)

Adam Lefloïc-Lebe (Université du Québec en Abitibi-Témiscamingue)

Hey listen!: Contextualizing Video Games through
player's experience

Dany Guay-Bélanger (Université de Montréal)

Merging Materiality and Memory: An Oral History
Approach to Videogame History

Kevser Güngör (Université de Montréal/Paris 8)

The Phantom Hand of the Player: Grasping the
Android Body with Chiral Agency

Roxanne Chartrand (Université de Montréal)

Re-imagining Videoludic Agency: Virtual Actions
Beyond Freedom and Control

D5 (ACW 303) A Covid Centenary: Fellini at 100

Chair: Luca Caminati (Concordia University)

Giovanna Lisena (University of Toronto)

Cabiria vs. Doris: An analysis of the “Masina
prostitute” with and beyond Fellini

Jessica Whitehead (Cape Breton University)

Reimagining Fellini in the Canadian context

Alberto Zambenedetti (University of Toronto)

The Fellini “Feels”: Absence, Affect, and the
Cinematic Pilgrimage

**D6 (ACW 304) Transparency, Literacy, Criticality: Creative Pedagogies for Digital Media
Studies**

Co-Chair: Sasha Crawford-Holland (University of Chicago)

Co-Chair: Aaron Tucker (York University)

Roundtable Participants:

Immony Mèn (OCAD University)

Ramona Pringle (Toronto Metropolitan University)

Scott Richmond (University of Toronto)

Ashlyn Sparrow (University of Chicago)

10.30am-10.45am/10h30-10h45 Coffee/Tea/Snacks / Café/Thé/Collations

10.45am-12.15pm/10h45-12h15 : SESSION / Séance E

E1 (ACW 206) Revisiting Canadian Cinema of the 1980s and 90s

Sponsored by Screen Cultures and Curatorial Studies, Department of Film and Media, Queen's University / Commandité par les programmes de cultures d'écran et d'études curatoriales du Département de cinéma et des médias de l'Université Queen's

Co-Chair: Lee Carruthers (University of Calgary)

Co-Chair: Charles Tepperman (University of Calgary)

Roundtable Participants:

Karine Bertrand (Queen's University)

Jennifer VanderBurgh (Saint Mary's University)

Mike Zryd (York University)

Jerry White (University of Saskatchewan)

E2 (ACW 204) Games, Screens, Streams, and Memes

Sponsored by the Department of Theatre and Film, University of British Columbia - Vancouver Campus / Commandité par le Département de théâtre et de cinéma de l'Université de la Colombie Britannique, campus de Vancouver

Chair: Andrew Bailey (York University)

Emily Ferguson (Independent Scholar)

The Making of a Meme: Digital Dispossession,
Racial Synesthesia and Aural Affirmations of
Whiteness on TikTok

Samuel Poirier-Poulin (Université de Montréal)

Studying the Act of Entrusting Through Video
Games: A Reparative Reading of *A Summer's End*—
Hong Kong 1986 (virtual)

Andrew Bailey (York University)

A Devious Archive: The Affective Historicity and
Paratextual Folkloristics of *Black Book*

Gerrit Krueper (University of British Columbia)

The Politics of Live Streaming - The Dialectical
Stream of New Media

E3 (ACW 209) Learning and Detourning: Video & Televisual experiments in the Long 1970s

Chair: Zoë Druick (Simon Fraser University)

Charles Acland (Concordia University)

New Media/New University: Sir George Williams
University and the Politics of Mid-Century
Audiovisual Education

Axelle Demus (York University)

“I’m Doing it Because It’s Fun!” Hybridity, Play, and
Experimentation on Gay and Lesbian Community
Television

Zoë Druick (Simon Fraser University)

Video Freaks and Alternative Networks

Owen Gottlieb (Rochester Institute of Technology)

An Adventure is Unfolding, So Why Not Get
Involved? *Read All About It*, the TVOntario Literacy
Program for the First Generation of Video Gamers.

E4 (ACW 302) **Queerness On and Off screen**

Chair: Rachel W. Jekanowski (Memorial University, Grenfell Campus)

Alice Maurice (University of Toronto)

On Being Too Much: Exceeding History in
Personal Documentary

Kyler Chittick (University of Alberta)

Queer Narrativity and Negativity in Bruce
LaBruce’s Hustler White: An Intertextual Reading

Ian Liujia Tian (University of Toronto)

Queer Digital Labour: performing gay coupledness
in the People’s Republic of China

E5 (ACW 303) **Genre 1**

Chair: David Jackson (Wilfrid Laurier University)

Katrina Millan (York University)

Survival of the Straightest: Heteronormative Family
Structure in the Post-Apocalypse.

