
2017 FINAL SCHEDULE

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

Annual Conference / Conférence annuelle

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

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

« On Indigenous Lands / En terre autochtone »

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

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May 26 mai

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

Film Screening / Projection

CFMDC50: Where Do You Come From?

Screening begins at 8pm, running time: 60 mins

2017 marks the Canadian Filmmakers Distribution Centre's 50th anniversary, coinciding with Canada's 150th. Taking a critical pause, *Where Do You Come From?* considers what this question poses in doing and/or undoing connections to place, land, home, history, generational memory and trauma. The program brings into question CFMDC's institutional role in the representation of independent, artisanal filmmaking across and beyond Canada's imagined borders.

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En 2017, nous célébrerons le 50e anniversaire du Canadian Filmmakers' Distribution Center, qui coïncide avec le 150e du Canada. En prenant une pause critique, *Where do you Come From?*, se demande comment cette question permet de faire ou de défaire la relation au territoire, à la nation, à l'histoire, à la transmission générationnelle de la mémoire et du trauma. Le programme entend interroger le rôle du CFMDC dans la représentation de cinémas indépendant et artisanal, à l'intérieur et à l'extérieur des frontières imaginaires du Canada.

Curated by / Organisée par Aimée Mitchell

Catered Reception and Cash bar / Réception et bar payant

Cinecycle

Off the alley behind / entrée par le 129 Spadina Avenue

Program:

Dandelions, Dawn Wilkinson 1995 / 5.30 min / Canada / 16mm

"Lyrical and full of mirth, this filmmaker wonders out loud in her first film: 'How do I make myself at home in a landscape made foreign to me?' Wilkinson looks at her self - black - and ponders in the white landscape called Canada how can she 'enjoy the flowers' as she cartwheels with great panache through fields of them. What kind of relationship to the land can she have in a place where she sees herself but where others constantly ask: Where are you from?" - Marian McMahon

Past History, Katherine Asals & Iturra Fernando 1993 / 13 min / Canada / 16mm

Adventure, romance, politics and exile are themes in this unique combination of live action, archival photographs, and animation. Stories of people long ago and far away are brought to life, tracing a history of the effects of progress and development in Latin America on past and present generations.

Girl from Moush, Gariné Torossian 1993 / 6 min / Canada / 16mm

A poetic montage of the artist's journey through her subconscious Armenia. Not an Armenia based in a reality, but one that appears, like the mythical Shangra La, when one closes one's eyes. Rooted in what Jung calls a "communal consciousness," Armenia appears as a collage of myth, legend, experience and immigration.

Pioneer of X-Ray Technology, Ann Marie Fleming 1991 / 15 min / Canada / 16mm

A portrait of the filmmaker's grandfather. A 91-year-old Chinese man, his gravelly voice answers in response to the filmmaker's questions – turning over the subjects of his schooling, profession, the war and his trips abroad. In each of these incarnations he is an insatiable producer of images – setting up the first public darkroom facility in a Hong Kong, winning awards as an amateur photographer, x-raying potential immigrants and shooting miles of 16mm footage on his innumerable travels. Now, nearing the end of his days, he has been brought before the camera to tell the story of these images, the story in which he names himself." (Mike Hoolboom)

Secret Weapons, Adam Garnet Jones 2008 / 5.30 min / Canada / Digital

An experimental animated filmic essay that works through the emotional and political confusion that has shaped the way I, and many other young Queer Aboriginal artists, relate to the world. After looking at the films of Mike Hoolboom, my thoughts began to centre on the experiences of growing up under the fear of AIDS in the 1990s, and of the cultural loss and grief that has cycled through the Native community since colonization began. I divided the image into four channels to reference Hoolboom's film *Frank's Cock*, while also reinterpreting the framework of the four channels as a digital medicine wheel. Each channel represents a different part of the wheel, a different part of life's journey, a different part of the whole self.

Whitewash, Nadine Valcin 2016 / 6.20 min / Canada / Digital

Canada prides itself as being the benevolent refuge where enslaved Africans who were brought to United States gained their freedom via the Underground Railroad. That powerful image overshadows the fact that slavery was legal in Canada for over 200 years under both French and British rule. *Whitewash* brings to light some of the slave families that were brought to Prince Edward Island by Loyalists and looks at how nine generations of descendants have assimilated to the point of leaving very few visible traces of their origin.

Castles On the Ground, Ananya Ohri 2015 / 1.00 min / Canada / Digital

Buildings rise from the rubble, defying gravity to re-imagine their fate and the possibility of affordable housing for all.

where she stood in the first place, Lindsay McIntyre 2011 / 9.30 min / Canada / Dig

Situated at the geographic centre of Canada, Baker Lake, Nunavut is the only inland settlement in the Canadian Arctic. Fixing its gaze on this stark landscape, McIntyre's haunting and sparse film uses hand wrought black and white 16mm film in a meditation on place and personal histories.

9:00 – 10:30 a.m.

