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

**2015 FSAC Annual Conference /
Conférence annuelle de l'ACÉC 2015**

June 2-4 Juin 2015
University of Ottawa / l'Université d'Ottawa
Ottawa, Ontario, Canada

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

<<Capital Ideas / Le capital des idées>>

Program Chair: Peter Lester (Brock University)
Local Arrangement Coordinator: Fernando Andacht
(l'Université d'Ottawa)

June 1 juin

Welcome to Ottawa!

Bienvenue à Ottawa!

Welcome Gathering / Rassemblement de bienvenue 17:30 - 19:30

Location TBA

June 2 juin

8:30 - 10 :00

Conférence Gerald Pratley Lecture

Sciences Sociales FSS 2005

Joel Hughes (Concordia University)

“A tool that makes, persuades, instructs:”

The National Film Board of Canada at Indian Residential Schools

[« Un outil qui produit, persuade, instruit » :

l'Office national du film du Canada dans les pensionnats indiens]

In 1920, the Deputy Superintendent of the Department of Indian Affairs confirmed that “the objective of Indian education” was “to continue until there is not a single Indian in Canada that has not been absorbed into the body politic” (qtd. in *The Historical Development of the Indian Act*). In order to carry out this assimilative mandate, the government established the Indian Residential School System. Its policy of compulsory attendance, enforced by the Royal Canadian Mounted Police in 1933, imprisoned First Nations children between the ages of seven and fifteen and subjected them to large-scale government/church efforts toward cultural genocide. I trace the history of film exhibition within the schools, focusing specifically on the National Film Board of Canada’s engagement with its eradivative curriculum. Though IRS student newspapers often thank the NFB for “cinema programmes well adapted to the pupils” (*Voice of the North: Beauval Indian School*, 10), these exhibitions in fact assisted in the racist and exploitative work of colonial Canada.

En 1920, le surintendant adjoint du ministère des Affaires indiennes confirmait que « l’objectif de l’éducation indienne » était « de continuer jusqu’à ce qu’il n’y ait plus aucun Indien au Canada qui n’ait été absorbé dans le corps politique » (cité dans *The Historical Development of the Indian Act*). Afin de remplir ce mandat d’assimilation, le gouvernement a instauré le système de pensionnats indiens. Sa politique de présence obligatoire, mise en application par la Gendarmerie royale du Canada en 1933, a incarcéré des enfants des Premières Nations de l’âge de sept à quinze ans et les a soumis aux efforts à grande échelle du gouvernement et de l’église en vue de procéder à un génocide culturel. Je m’intéresse à l’histoire de la présentation de films dans les pensionnats, en portant particulièrement attention à l’engagement de l’Office national du film du Canada avec son programme d’éradication. Bien que les journaux étudiants des pensionnats aient souvent remercié l’ONF pour ses « programmes de films bien adaptés aux élèves » (*Voice of the North: Beauval Indian School*, p. 10), ces présentations appuyaient, en fait, le travail raciste et exploiteur du Canada colonial.

Note: Coffee/Tea/Juice and snacks will be served from 8:00am

All Panel Sessions held in Sciences Sociales (FSS)

Panels A: 10:15 – 12:00

A1: Workshop: Teaching Documentary

Convener & Moderator: Darrell Varga (NSCAD University)

- ◆Brenda Longfellow (York University)
- ◆Christie Milliken (Brock University)
- ◆Shana McGuire (Saint Mary's University)
- ◆Richard Hancox (Concordia University)

FSS 4013

A2: Masculinities

(Chair: TBA)

- ◆John Drew (Brock University) "Killing the Messenger? Masculinity, Class, and the Cultural Politics of Interspecies Empathy in *The Deer Hunter* and *The Hunt*"
- ◆Terrance H. McDonald (Brock University) "What Masculinity Looks Like: *Falling Down* and the Visual Expression of Masculinities in 1990s Genre Film"
- ◆Stefan Sereda (Wilfrid Laurier University) "Dissociative Drivers and Sadistic Spring Breakers: Millennials in the Gangster Film"
- ◆Allison Macleod (University of Glasgow) "Queer Possibility and the Productive Constraints of Rural Space: Comparing Irish and Taiwanese Queer Cinemas"

FSS 5023

A3: The Processes of Experimentation

(Chair: TBA)

- ◆Scott MacKenzie (Queen's University) and Anna Westerståhl Stenport (University of Illinois at Urbana-Champaign) "Tearing up the Screen: Pia Arke's Post-Colonial Camera Processes"
- ◆Cameron Moneo (York University) "Humour and the Accessibility of Avant-Garde Cinema"
- ◆Stephan Boman (University of California, Santa Barbara) "Morbid Arts: Photography, Film Theory, and the Mediation of Death"
- ◆Scott Birdwise (York University) "Imagining the People: Mass-Observation and Everyday Life in Humphrey Jennings' *Spare Time*"