Tyson Stewart (Nipissing University)

The World is Upside-Down: On Indigenous Noir

Malcolm Morton (McMaster University)

A Theory of Cinematic Decadence: Genre Hyper-Hybridity in the Mid-2000s Revisited

David Jackson (Wilfrid Laurier University)

Alex Garland and the Fin-de-Siecle: Evolution and Degeneration Dynamics in *Annihilation* and *Ex Machina*

E6 (ACW 304) **Modernity, Modernization, Media, and Technology**

Commandité par le Département d'histoire de l'art et d'études cinématographiques de l'Université de Montréal / Sponsored by the Department of Art History and Film Studies, University of Montréal

Chair / Présidente de séance : Julie Ravary-Pilon (Université de Montréal)

Peter Lester (Brock University)

"A Fusillade of Scurrilities:" The Emergence of the Press Agent in the Early American Film Industry

Félix Veilleux (University of Toronto)

"D'un mal peut sortir un bien": the Blum-Byrnes agreements and postwar filmic normativity inside France's modernization

Louis Pelletier (Université de Montréal)

Le 9,5 mm, vecteur de diffusion du cinéma européen au Canada pendant l'Entre-deux-guerres.

Janelle Blankenship (Western University)

Conversations in the Cinema: Bergson's Interlocutor George Dreyfus or Michel Georges-Michel (1883-1985)

12.15pm-1.30pm/12h15-13h30 Lunch on your own: see nearby locations in York Lanes and Quad Residence / Lunch libre au choix : veuillez noter des options proches situées dans York Lanes et Quad Residence

12.15pm-1.20pm/12h15-13h20 Meeting of the FMSAC Executive / Réunion du conseil d'administration de l'ACÉCM

12.15pm-1.15pm/12h15-13h15

Big Thinking/Voir Grand : Thinking across differences: Decolonial, anti-racism and feminist perspectives

Accolade East (ACE) 112 - Tribute Communities Recital Hall & streaming online through Congress portal / Tribute Communities Recital Hall & diffusion virtuelle à travers le portail du Congrès

Joyce Green (University of Regina)

Gina Starblanket (University of Victoria)

Rinaldo Walcott (University of Buffalo)

Moderated by Christina Sharpe (York University)

What is needed to live in non-hierarchical relationships that can truly honour our human differences? Can we re-imagine a new set of social relationships grounded in decoloniality, anti-racism, and feminism today for a better tomorrow?

For this Big Thinking event, join an interdisciplinary panel of scholars in conversation as they imagine together how to enact the terms under which we might create a radically different world.

1.30pm-3.00pm/13h30-15h00 : SESSION / Séance F

F1 (ACW 206) **Chantal Akerman, Ascendant**

Chair: Joshua Harold Wiebe (University of Toronto)

Nora Fulton (Concordia University)

Traversal or Motion: Sex and the Cinematic in Badiou and Akerman

Erin Nunoda (University of Toronto)

Toute une nuit and Akerman's Uncoupled Frames

Joshua Harold Wiebe (University of Toronto)

Rinse, Rest, Repeat: Labour in *Golden Eighties*

Kate Rennebohm (Concordia University)

Sexual Trespass, Biblical Revisionism, and *Nuit et jour* (1991)

F2 (ACW 204) Deleuze/ Film-Philosophy/Film Theory

Chair: Josh Cabrita (York University)

Malorie Urbanovitch (Concordia University)
Idle Cinema

Josh Cabrita (York University)
Deleuze at Criticism

Lawrence Garcia (York University)
Any-Space-Whatever: Non-Human Affect in *Au hasard Balthazar* and *EO (Virtual)*

Christian Zeitz (University of Toronto)
Robbing the State, Divinely and Beastly

F3 (ACW 209) Re-imagining Cult Media: Pedagogy, Material Excess, Comedy, and the Popular

Co-Chair: Justin Morris (University of Toronto)
Co-Chair: Kate J. Russell (University of Toronto)

Kartik Nair (Temple University)
Failing the Reading: Cult Approaches to Material Excess in Film

Kate J. Russell (University of Toronto)
The Comedy of Cult: Mansploitation and Demythologizing the Myth

Justin Morris (University of Toronto)
Chat Cult: Pandemic Pedagogies

F4 (ACW 302) Film Studies, Pedagogy, EDI, Institutions and Change

Chair: Liz Clarke (Brock University)

Jon Petrychyn (Brock University) and Liz Clarke (Brock University)

Equity, Diversity, and Inclusion and the Core Film Studies Curriculum: A Manifesto.”