Welcome / Bienvenue

Location: IMA307

Conférence Gerald Pratley Lecture

Rachel Webb Jekanowski (Concordia University)

*Entanglements of Resource Extraction in Hudson's Bay Company Films /
Les intrications de l'extraction de ressources dans les films
de la Compagnie de la Baie d'Hudson*

The history of Canada's colonial settlement is intimately entangled with the accumulation of wealth from natural resources. The Hudson's Bay Company (HBC) offers a prime example of these historical linkages through its sponsored filmmaking. Its network of trading posts across western and northern Canada played a foundational role in the commercial extraction of natural resources like fur, and attendant colonial exploration and settlement. This talk examines this entanglement of capitalism and environments through the HBC commemorative film *The Romance of the Far Fur Country* (1920). Corporate films like *Romance*, which the company commissioned for its 250th anniversary, helped shape a discourse around fur in Canada, as well as around the environments and peoples inhabiting the spaces where fur was trapped. I argue that the film's depictions of landscapes, indigenous communities, and resource commodities in the North position resource politics as a fundamental component of Canada as a liberal, settler nation. By turning to *Romance* as one of the earliest examples of Canadian "resource cinema," I seek to suggest ways in which Film Studies as a discipline can reckon with historical and contemporary manifestations of resource politics and settler colonialism in Canadian film culture.

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L'histoire de l'installation coloniale au Canada est intimement liée à l'accumulation de richesse à partir de ressources naturelles. La Compagnie de la Baie d'Hudson offre un excellent exemple de ces liens historiques à travers ses commandites de film. Son réseau de comptoirs d'échange a eu un rôle fondateur dans l'extraction de ressources naturelles à des fins commerciales (comme la fourrure), tout en contribuant à l'exploration coloniale et au peuplement à travers l'ouest et le nord du Canada. Cette présentation examine les intrications du capitalisme et de l'environnement grâce au film commémoratif *The Romance of the Far Fur Country* (1920). Des films institutionnels comme *Romance*, commandé par la Compagnie pour son 250^e anniversaire, ont aidé à définir une conversation sur la fourrure au Canada, ainsi que sur l'environnement et les peuples habitant sur les terres où chassaient les trappeurs. Les représentations des paysages, des communautés indigènes et des

ressources du Nord dans ce film placent les politiques des ressources comme une composante fondamentale du Canada en tant que nation libérale et colonisatrice. En utilisant *Romance* comme un des plus anciens exemples de « cinéma de ressource » canadien, je cherche à explorer comment les études cinématographiques en tant que discipline peuvent tenir compte des manifestations historiques et contemporaines des politiques de ressource et du colonialisme dans la culture cinématographique canadienne.

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

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

Territorial acknowledgment / La reconnaissance du territoire:

The land on which we gather is the traditional territory of the Huron-Wendat and Petun First Nations, and most recently, the territory of the Mississaugas of the Credit River.

...

Les terres sur lesquelles nous sommes réunis font partie du territoire traditionnel des Premières Nations des Hurons-Wendats et des Pétuns, des Sénécas et, plus récemment, des Mississaugas de la rivière Credit.

Panel A: 10:45 - 12:15

A1: Installation of the Real

Chair: Kass Banning (University of Toronto)

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

IMA B06

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

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

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

A2: Built Spaces and Film Festival Circuits

Chair: Claudia Sicondolfo (York University) and Wendy Donnan (York University)

IMA B09

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

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

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

A3: Gender and AI in Recent Film and Television: Voice, Gaze, and Lack

Chair: Katie Russell (Concordia University)

IMA 334

Clint Burnham (Simon Fraser University), Does Ex Machina have an unconscious?

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

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

A4: Memory, History, Industry

Chair: Germain Lacasse (Université de Montréal)

IMA 307

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

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

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

A5: Schlock, Horror and War

Chair: Terrance McDonald (Brock University)

IMA 313

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

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

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

DÉJEUNER / LUNCH 12:15 – 13:30

Panels B: 13:30-15:00

IMA B06

B1: Art, Visuality and Cinophilia

Chair: Liz Clarke (University of New Brunswick)

Corrinne Chong (Independent Scholar), From Decadence to Death in Visconti’s *Venice*: Transposing the Iconography of the Dutch Still-life and *Danse Macabre*

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

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

B2: Canadian Cinema: Policy and Practice

Chair: Christine Ramsay (University of Regina)

IMA B09

Mary Arnatt (University of Calgary), Canada, Cockroaches, and Cinepix: What *Whispers’* Reception tells us about Canadian Cinema

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

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

B3: Documentary: Trauma and Impact

Chair: Christine Evans (University of British Columbia)

IMA 334

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

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

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

B4: Cinema History in Canada the UK

IMA 307

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

Scott Birdwise (York University), *By The People For The People: Humphrey Jennings after Brexit*

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

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

B5: Affect and Crime in the Digital Age

IMA 313

Chair: Natalja Chestopalova (York University)

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

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

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

Break: refreshments outside IMA 313

Panels C: 15:15 -17:00

C1: Hollywood: Industry, Advertising and Technology

IMA B06

Chair: Gregory Canning (Mount Saint Vincent University)

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

Matthew Ogonoski (Concordia University), *Producing Agencies: Minute Movies, Industrial Control, and the Demise of Mid-20th Century Theatrically Exhibited Advertisements*

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

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

C2: Cinematic Attractions: Drones, Birds, Bugs

Chair: Philippe Bédard (Université de Montréal)

IMA B09

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

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

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

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

C3: Early Colour Film in Canada

Chair: Louis Pelletier (Concordia University / Université de Montréal) and Joseph Clark (Simon Fraser University)

IMA 334

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

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

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

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

C4: Intermédialité, Néoformalisme, Intimité, Montage

Modérateur: André Habib (Université de Montréal)

IMA 307

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

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

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

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

C5: TV: Fantasy, Religion, Genre and Masculinity

Chair: Jen Vanderburgh (Saint Mary's University)

IMA 313

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

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

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

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

Conférence commémorative/Martin Walsh Memorial Lecture

7:00 p.m.