FSS 11003

A4: European Cinema

(Chair: TBA)

- ◆Zoran Maric (York University) "Distant Echoes: Yugonostalgia and the Spectator in the Films of Milcho Manchevski"
- ◆Jessy Neau (Université Western) « Mannequins et poupées de cire dans *La poupée* et *La Clepsydre* de W.J. Has »
- ◆Nina Barada (Université de Montréal) « Figures de l'histoire dans *Sans Soleil* de Chris Marker »

FSS 12003

DÉJEUNER / LUNCH: 12:00 – 13:00

Lunchtime Event:

Canadian Educational, Sponsored, and Industrial Film Project meeting. All are invited.
Convened by Charles Acland and Louis Pelletier

FSS 4013

Panels B: 13:00-14:30

B1: Workshop: Professional Options in Cinema & Media Studies

Moderator: Paul S. Moore (Ryerson University)

- ♦Joanne Stober, Library and Archives Canada, Orphanista
- ♦Keith Bennie, TIFF Higher Learning, Educational Programming
- ♦Jessica Bay, pursuing PhD at York-Ryerson ComCult, Odd Job Specialist
- ♦Carmen Victor, pursuing PhD at York-Ryerson ComCult, Independent Curator

FSS 4013

B2: Crowdsourcing, YouTube and DIY Aesthetics

(Chair: TBA)

- ♦Alain Chouinard (Concordia University) “A Political Economy and Critical Analysis of the 'Documentary Mosaic' Genre of Crowdsourced Media Production through the Lens of the *Life in a Day* (2011) and *One Day on Earth* (2012) Film Projects”
- ♦Laura Horak (Carleton University) “Bodies in Time: DIY Timelapse Videos and Longitudinal Films”
- ♦Shannon Brownlee (Dalhousie University) “DIY Visual Pleasure: The Aesthetics and Erotics of Lego Stop-Motion Animation on YouTube”

FSS 5023

B3: Precarious Life: Gender Politics, Feminist Filmmaking and New Industrial Contexts

Panel Convener & Chair: Brenda Longfellow (York University)

- ♦Susan Lord (Queens University) “The ‘New Cuba’? Marginality, Gender and Everyday Life”
- ♦Lee Parpart (York University) “Scarcity/subversion/submission in recent women’s cinema in English-Canada”
- ♦Brenda Longfellow (York University) “Cultural Precarity, Neo-Liberalism and Women’s Feature Filmmaking in Canada from 1996-2014”

FSS 11003

B4: Researching Canada’s Screen Industries

Panel Convener & Chair: Charles Tepperman (University of Calgary)

- ♦Charles Acland (Concordia University) “An Empire of Pixels: Canadian Cultural Enterprise in the Digital Effects Industry”

FSS 12003

♦Charles Tepperman (University of Calgary) “Of Golden Reels and Performance Envelopes: Considering the Producer in Canadian Cinema”

♦Peter Urquhart (Wilfrid Laurier University) “The Towering Genius of Lloyd Simandl, Easily the Greatest Canadian Producer/Director Ever, By Far”

Panels C: 14:45 -16:15

C1: Peter Harcourt Memorial Roundtable

Moderator: Kass Banning (University of Toronto)

FSS 4013

C2: Enunciative Gestures

(Chair: TBA)

♦Gloria Monti (California State University, Fullerton) “‘The more you talk, the less it means.’ Gendered Divisions Between the Visual and the Linguistic in Godard’s Films”

FSS 5023

♦Dominic Arsenault (Université de Montréal) “Reconciling the language/image analogy with the real-time flow of the cinema experience: Towards a theory of film narration as composite enunciation”

♦Daniel McNeil (Carleton University) “Everybody Hates Armond: The unbearable blackness of America’s most notorious film critic”

C3: Textual Hierarchies and the Aesthetics of Paramediality

Panel Convener & Chair: David Richler (Carleton University)

♦Matthew Ogonoski (Concordia University) “Selling Movies To No One: Sweding and the critical capacity of remaking film advertisements”

FSS 11003

♦Tom Dorey (York University) “Video Helped the Filmmaker-Star: Auteurs, Music Videos, and Paramediality”

♦David Richler (Carleton University) “Promoting ‘Unity in Diversity’: The Omnibus Film (Festival) as Curatorial Project”