Michelle Y. Hurtubise (Temple University)

The Commons @ 401: How collaborative artist-run centres are making the most of community.”

Adrian Kahgee (Independent Artist) & Debbie Ebanks Schlums (York University)

Archipelagic Mnidoo-Worlding with Odeimin Runners: From Turtle Island to the Caribbean”

F5 (ACW 303) From Rukhsati to Diableries: Rethinking Historical Methods for Studying Photographic Archives

Chair: Aaisha Salman (University of Toronto)

Su Baloglu (University of Toronto)

Diableries: Retracing the Roots of Horror-comedy in 19th Century Stereoscopic Photography

Eva Theodoridou (University of Toronto)

Ruin Photography as an Assemblage

Aaisha Salman (University of Toronto)

Photographing Departure: Rukhsati, Counter-Images and Mixed Feelings of the Family Photo Archives

F6 (ACW 304) Shadowcasting from Manitoulin to Masiphumelele: “Citizen Science Fiction” as Mixed-Reality Role-Play for Civic, Scientific and Media Literacy

Chair: Alison Humphrey, (York University)

Roundtable Participants:

Alison Humphrey (York University)

Joahna Berti (Debajehmujig Storytellers)

Asiphe Ntshongontshi (Workshop Participant, Masiphumelele, South Africa)

Maurianne Reade (Northern Ontario School of Medicine University)

3.00pm-3.30pm/15h00-15h30 Coffee/Tea/Snacks / Café/Thé/Collations

**3.30pm-5.00pm/15h30-17h00 (ACW 206) Conférence Commémorative Martin Walsh
Memorial Lecture**

Sponsored by the Cinema Studies Institute, University of Toronto / Commandité par l'Institut d'études cinématographiques de l'Université de Toronto

Paula Amad (University of Iowa)

'Pictures that move and ship[s] that fly': 'Professor' F.W. Brinton and the kinship between early aviation and early cinema

Abstract:

Humans cannot fly. They also cannot rewind time. But they invented two **machines** to do away with these limitations: the airplane and the motion picture camera. This talk explores the intertwined early evolution of these two inventions understood as the twin dream machines of modernity. As Iowa's first major film exhibitor and a life-long inventor of airships, "Professor" F. W. Brinton exemplifies the curious traffic between aviation and motion pictures in the early twentieth century. Focusing upon the overlapping attractions of "pictures that move and ship[s] that fly" in Brinton's promotions, I argue that early aviation forms a missing link in the broader technological and cultural landscape from which films emerged. The talk ultimately contends that the nexus between these two iconic inventions bears consequences for popular, military, and avant-garde contributions to what I term the "cin-aereal century."

Bio:

Paula Amad is an Associate Professor of Film Studies and Chair of the Department of Cinematic Arts (Jan 2016-July 2018; August 2019-December 2020) at the University of Iowa. She teaches and researches at the intersection of film history and film theory, with specialization in French cinema, nonfiction film, archive and memory studies, feminist film history, postcolonial theory and visual studies, and the relationship between photography and film.

She is the author of *Counter-Archive: Film, the Everyday and Albert Kahn's Archives de la Planète* (Columbia University Press, 2010), which was deemed a highly recommended book by the Kraszna-Krausz Foundation Book Awards (2011), and numerous articles in journals such as *Modernism/Modernity*, *Representations*, *Camera Obscura*, *History of Photography*, *Cinema Journal*, *Film History*, and *Framework*. She is currently completing a second book focused on the airplane and camera as the twin vision and dream machines of early twentieth-century modernity.

FMSAC gratefully acknowledges the collaboration of the Canadian Communications Association (CCA) and the Canadian Society for the Study of Comics (CSSC) for their collaboration in the presentation of this year's Martin Walsh Lecture.

With financial support from the Federation for the Humanities and Social Sciences' Open Programming Fund

L'ACÉCM est reconnaissante de la collaboration de l'Association canadienne des communications (ACC) et de la Société canadienne pour l'étude de la bande dessinée (SCEBD) pour leur collaboration dans la présentation de la conférence Martin Walsh de cette année.