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

Alanis to Taika: The Seven Generations of Indigenous Cinema

Jesse Wente (Anishinaabe broadcaster, curator and activist)

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

Jesse Went is an Anishinaabe broadcaster, curator and activist based in Toronto. He's been a columnist covering film and culture on CBC Radio's Metro Morning for 21 years and is also culture columnist for Unreserved. He has programmed for film festivals including Reel World, ImagineNative and TIFF and is currently Head of TIFF Cinematheque. An outspoken advocate for Indigenous rights and First Nations, Metis and Inuit art, he has spoken at the National Museum of

the American Indian, the Canadian Arts Summit, Prime Time and numerous University and Colleges. He lives in Etobicoke with his wife and two children.

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Cette conférence entend retracer le développement de plusieurs cinémas autochtones, de la fin des années 1960 jusqu'à 2017, d'une tradition de cinéma militant à un mouvement cinématographique international et global. En se penchant sur trois pôles du cinéma autochtone, Aotearoa (Nouvelle Zélande), l'Australie et l'Île de la tortue (Amérique du Nord), elle cherchera à identifier les origines communes à ces cinémas dans chacune de ces régions, l'esthétique qu'ils possèdent en propre et celle qu'ils partagent, et les artistes qui sont parvenus à en assurer le rayonnement. La conférence se penchera également sur les divers modèles de financement dans ces régions et la manière dont ceux-ci ont façonné ces cinémas, et ce qui est requis pour étendre et déployer le potentiel du cinéma à restituer les récits autochtones à leur lieu légitime.

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

Reception / Réception

8:30 – 11:00 p.m.

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

Sponsored by the *Canadian Journal of Film Studies* /
Commandité par la *Revue canadienne d'études cinématographiques*
and
The Cinema Studies Institute, University of Toronto

Location/Lieu:

Events Room, Innis College Residence: 111 St. George St.

Catered Reception and Cash bar / Réception et bar payant

8:30: Coffee and Juice outside IMA 313

Panels D: 9:00-10:30

IMA B06

D1: Workshop: Teaching “the World”: A Workshop on Film Studies Pedagogy

Co- Chairs: Malini Guha (Carleton University) and David Richler (Carleton University)

Participants:

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

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

Chair: Lisa Funnell (University of Oklahoma)

IMA B09

Participants:

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

D3: Music From Hinterland to Punk City

Chair: Michael Baker (Sheridan College)

IMA 334

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

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

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

D4: Workshop: Film and Media Studies Face Geography

IMA 307

Participants:

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

D5: Experimentation, Feminism, Postmodernism and Landscape

Chair: Michael Zryd (York University)

IMA 313

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

Charlotte Dronier (Université de Montréal), Embodying and Reenacting The Memory: The Timeless Presence of Brakhage and Mekas

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

Panels E: 10:45 - 12:15

E1: Documentary Histories

Chair: Mark Turner (Memorial University of Newfoundland)

IMA B06

Jesse Cumming (York University), A Dream of Iron: Documentary, Labour, and Duration

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

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

E2: Ghostly Visitations: Theorizing Cinematic Spectrality

Chair: Kevin Chabot (University of Toronto)

IMA B09

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

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

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

E3: Experimental and Interactive Cinema

Chair: Sandra Annett (Wilfrid Laurier University)

IMA 334

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

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

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

E4: Fans, Marketing, Ratings

Chair: (Katherine Rennebohm, Harvard University)

IMA 307

Philipp Dominik Keidl (Concordia University), Beyond Mint Condition: Preserving and Restoring Fan Collections

Melanie Ashe (Concordia University), 'With Great Power': Superheroes, 'Green' Production and Environmental World Building in *The Amazing Spider-Man 2's* Marketing Campaign

Daniel Sacco (Ryerson University), Rated 'R' for 'Revisionist': Vigilante Filmmaking and Abel Ferrara's *Welcome to New York*

E5: War and History

Chair: Jeremy Maron (Canadian Museum for Human Rights)

IMA 313

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

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

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

DÉJEUNER / LUNCH 12:15 – 13:30

Panels F: 13:30 – 15:00

F1: James Bond: Seriality And Production Cultures

Chair: Meraj Dhir (Harvard University)

IMA B06

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

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

Lisa Funnell (University of Oklahoma), Revision Reversion: Adjusting the Bond Girl Concept in the Daniel Craig Era

F2: Animals and the Anthropocene in Fiction and Documentary

Chair: Lee Carruthers (University of Calgary)

IMA B09

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

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

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

F3: Reconsidering the Return: Transmedia Sequels and Adaptations Reassessed

Chair: Malini Guha (Carleton University)

IMA 334

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

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

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

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

Chair: Zoran Maric (York University)

IMA 313

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

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

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

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

Chair: Janine Marchessault (York University)

IMA 307

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

André Gaudreault (Université de Montréal) and Philippe Gauthier (University of Ottawa), Actorial/Narratorial Cuts and the Articulations of Spatial Language in DW Griffith First Two Years at Biograph (1908-1910)

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

Break - refreshments outside IMA 313

Panels G: 15:15 – 17:00

G1: Queer and Political

Chair: Paul Moore (Ryerson University)

IMA B06

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

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

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

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

G2: Colour, Phenomenology and Theory

Chair: Shana McGuire (Saint Mary's University)

IMA B09

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

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

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

G3: Film Festival Temporalities and Archives in the Digital Era

Chair: Jerry White (Dalhousie University)

IMA 334

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

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

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

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

G4: Machines, Mass Culture and Disabilities

Chair: Peter Lester (Brock University)

IMA 307

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

Tess Jewell (York University), “Not blind anymore:” Reconfiguring the Trope of Disability in *The OA*

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

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

G5: Geopolitics and Neoliberalism

Chair: Matt Croombs (King's College, London)

IMA 313

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

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

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

**Special event co-sponsored with Sexuality Studies Association /
Événement special en collaboration avec
l'Association d'études sur la sexualité**

Location: Buddies in Bad Times Theatre
12 Alexander St, Toronto
Doors open at 7:00, event begins at 7:30

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

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

...