C4: Docu-Fictions

(Chair: TBA)

♦Dino Koutras (Carleton University) “The New Fictionality: *David Holzman’s Diary* and the Aesthetic Regime of Art”

FSS 12003

♦Angela Walsh (University of British Columbia) “Nick Broomfield and the Elusive Celebrity: *Heidi Fleiss: Hollywood Madame* as celebrity meta-text”

♦Michael Meneghetti (Brock University) “The Perpetrator’s Scenario: Acts of Killing and Remorse in Contemporary Documentary”

C5: Science Fiction

(Chair TBA)

FSS 14003

- ♦Zak Bronson (University of Western Ontario) “Ecological Wastelands: Exploring the Dystopian Cities of *Elysium*”
- ♦Tess Jewell (York and Ryerson Universities) “‘Never so blind’: Blindness as metaphor in science fiction film”
- ♦Mike McCleary (Wilfrid Laurier University) “The ‘Agential’ Woman as China Syndrome: Destabilizing Corposcientific Structures in *The China Syndrome*”

Reception / Réception

17:00 – 19:00

FSAC Members Book Launch & Reception
Lancement des nouveaux livres des membres d’ACÉC
Held in conjunction with the *Canadian Journal of Film Studies*.

Location: Club SAW, 67 Nicholas Street

June 3 juin

Panels D: 8:30-10:00

D1: Film and/as History: David Lean’s *Summertime*

FSS 11003

Panel Convener & Chair: Brenda Austin-Smith (University of Manitoba)

- ♦Peter S. McInnis (St. Francis Xavier University) “From Kankakee to Venice: Postwar American Travel Consumerism in David Lean’s *Summertime* (1955)”
- ♦Brenda Austin-Smith (University of Manitoba) “In the Venetian Air: Ambient Sound in *Summertime*”
- ♦Roisin Cossar (University of Manitoba) “Teaching History through Contemporary Film: David Lean’s *Summertime* (1955)”

D2: Workshop: Online Filmographies and Digital Databases

FSS 12003

Workshop Convener & Moderator: Charlie Keil (University of Toronto)

- ♦Charlie Keil (University of Toronto) & Marta Braun (Ryerson University) “Early Cinema Filmography of Ontario (ECFO)”
- ♦Louis Pelletier (Concordia University / Université de Montréal) “Canadian Educational, Sponsored, and Industrial Film (Cesif)”
- ♦Charles Acland (Concordia University) “Project Arlight”

D3: The Powers of Perception

FSS 14005

(Chair: TBA)

- ◆ Lee Carruthers (University of Calgary) “Engaging Wonder: Receiving the Challenge of Terrence Malick’s Recent Cinema”
- ◆ John Landreville (Wayne State University) “A Life By Any Other Name: La région centrale and the Encounter with Technical Perception”
- ◆ Anders Bergstrom (Wilfrid Laurier University) “‘Like the worms:’ Adapting *Walden* in Shane Carruth’s *Upstream Color*”

Panels E: 10:15 – 12:00

E1: Workshop: Publishing Your Dissertation: Books, Articles, Adding New Research?

FSS 4013

Moderator: Paul S. Moore (Ryerson University)

- ◆ Siobhan McMenemy, University of Toronto Press
- ◆ Jonathan Crago, McGill-Queen's University Press
- ◆ Zoë Druick, Simon Fraser University, Editor/Author
- ◆ Marc Furstenu, Carleton University, CJFS Editor

E2: Places and Possibilities in Documentary after the Age of Vérité

FSS 5023

Panel Convener & Chair: Darrell Varga (NSCAD University)

- ◆ Mark David Turner (Memorial University) “Other Verités: Towards a Critical Aesthetics of the Audio-visual Work of the OKâlaKatiget Society”
- ◆ Jerry White (Dalhousie University) “Notes Towards a Definition of the Catalan Poetic Real”
- ◆ Jennifer Vanderburgh (Saint Mary’s University) “*The Open Grave* (Ron Kelly, CBC, 1964): Documentary Aesthetics in TV Drama”
- ◆ Darrell Varga (NSCAD University) “Useful Idiots and the Tactics of Veracity after Vérité”

E3: Blockbuster Cinema

FSS 11003

(Chair: TBA)

- ◆ Dru Jeffries (University of Toronto) “The Worlds Align: Media Convergence and Complementary Storyworlds in Marvel’s *Thor: The Dark World*”
- ◆ Malcolm Morton (York University) “Blockbuster Baroque: The Aesthetics of Spectacle in Contemporary Cinema”
- ◆ Jake Ivan Dole (Georgia State University) “The body in spectacle: Reconciling spectatorial immersion and medium awareness with ilinctic sequences in contemporary Hollywood blockbusters”
- ◆ Patrick Faubert (Independent Scholar) “Adapting Illustrated Novels: *The Adventures of Robin Hood* (1938)”