Avec l'appui financier du Fonds de programmation ouverte de la Fédération des sciences humaines et sociales

5.00pm-7.00pm/17h00-19h00

President's Reception / Réception du Président

Bibliothèque Scott Library (SCL)

6:30pm-7:30pm/18h30-19h30

Transport by subway to Lindsay McIntyre and Peter Bussigel event and reception / Transport en métro jusqu'à l'événement et à la réception de Lindsay McIntyre et Peter Bussigel

7.30pm-11.00pm/19h30-23h00

***Worth More Standing* Screening & Performance/Projection et performance**

[Artscape Sandbox](#) (301 Adelaide St W, Toronto, ON M5V 2E8)

Sunday, May 28, 2023, 8-11 pm EST. Doors open at 7:30 pm / Dimanche le 28 mai, 2023, 20h00h-23h00 heure normale de l'est. Les portes ouvrent à 19h30.

Tickets are free for FMSAC members and \$10 for the general public. For information on prepurchasing tickets as they become available, please visit the following link:

<https://counterarchive.ca/worth-more-standing>.

Les billets sont gratuits pour les membres de l'ACÉCM et 10 \$ pour le grand public. Pour plus d'informations sur les billets de préachat dès qu'ils deviennent disponibles, veuillez visiter le lien suivant : <https://counterarchive.ca/worth-more-standing>.

Organized by Archive/Counter-Archive, *Worth More Standing* is a hybrid screening and live expanded cinema performance event featuring the work of Vancouver-based artists, **Lindsay McIntyre and Peter Bussigel**. The screening and performance will be followed by a short Q&A and a reception.

Organisé par Archive/Counter-Archive, *Worth More Standing* est une projection hybride et un événement de performance cinématographique élargi en direct mettant en vedette le travail d'artistes de Vancouver, **Lindsay McIntyre et Peter Bussigel**. La projection et la performance seront suivies d'une courte période de questions et réponses et d'une réception.

Directions to / Itinéraire vers Artscape Sandbox (301 Adelaide St W, Toronto, ON M5V 2E8)

- Take Line 1 subway south (toward Finch) to Osgoode Station and walk 750m to corner of Adelaide St W and Widmer St (just north of TIFF Bell Lightbox).
- Prenez la ligne 1 du métro vers le sud (en direction de Finch) jusqu'à la station Osgoode et marchez 750 m jusqu'au coin de la rue Adelaide Ouest et de la rue Widmer (juste au nord de TIFF Bell Lightbox).

Event Program / Horaire de l'événement

7:30 pm	Doors open
8:00 pm	Part I - Screening of <i>Her Silent Life</i> and <i>Seeing Her</i>
8:40 pm	Part II - Expanded cinema performance of <i>Worth More Standing</i>
9:15 pm	Q&A with Lindsey McIntyre and Peter Bussigel
9:45 pm	Reception

The process of finding one's place in fractured familial histories is the starting point for a series of films and performances produced by McIntyre. Between 2007 and 2012, she produced a series of five short films under the title *Bloodline* concerned with some of the lost histories and intergeneration traumas of her Inuit matrilineal heritage. The program opens with ***Her Silent Life (31 min, 2012)***, an experimental documentary which seeks to understand the complex life of her Inuk great grandmother *Kumaa'naaq*. ***Seeing Her (3 min, 2020)***, made several years later, offers a sparkling repose presenting an analogue experimental animation that builds on elements explored in the previous film, animating *Kumaa'naaq's* beautiful beadworks.

The second half of the program is an expanded cinema performance featuring several 16mm projectors (Lindsay McIntyre) and digital sound (Peter Bussigel). ***Worth More Standing (40 min, 2022)*** is "a looping 16 mm performance exploring the framework of tree/human relationships on unneeded Pacheedaht territory at Fairy Creek. A site of civil disobedience, it is also a place of recognition, passion, and dedication for the more-than-human beings with whom we share the planet. High contrast images are hand-processed, optically printed, contact printed and altered, creating a portrait of this landscape and its employ at the hands of humans" (69th International Short Film Festival of Oberhausen 2022: 349).

Artist Biographies

Lindsay McIntyre is a filmmaker and artist of Inuk and settler descent born on Treaty Six territory in Edmonton, Alberta. She works primarily with analogue film, exploring place-based knowledge, portraiture, and personal histories. Process cinema techniques, celluloid manipulation, and handmade emulsions support her autoethnographic explorations, which often extend to film performances. Her current projects are concerned with land use and resource extraction in the circumpolar north. She is an Associate Professor at Emily Carr University of Art + Design in Vancouver, Canada.