Pourquoi répéter ? La répétition d'une phrase lyrique (dite ou chantée) a été la pierre de touche de la création opératique, de la mobilisation militante et de la passion sexuelle à travers les cultures et les siècles. Freud associe la répétition incessante à la « compulsion de répétition », en focalisant sur notre désir réprimé de nommer ce qui est *unheimlich* (le non-familier) encore et encore, l'*unheimlich* jouant le paradoxe de l'expression et de la répression (l'indécidable derridien) qui est au cœur de cette inquiétante étrangeté/familiarité. Toutefois, des artistes et des activistes aussi différents que DV8, Glass, Beyonce, Lepage, Cork/Blythe, Saga Collectif, and Steyerl emploient la répétition lyrique dans leurs performances opératiques du sexe, des corps et du changement social, de manière à transcender les murs de prisons de notre inconscient. Cette conférence, divers types de répétitions, variés et récurrents, tirés de l'opéra, de l'activisme et de la sexualité seront présentés en lien avec des exemples tirés des récents films numériques de Greyson, *Fig Trees*, *Last Car Jericho* et *Towel*.

Followed by/Suivi de: **TOMSCHRIFT!!!**
Def: Festschrift, the honouring of a respected academic
Festschrift, l'acte de célébrer un membre respecté de l'académie universitaire

Please join us for to honour Professor Thomas Waugh and his many contributions to teaching and research, film studies, LGBTQ2 and sexuality studies, academia and activism.

Vous êtes tous cordialement invité(e)s à une table ronde qui honorera le professeur Thomas Waugh pour ses nombreuses contributions à la recherche et l'enseignement, à la discipline des études cinématographiques, à l'étude de la sexualité et LGBTQ2, pour son activisme au sein et à l'extérieur du monde académique.

Dr. Thomas Waugh is Concordia University Research Chair in Sexual Representation and in Documentary; Professor of Film Studies, Mel Hoppenheim School of Cinema; Coordinator, Program in Interdisciplinary Studies in Sexuality; Director Concordia HIV/AIDS Project.

*Tom is retiring at the end of the current academic year.

...

Dr Thomas Waugh détient la Chaire de recherche sur la représentation de la sexualité et le documentaire de l'Université de Concordia; Professeur d'études cinématographiques, Mel Hoppenheim School of Cinema; Directeur du programme d'études interdisciplinaire sur la sexualité ; Directeur du project Concordia HIV/AIDS.

*Tom prend sa retraite à la fin de cette année académique.

Roundtable participants/Participant(e)s à la table-ronde
(This event starts at 8:50pm/ L'événement débute à 20h50):

- John Greyson (York University) •Ezra Winton (Concordia University)
- Brenda Longfellow (York University) •Rebecca Sullivan (University of Calgary)
- Chantal Nadeau (University of Illinois at Urbana-Champaign)

Catered Reception with Cash Bar / Cocktail dînatoire et Bar

Financial support for this event provided by / Cette séance bénéficie du soutien financier de la:



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MARK S.
BONHAM
CENTRE
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SEXUAL
DIVERSITY
STUDIES

The Mark S. Bonham Centre for Sexual Diversity Studies at the University of Toronto enrolls 200 undergraduates and each year offers over 20 courses. The Centre also partners with over 30 academic units across the university in its collaborative graduate program, serving over 50 doctoral and masters students.

8:30: Coffee and Juice outside IMA 313

***Today's panels H4, I4, J4 in adjacent building VIC209**

Panels H: 8:45-10:15

H1: Élaborer les rejets médiatiques, des années 1910 à aujourd'hui

Modératrice: Karine Abadie (Memorial University of Newfoundland)

IMA 313

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

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

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

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

Chair: John McCullough (York University)

IMA 321

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

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

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

H3: Indigenous Representation

Chair: Maria Ionita (Ryerson University)

IMA 334

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

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

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

H4: The Ethics and Politics of Creative Nonfiction

Chair: Kate Rennebohm (Harvard University)

VIC 209

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

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

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

H5: Workshop: Vulnerable Media, Troubling the Archive

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

IMA 307

Participants:

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

10:30 – 12:00

Location: IMA307

**FSAC Annual General Meeting /
Assemblée générale annuelle d'ACÉC**

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

DÉJEUNER / LUNCH 12:00 – 13:00

Panels I: 13:00 – 14:30

I1: Gender and Politics

Chair: Gail Vanstone (York University)

IMA 307

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

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

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

I2: Women and Quebec Cinema

Chair: Scott MacKenzie (Queen's University)

IMA 321

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

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

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

Chair: Marta Boni (Université de Montréal)

IMA 334

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

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

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

I4: Nationalism in Canada in the 1960s and 70s

Chair: Steven Woodward (Bishop's University)

VIC209

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

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

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

I5: Exhibitions, Expanded Cinema and Process

Chair: Clint Burnham (Simon Fraser University)