E4: Workshop: A Practical Guide to Media Preservation

FSS 12003

Workshop Convener & Moderator: Kelly Egan (Trent University)

- ◆ Paul Gordon, Film Conservator for Library and Archives Canada
- ◆ Josh Romphf, Programmer/Technologist, River Campus Libraries, University of Rochester
- ◆ Kelly Egan (Trent University)
- ◆ Gerda Cammaer and Stacey Turner (Ryerson University)

DÉJEUNER / LUNCH 12:00 – 13:15

Lunchtime Meetings

FSAC Executive Meeting

FSS 14003

CJFS Editorial Board Meeting

FSS 12003

Panels F: 13:15 – 15:00

F1: The Peter Morris Memorial Panel: Canadian Film History

FSS 4013

Chair: Paul S. Moore (Ryerson University)

- ◆ Dominique Brégent-Heald (Memorial University of Newfoundland) “Cut out the Stars and Stripes’: Flag imagery, Censorship, and Canadian Nationalism, 1911-1919”
- ◆ Scott Preston (University of New Brunswick) “Rogue or Genius (or Both)? Reconsidering Ernest Shipman’s Career”
- ◆ Zoë Druick (Simon Fraser University) “‘Machinery for Spreading Information’: The Use of Silent Film by the University of Alberta’s Department of Extension, 1917-1936”
- ◆ Louis Pelletier (Université de Montréal/Media History Research Centre, Concordia University) “National Colours: Kodachrome and the Emergence of Canadian Cinema”

F2: Desire, Pornography, and Sex Work

(Chair: TBA)

FSS 5023

- ◆ Nikola Stepić (Concordia University) “Saint Sebastian as a Stand-In for Desire, Identity and Performativity in *Suddenly*, *Last Summer* and *Lilies*”
- ◆ Jason Swiderski (Wilfrid Laurier University) “Mainstreaming the X: De Palma, Technology, and the Circulation of Explicit Imagery”
- ◆ Thomas Waugh (Concordia University) “Docu-Porn!”
- ◆ Shana McGuire (St. Mary’s University) “Aesthetics & Ethics in Rodrigue Jean’s *Men for Sale*”

F3: Settler cinemas, settler cultures, and everyday colonialism

Panel Convener & Chair: Bruno Cornellier (University of Winnipeg)

FSS 11003

- ♦Jamille Pinheiro Dias (University of São Paulo) “De-trivializing everyday agro-colonialism: A case study from Indigenous film in Brazil”
- ♦Ezra Winton, (NSCAD) “Decolonizing Documentary: Solidarity Screens and Indigenous Images”
- ♦Isabelle St-Amand, (University of Manitoba) “*Okanada*: the ethics of witnessing and the everyday realities of the 1990 standoff in Oka”
- ♦Randolph Jordan (Simon Fraser University) “Unsettling the Vancouver Soundscape on Film: An Intermedial Approach to Listening in the City”

F4: Contemporary Television

(Chair: TBA)

FSS 12003

- ♦Lindsey Campbell (Concordia University) “Sound and Rendering the City on HBO’s *The Wire*”
- ♦Yves Picard (Cégep André-Laurendeau) “*House of Cards*, a TV Institutional Breakthrough, and also a TV Aesthetic Opening?”
- ♦Molly Lewis (University of British Columbia) “The Circuitry of Memory: Philosophizing *Mad Men*”
- ♦Steven Woodward (Bishop’s University) “Alone – Together: Ricky Gervais and Stephen Merchant”

F5: Sound, Space and the Natural World in Documentary Film

(Chair: TBA)

FSS 14003

- ♦Gunnar Iversen (Norwegian University of Science and Technology) “Like Being Injected with Steroids’ – Sound and Music in Nature Documentaries”
- ♦Michael Baker (Sheridan College) “*Bear 71*, Popular Music, and the Problem of Immersion”
- ♦Christie Milliken (Brock University) “Documentary Magnitude and the Ecosublime in the work of Edward Burtynsky”
- ♦Timothy Nicodemo (The University of Western Ontario) “At the Intersection of Affect Theory and Ecocriticism: Anthropomorphism in *Blackfish*”

Panels G: 15:15 – 16:45

G1: Canadian Film Exhibition

FSS 4013

(Chair: TBA)