Peter Bussigel is a composer and intermedia artist working with sound, video, and performance. His projects include audiovisual instruments, interactive software systems, sound installations, experimental videos, and concert games. Peter Bussigel is an Assistant Professor in New Media + Sound Arts at Emily Carr University of Art + Design in Vancouver, Canada.

Sponsors: This event is made possible by the generous support of **Archive/Counter-Archive, the Social Sciences and Humanities Research Council (SSHRC), and the Film and Media Studies Association of Canada (FMSAC).**

Commanditaires : Cet événement est rendu possible grâce au généreux soutien d'**Archives /Counter-Archive, du Conseil de recherches en sciences humaines (CRSH) et de l'Association canadienne d'études cinématographiques et médiatiques (ACÉCM).**

DAY 3 / JOUR 3

Monday, May 29 / Lundi le 29 mai

9.00am-9.30am/9h00-9h30 Coffee/Tea/Light Breakfast / Café/Thé/Déjeuner léger

9.30am-12noon/9h30-12h00 (ACW 206) AGM / AGA

12noon-1.30pm/12h00-13h30 Lunch on your own: see nearby locations in York Lanes and Quad Residence / Lunch libre au choix: veuillez noter des options proches situées dans York Lanes et Quad Residence

12.15pm-1.15pm/12h15-13h15

Big Thinking/Voir Grand : Alanis Obomsawin

Accolade East (ACE) 112 - Tribute Communities Recital Hall & streaming online through Congress portal / Tribute Communities Recital Hall & diffusion en ligne via le portail du Congrès

Seeds of the future: Climate justice, racial justice, and Indigenous resurgence

1.30pm-3.00pm/13h30-15h00 : SESSION / Séance G

G1 (ACW 206) Observing, Assessing, and Accounting for Acting: Screen Actor Training and Craft Discourse (Virtual)

Sponsored by the Department of Theatre and Film, University of British Columbia - Vancouver Campus / Commandité par le Département de théâtre et de cinéma de l'Université de la Colombie Britannique, campus de Vancouver

Chair: Aaron Taylor (University of Lethbridge)

Roundtable Participants:

Brenda Austin-Smith (University of Manitoba)

“But is it Art?”: The Persistent Perplex of
(In)visibility in Acting

Amy Cook (Stony Brook University)

Realism, Casting, and Performance Discourse

Ernest Mathijs (University of British Columbia) with Carly Wijs (**virtual**)

Acting with Delphine Seyrig

Javid Sadr (University of Lethbridge)

New Methodologies in Psychological Research on
Screen Acting

Aaron Taylor (University of Lethbridge) with Douglas MacArthur and Javid Sadr Screen
Acting and Embodied Cognition

G2 (ACW 209) **Investigations into Contemporary Cinema**

Sponsored by the Department of Theatre and Film, University of British Columbia - Vancouver
Campus / Commandité par le Département de théâtre et de cinéma de l'Université de la
Colombie Britannique, campus de Vancouver

Chair: Tamar Hantske (University of British Columbia)

Emily Collins (York University)

Access, Humour, and Form: Visualizing Sonic
Resistance in *Time Owes Me Rest Again* (2022)

Mark Rowell Wallin (Thompson Rivers University)

Semantic Shifts and Ethical Reckonings in Ari Aster's
Midsommar

Oliver Kenny (ISTC Catholic University of Lille)

The Ethical Stakes Of Scholarly Engagement With
Controversial Films **(virtual)**

Tamar Hantske (University of British Columbia)

"So you're really like a movie expert": Degrees of
Cinephilia in the Novel-to-Film Adaptations of *Me
and Earl and the Dying Girl* and *The Miseducation of
Cameron Post*.

G3 (ACW 302) **AI, Computing, and the Computational Gaze**

Chair: Julia A. Empey (Cambridge University)

William Lockett (New York University)

The Significance of the Frontier in Computer
History"

Aaron Tucker (York University)

Re-imagining In the Archives of Woodrow W.
Bledsoe, the "Father of Facial Recognition"

Melissa Avdeeff (University of Stirling)

Speculative Spaces of Artificial Intelligence &
Popular Music

Owen Lyons (Toronto Metropolitan University)

Towards a Theory of Machine Learning and the
Cinematic Image

G4 (ACW 303) Bioscope Time Machine: interactive cinema in the dome

Moderator: Taien Ng-Chan (York University)

Roundtable Participants

Taien Ng-Chan (York University)

Mary Bunch (York University)

Dolleen Tisawii'ashii Manning (Queen's University)

Ian Garrett (York University)

Ilze Briede [artist alias Kavi] (York University)

Hrysovalanti Maheras [a.k.a. Fereniki] (York University)

This Roundtable will begin in ACW 303 and then proceed to Goldfarb Centre for the Arts
024 (GCFA024) to experience the *Bioscope Time Machine* in person.