IMA 313

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

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

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

Break: refreshments outside IMA 313

Panels J: 15:00 – 16:45

J1: Lordy, Lordy Look Who's Forty: 40 Years of FSAC / 40 ans de l'ACÉC

Chair: Peter Lester (Brock University)

IMA 307

Participants:

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

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

Chair: David Pariser (Concordia University)

IMA 321

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

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

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

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

J3: Adaptation, Genre and Gender

IMA 334

Chair: Anna Westerstahl Stenport (Georgia Institute of Technology)

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

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

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

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

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

VIC 209

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

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

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

J5: Acting, Adaptation, Auteurism

Chair: Sarah Stang (York University)

IMA 313

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

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

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

Felan Parker (Concordia University), *Ebert the Enemy: Contextualizing the Games-As-Art Debate*

President's Reception / Réception du président

5:00-7:00 p.m. Mattamy Athletic Centre,
in historic Maple Leaf Gardens, 50 Carlton Street at Church

Special Film Screening and Final Panel

6:30pm

TIFF Bell Lightbox Theatre

350 King St West

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

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

...

Veillez vous joindre à nous pour la projection du célèbre film de Claude Jutra, *Mon oncle Antoine*, un récit d'apprentissage en apparence modeste qui se dédouble en une allégorie de l'émergence d'un Québec moderne et séculaire. Souvent cité comme l'un des plus importants films réalisés au Canada, les récentes « révélations » portant sur son réalisateur Claude Jutra (1930-1986) ont troublé certains critiques et gardiens de la culture. Le session qui suivra la projection se penchera sur le trouble que soulève l'ouverture de la vie secrète de la sexualité de

Jutra à la fois auprès des nationalistes culturels québécois et des discours gais sur l'émancipation.

Post-Screening Panel: Queeries: The Claude Jutra Controversy

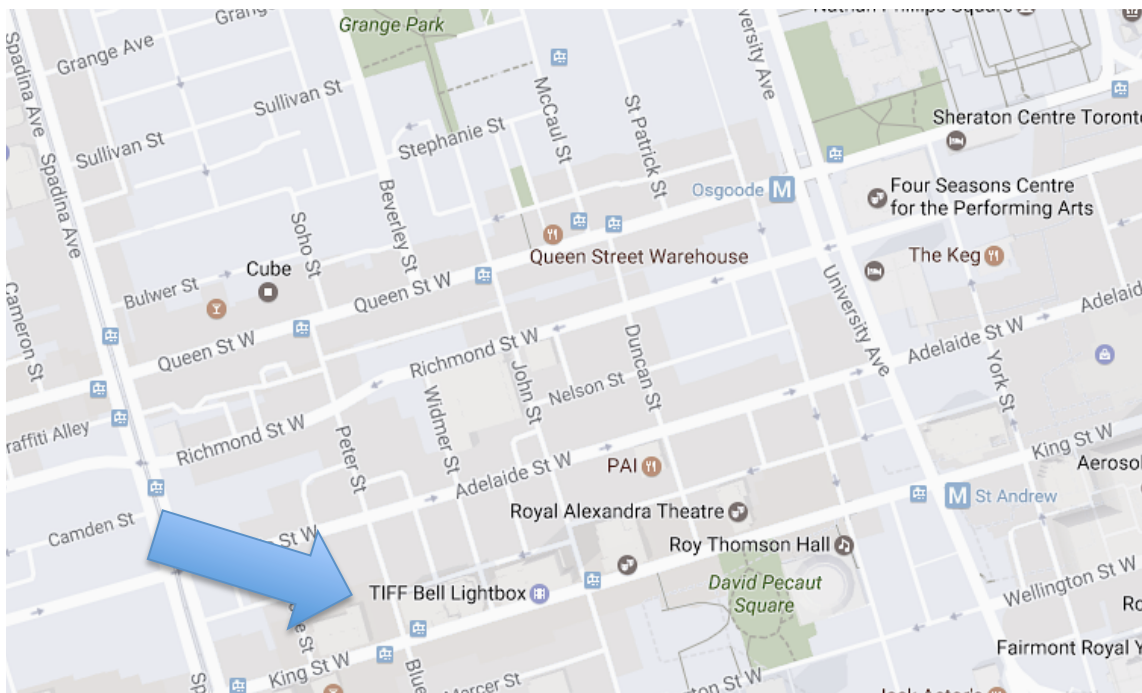
- Julianne Pidduck (Université de Montréal), The Jutra Controversy Through the Hourglass
- John Greyson (York University), Fix Yer Tie: An Ekphrastic Reply to Jutra's Ekleipsi
- Thomas Waugh (Concordia University), Jutra: Nothin' Left to Lose

Free Admission / Gratuit

Open to all Congress delegates / Ouvert à tous les délégués du congrès

Tickets can be picked up beginning two hours prior to the event start time from the TIFF Bell Lightbox Box Office (350 King Street West). Please present your delegate badge. / Les billets peuvent être récupérés deux heures avant le début de la projection au TIFF Bell Lightbox Box Office (350 King Street West). N'oubliez pas votre cocarde.

Catered reception and cash bar / Cocktail dînatoire et bar



Directions

Campus map available on-line and at Congress registration. / La carte du campus est disponible en ligne et au bureau d'inscription du congrès.

Ryerson University is in the middle of downtown Toronto close to many hotels and restaurants. The campus is located east of Yonge Street, north of Dundas St East.

-Yonge Street is the main north – south corridor and subway line.

-The east – west designation for streets begins at Yonge Street. If you leave Ryerson and walk across Yonge Street, you are going west.

Ryerson se situe au milieu du centre ville de Toronto, près de nombreux hôtels et restaurants. Le campus est situé à l'est de Yonge Street, au nord de Dundas St East.

Yonge Street est la ligne principale nord-sud du métro.

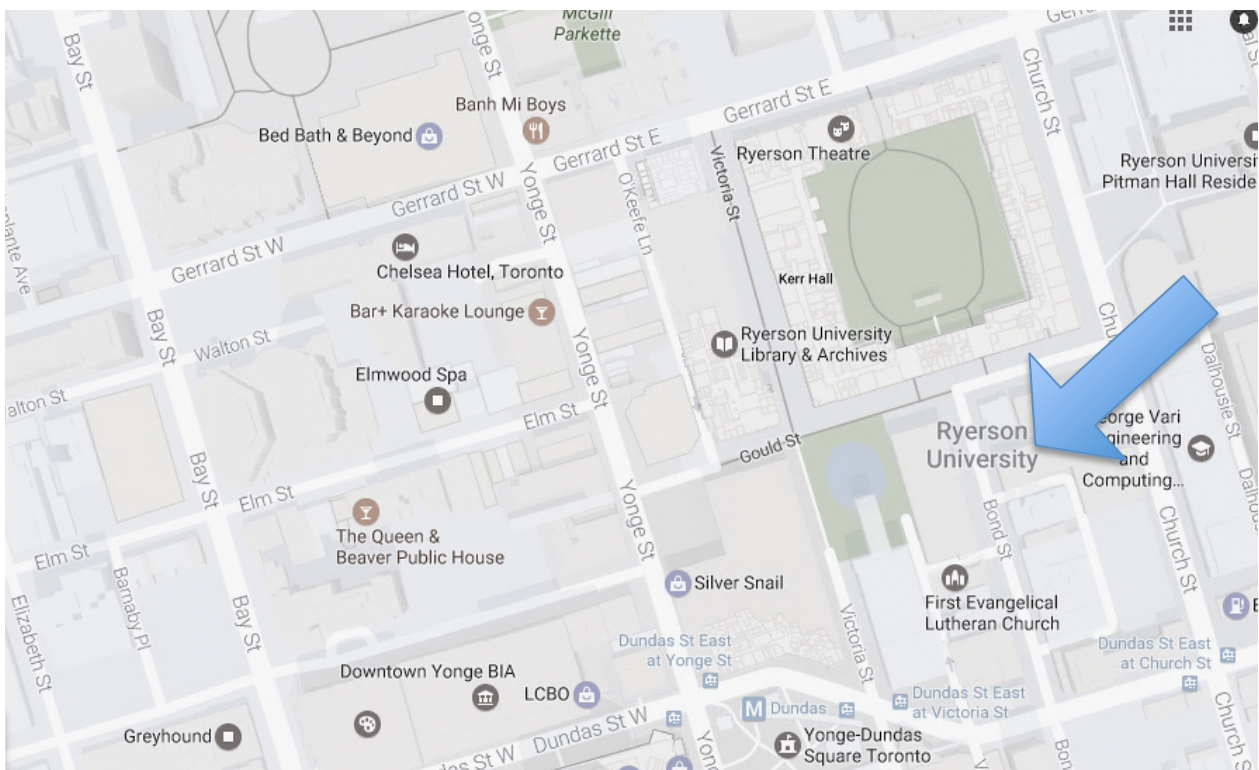
La division est-ouest pour les rues est située à Yonge Street. Si vous quittez Ryerson et que vous vous dirigez de l'autre côté de Yonge street, vous vous dirigez vers l'ouest.

Our meetings are in the School of Image Arts, entrance at 122 Bond Street

Several sessions on day 3 are in adjacent buildings VIC and KERR WEST.

Nos rencontres auront lieu au School of Image Arts, entrée par le 122 Bond Street.

Un certain nombre de séances se dérouleront la 3 journée dans l'édifice adjacent, VIC et KERR WEST.