The *Bioscope Time Machine* will be open from 10am-5pm all day on May 29th and all
FMSAC participants are encouraged to visit the exhibition on that day.

G5 (ACW 204) Media and Melodrama, Race and Representation

Commandité par le Département d'histoire de l'art et d'études cinématographiques de
l'Université de Montréal / Sponsored by the Department of Art History and Film Studies,
University of Montréal

Chair: Manfred Becker (York University)

Manfred Becker (York University)

A Vaccine against Fake News

Shahbaz Khayambashi (York University/Toronto Metropolitan University)

News Coverage of the Black Body

Kevin Wynter (Pomona College)

Sorry Not Sorry: Melodrama, Cancel Culture, and
Spectacles of Forced Apology

Julie Ravary-Pilon (Université de Montréal)

“Together for a goal that was bigger than the game itself”: The Cookout alliance (*Big Brother*, 2021) as a model of radical political action in Reality TV.

2.00pm-3.30pm/14h00-15h30

****Special Late Start for Panel G6** / **Début tardif exceptionnel pour le panel G6****

G6 (Archives of Ontario, George Spragge Classroom, first floor) **Making Counter-Archives: Artist-in-Residence as Research Methodology**

Moderator: Janine Marchessault (York University)

Roundtable Participants

Aaditya Aggarwal

Artist-in-Residence, Canadian Filmmakers Distribution Centre and A/CA; Festival Programming Coordinator, Toronto International Film Festival

Jordan Beley

Artist-in-Residence, The Arquivos and A/CA; Independent Artist

David Clark

Artist-in-Residence, Margaret Perry/Nova Scotia Archives and A/CA; NSCAD University

Nadine Valcin

Artist-in-Residence, Library and Archives Canada and A/CA; Professor, Sheridan College

** At 3:30pm, stay to join David Clark and Jennifer VanderBurgh at the **Margaret Perry exhibition** at the Archives of Ontario Reading Room (first floor, next door to George Spragge Classroom) **

** À 15h30, restez pour vous joindre à David Clark et Jennifer VanderBurgh à l'**exposition Margaret Perry** à la salle de lecture des Archives publiques de l'Ontario (premier étage, à côté de la salle George Spragge) **

3.00pm-3.30pm/15h00-15h30 Coffee/Tea/Snacks / Café/Thé/Collations

3.30pm-5.00pm/15h30-17h00 : SESSION / Séance H

H1 (ACW 206) **Screening of Curated Program: *Procession*** (curated by Mary Bunch & John Greyson, moderated by Alison Duke)

Co-presented by: Women and Gender Studies et Recherches Féministes (WGSRF), Viral Interventions, York's Queer Summer Institute, Department of Cinema & Media Arts, Sensorium: The Centre for Digital Technology, Archive/Counter Archive, Hemispheric Encounters, and Sexuality Studies.

A screening/panel for Congress 2023, featuring new works by BIPOC alums of the York University MFA program in Production. Curated by Mary Bunch & John Greyson, moderated by Alison Duke

In this moment of accelerating visibility and violence, how do queer/trans artists put our worlds on screen? For some, the act of the procession -- gestural, flamboyant, performative, both in the street and home -- can also be a politics of resistance, a poetics of agency. This panel/screening will feature new queer/trans hybrid films that navigate issues of the procession, testing tactics of performance, hybridity, transgression, and the translocal. Following the screening, the artists will talk about their 'processions' with moderator Alison Duke.

- UNTITLED, Ostoroto Petahtegoose (2022, 3 min). Digital performance confronting discourses about Trans-Indigenous sex work.
- KAILI, Leena Manimekalai (2022, 10 min). On the eve of Pride, the goddess explores downtown Toronto (Kaili has been the target of a global Hindu fundamentalist censorship campaign, accusing Manimekalai of blasphemy)
- BUTCH, Lokchi Lam (2022, 6 min). A talking boob struggles with desire, identity and gender in the boxing ring.
- SWORDS & TRANSVESTIS, Ribamar Oliveros (2022, 5 min). Trans brincante performer Pinto at the centre of her local Reisado festival in north-eastern Brazil.
- I AM YOUR GHOST, lee williams boudakian (2021, 10 min). Three generations of Armenian immigrants navigate rituals of grief and gender.
- OF WHAT DEATH WE DIE, Esery Mondesir (2022, 8 min.) Mondesir searches for memories of his dad, who died of AIDS in 1980 in Port-au-Prince.
- CALL ME UNCLE, Amil Shivji (2022, 8 min.) Tanzanian queer singer Tofa Jaxx writes a song about the life of HIV/Trans activist Aunty Ali.
- MELA JALOOS, Abdullah Quereshi (2022, 12 min). Queer/trans futures collide at the Madho Lal Hussain shrine in Lahore.