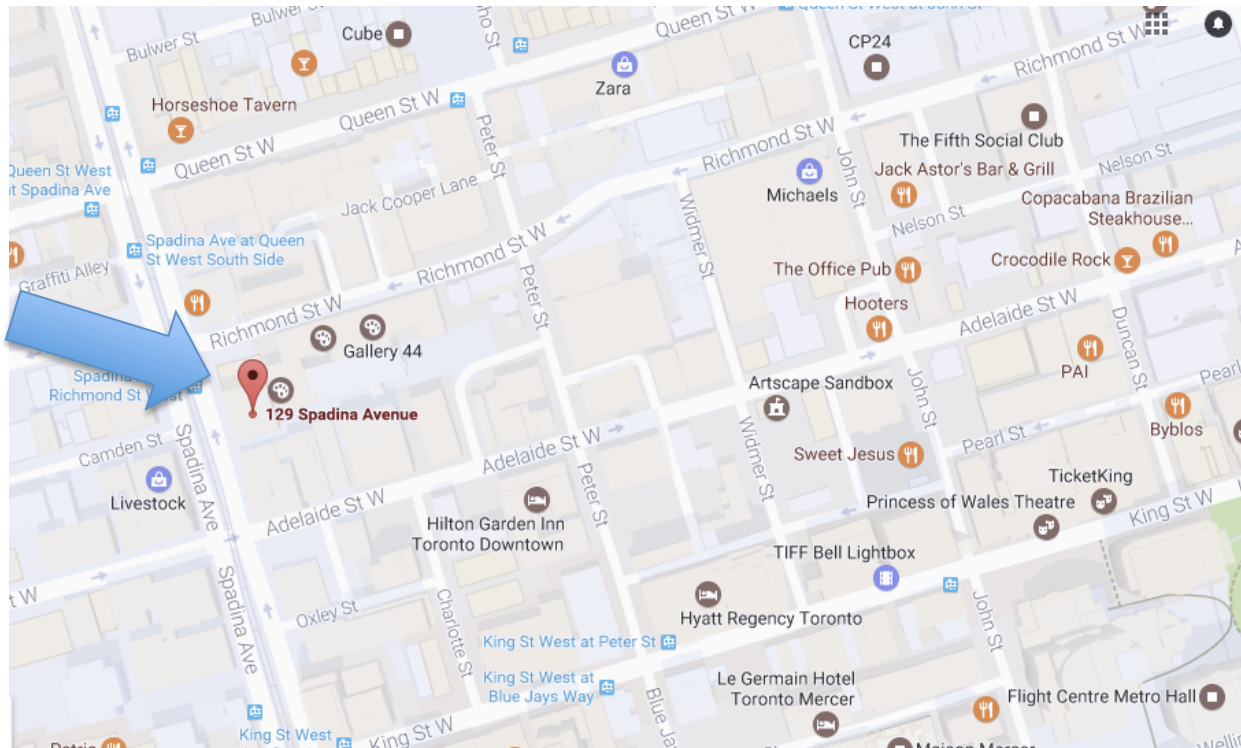


Pre-Conference Reception

Please join us for a curated film screening and catered reception (with cash bar). / Joignez vous à un programme de films et un cocktail dînatoire (avec bar payant).

• May 26, 7pm, the evening before the conference begins / 26 mai, 19h, avant le début de la conférence

Location: Cinecycle, entrance from the alley behind / entrée par le 129 Spadina Street.

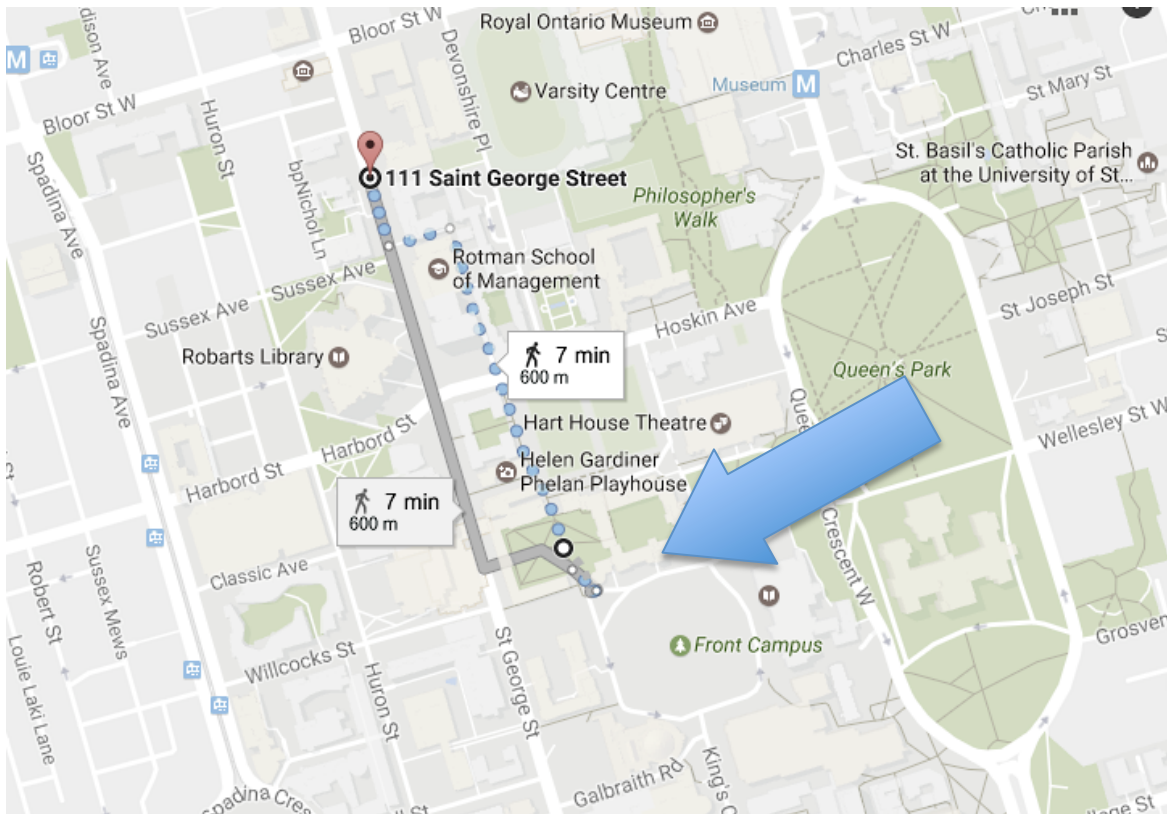


Martin Walsh Memorial Lecture, 7pm May 27

University College (University of Toronto) 15 King's College Circle,
Room UC 140 (west of Ryerson campus).