Note: This session will extend until 5.30pm.

Veillez noter que cette session se prolongera jusqu'à 17h30.

H2 (ACW 209) **Lacanian Film Studies: Theory and Praxis**

Commandité par l'Unité d'enseignement et de recherche en création et nouveaux médias de l'Université du Québec en Abitibi-Témiscamingue / Sponsored by the teaching and research unit in creation and new media, Université du Québec en Abitibi-Témiscamingue

Chair: Louis-Paul Willis (UQAT)

Clint Burnham (Simon Fraser University)

Don't Worry Darling and the return to normal: the conservative function of conspiracy **(virtual)**

Louis-Paul Willis (Université du Québec en Abitibi-Témiscamingue)

Hélène Thériault (Université du Québec en Abitibi-Témiscamingue)

Beyond the Mirror and Across the Screen:
Lacanian Hermeneutics Within Film Theory

Tamas Nagypal (Toronto Metropolitan University)

Noir Interpassivity and the Paradoxes of Neoliberal Agency

H3 (ACW 302) **Genre 2**

Chair: Russell J.A. Kilbourn (Wilfrid Laurier University)

Mynt Marsellus (University of Toronto)

Scorsese's Gangsters: Returning to Cavell's Genre as Medium.

Mary Arnatt (York University)

Multimedia Monsters: Exploring the creative career of Producer Sandy King Carpenter

Gregory Brophy (Bishop's University)

Animal Montage: Cutting Continuities in Julia Ducournau's *Raw*

Russell J.A. Kilbourn (Wilfrid Laurier University)

Towards an Apotropaic Cinema: Feminist Posthumanism and Representation in *Tár*, *She Said*, and *Women Talking*

H4 (ACW 303) **Ecocinema**

Sponsored by the Department of Cinema & Media Arts, York University / Commandité par le
Département de cinéma et des arts médiatiques de l'Université York

Chair: Mary Hegedus (York University)

Mary Hegedus (York University) Planet Z and the Nevermore Earth

Matthew Thompson (University of Toronto Mississauga)
Standing for Trees: Ecocinema and the
Personification of Plants"

Meghan Romano (University of Toronto)
Snow Gets in Your Eyes: The Environmental
Aesthetics of Varick Frissell's *The Viking* (1931)

H5 (ACW 204) **Pornography and Censorship**

Chair: Hubert Alain (Université de Montréal)

Hubert Alain (Université de Montréal)
"This Heated House Is Yours!": Screen Media,
Nationalist Pornotopia and Queer Disidentification
During Expo-67 and Québec's Quiet Revolution

Ana Magalhaes (University of Alberta)
Where Everything is Allowed: Boca do Lixo in
Callegaro's *The Pornographer* and Cunha's *Snuff*,
Victims of Pleasure

Ryan Rashotte (Temple University, Japan)
Purists, Peepers, and 'Poisoned Minds': The Ottawa
Mutoscope Raids

Monday, May 29 / Lundi le 29 mai

5.30pm-7.00pm/17h30-19h00

Black Canadian Studies Association (BCSA) Keynote / Discours d'ouverture de l'Association d'études noires canadiennes (AENC)

**Black Canadian Filmmakers in Conversation: On the Imaginings of 'Nah'
Sylvia D. Hamilton and Cheryl Foggo**

Vanier College-VC 001

This session, in collaboration with The Film and Media Studies Association of Canada (FMSAC), aims to bring together two award-winning Black Canadian filmmakers to engage in a discussion about their work in conversation with the Black Canadian Studies Association's theme, 'Nah'. These two filmmakers' contributions have significantly widened the Black Canadian experience. Their presence at our annual meeting as keynote speakers in conversation will be a crucial and exciting discussion at a time when narratives about Blackness, representation, and creative expression have never been so front and centre in the Canadian discourse. Our conference committee has chosen the exclamation 'Nah' as an expression, response, and exhortation of Black refusals. As a colloquial use of language, this event aims to push the boundaries of how we contend with reckonings and re-imaginings at Congress 2023 in a cultural context where Blackness remains ignored, challenged, and in some cases, diminished by pervasive anti-Blackness, both in formal and informal settings. Through imaginative articulations of 'Nah' this BCSA-FMSAC event aims to delve into and depart from past/ongoing practices that precipitate the need for such refusals. This keynote will extend the conference theme while exploring questions about the current state of Black filmmaking in Canada, and its continued links with Black Canadian scholarship.

With financial support from the Federation for the Humanities and Social Sciences' Open Programming Fund.

Avec le soutien financier du Fonds de programmation ouverte de la Fédération des sciences humaines et sociales.

June 1 / Le 1er juin

5.00pm-6.30pm/17h00-18h30

Canadian Communication Association (CCA) Keynote / Discours d'ouverture de l'Association canadienne de communication (ACC)

Paula Chakravartty (James Weldon Johnson Associate Professor, NYU)

Victor Phillip Dahdaleh Building-DB 0001

The Bandung Conference held in 1955 in Indonesia attended by representatives of 29 African and Asian national leaders launched the “Third World” as an aspirational political project, and yet is largely unknown to students of Communication. Yet, the vision of a new transnational “information order” that would emerge in the UN in the following decades can be reimagined as an attempt to contest what W.E.B. Dubois would call the “global color line.” This would be premised on reversing the violence of colonial media infrastructures designed to extract land and labor, surveil, discipline and humiliate colonized subjects. How was this reversal and redress imagined and carried out, even for a short moment in history? This presentation reckons with the complex legacy of Bandung and subsequent internationalist efforts by anti-colonial nationalists, socialists, black liberation activists and feminists to liberate colonial communications and information infrastructures with an anti-racist (racialist in the language of the era) agenda and praxis.

This talk is organized in collaboration with the Film and Media Studies Association of Canada.

With financial support from the Federation for the Humanities and Social Sciences' Open Programming Fund

Cette conférence est organisée en collaboration avec l'Association canadienne d'études cinématographiques et médiatiques.

Avec l'appui financier du Fonds de programmation ouverte de la Fédération des sciences humaines et sociales.

Food & Drink @ York / Restaurants @ York

<https://www.federationhss.ca/en/congress2023/food-services>

Starbucks (open at 7am / ouvert dès 7h00)

- Centre for Film & Theatre (CFT) - main floor, next to ACW / étage principal, à côté de ACW
- Central Square (between Congress Hub and Scott Library / entre le Congrès et la bibliothèque Scott)

Tim Hortons (open at 7am / ouvert dès 7h00)

- Victor Phillip Dahdaleh Building (DB) - just south of ACW, main floor entrance / juste au sud de ACW, à l'entrée de l'étage principal
- Central Square (between Congress Hub and Scott Library / entre le Congrès et la bibliothèque Scott)

Social Zone Re-Imaginings Tent / Tente de la zone sociale Re-Imaginings

(aka Congress Beer Tent / alias Tente de bière du Congrès) 11:00-20:00

- York Commons (food, bar, family-friendly areas)

York Lanes (on the York Commons north of ACW/GCFA/CFT/ACE / au nord de ACW/GCFA/CFT/ACE sur York Commons)

(* = discount or special offers for Congress participants / remises ou offres spéciales pour les participants au Congrès)

- *z-teca Mexican Eatery 12:00-20:00
- La Prep 12:00-20:00

- Hero Burger 12:00-20:00
- *Thai Express 10:00-22:00
- Popeyes 11:00-22:00
- Sushi Shop 12:00-21:00
- *Sakura 9:00-22:00
- *Great Canadian Bagel 7:00-19:00
- Timbers Lodge Bar 11:00 - 2:00am

First Student Centre (on the York Commons north of ACW/GCFA/CFT/ACE / au nord de ACW/GCFA/CFT/ACE sur York Commons)

- Gino's Pizza 11:30-18:30
- Wendy's 10:00-19:00
- The Islands Caribbean Cuisine - Monday only 10:30-18:00
- Jimmy the Greek - Monday only 10:30-18:00
- Pagoda Tree Monday only 10:30-18:00

Quad Residence (directly south of ACW/GCFA/CFT/ACE / directement au sud de ACW/GCFA/CFT/ACE)

- Amaya Express
- Aroma Espresso Bar
- Booster Juice
- Galito's Grilled Chicken
- Meltwich
- Osmow's
- Pizza Studio
- Subway
- Sushi-Q