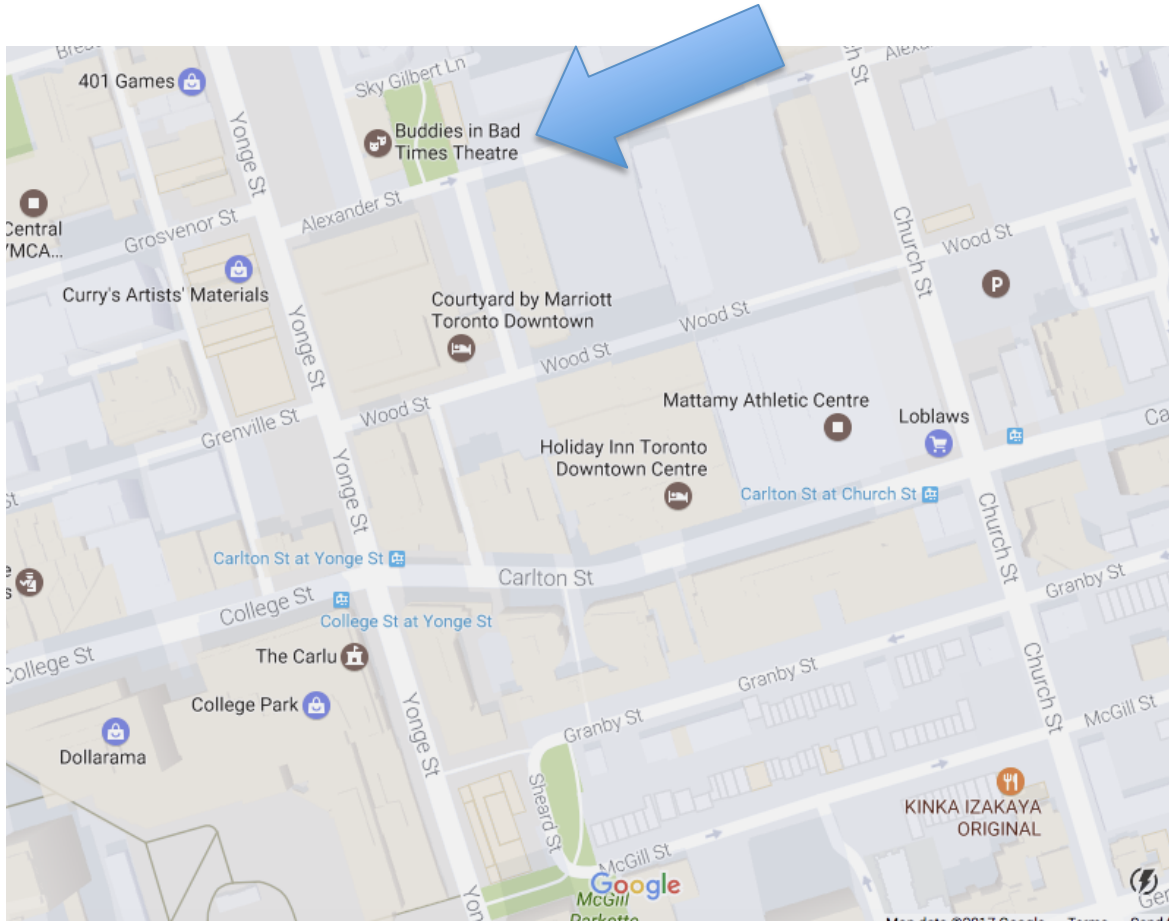
- Catered reception with cash bar a short walk to 111 St. George St.

- ✍Members book launch during the reception after the lecture.
Le lancement des livres des membres de l'association aura lieu au cours de la réception après la conférence.



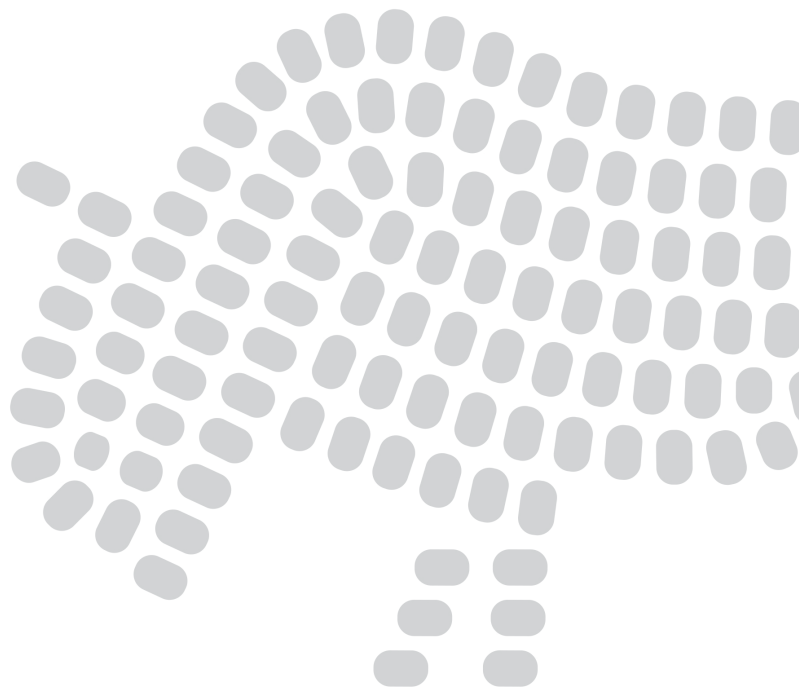
May 28 Special Events, 7pm

**Buddies in Bad Times Theatre, 12 Alexander Street
(Off Yonge, a short walk north of Ryerson)**



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