- ◆Diane Burgess (University of British Columbia) “The Festivals We Need (for the Policy We Have)”
- ◆Donna de Ville (Concordia University) “Bridging the High/Low Divide: A Microcinema Case Study”
- ◆Jessica L. Whitehead (York University) “Famous Players vs. Odeon: The Fight to Control Exhibition in Timmins, Ontario”

G2: Fragmentation, Repetition, Time

FSS 5023

(Chair: TBA)

- ◆Andrew Burke (University of Winnipeg) “The Time of *Zidane*”
- ◆Troy Rhoades (Université de Montréal) “Colouring Time: Understanding the Temporal Relations of Digital Images Through Flicker Film”
- ◆Tess McClernon (Concordia University) “A Wasting Grief: The Aesthetics of Loss and Marilyn Monroe”

G3: The Web, The Interface, The Game

FSS 11003

(Chair: TBA)

- ◆Philippe Gauthier (Harvard University) “Online drama, social media and fiction/reality interplay, or how fiction enters our everyday world”
- ◆Audrey Bélanger (Université de Montréal) « Parcours historique de la websérie et l’intérêt récent des télédiffuseurs »
- ◆Quintin Zachary Hewlett (York University) “Cinematic Form and Digital Embodiment: Notes Toward a Theory of Haptic Visibility”

Canadian Communications Association / Association canadienne de communication
Keynote Lecture / Conférencier d'honneur
16:45 – 18:00
Details: TBA

President’s Reception / Réception du président

17:00 – 19:00
Reception Tent

Janine Marchessault (York University)

“The INCREDIBLE Shrinking Archive” / [« L’INCROYABLE archive qui rétrécit »]

In the digital age, archives are often associated with the explosion and propagation of data. As numerous theorists have been exploring, digital media are impacting the very meaning and location of the archive (Chun (2008), Sobchack (2010), Røssaak (2010), Ernst (2013)). New notions of storage and ephemerality require analytics to make sense of massive datasets that, along with the proliferation of both personal and public archival practices, have created a deluge of mediated memory. Yet in spite of and perhaps because of this deluge, the physical materiality of archives -- the archive as both a collection of things and a place -- has become increasingly subjected to financial and technological constraints under which media materials are literally shrinking into oblivion.

In this talk, I address some of the material challenges that moving image archives are facing globally, and look to some novel conceptualizations of the future archive that may be of use for Canada. Artists, digital humanists and information coders have been exploring new ways to understand archives since the ‘archival turn’ in the early 1990s. The tension between media archaeologists who propose a non-discursive techno-mathematical storage (Wolfgang Ernst’s approach to memory as machine rather than recounting), and media phenomenologists concerned with forms of embodiment and collectivization (e.g., recent collaborations between archives and artists) suggest some ways forward.

En cette époque numérique, les archives sont souvent associées à l’explosion et à la propagation des données. Sujet de recherche de nombreux théoriciens, les médias numériques ont un impact sur le sens même et l’emplacement de l’archive (Chun [2008], Sobchack [2010], Røssaak [2010], Ernst [2013]). Devant de nouvelles notions de conservation et d’éphémère, des procédures analytiques sont nécessaires pour dégager du sens des vastes ensembles de données qui, ajoutés à la prolifération des pratiques archivistiques autant personnelles que publiques, ont créé un déluge de mémoire médiatisée. Cependant, malgré et peut-être en raison de ce déluge, la matérialité physique des archives – l’archive à la fois comme collection de choses et comme lieu – est de plus en plus assujettie aux restrictions financières et technologiques sous lesquelles rétrécit, littéralement jusqu’au point de disparaître, la matière médiatique.

Dans cette conférence, j’aborderai certains des défis matériels auxquels font face, de manière générale, les archives d’images en mouvement, et je poserai un regard sur certaines conceptualisations novatrices de l’archive future qui pourraient être utiles au Canada. Des artistes, des humanistes numériques et des encodeurs d’information ont exploré de nouvelles manières de comprendre les archives depuis le « tournant archivistique » du début des années 1990. Il est possible d’explorer quelques pistes à partir de la tension qui existe entre, d’une part, les archéologues des médias qui proposent une conservation techno-mathématique non discursive (l’approche de la mémoire comme machine plutôt que récit de Wolfgang Ernst) et, d’autre part, les phénoménologues des médias qui s’intéressent à différentes formes de corporéité et de collectivisation (par exemple, les collaborations récentes entre archives et artistes).

Janine Marchessault is a Professor of Cinema and Media Studies at York University where she is currently the Inaugural Director of Sensorium: Centre for Digital Arts Research and Technology. As Canada Research Chair in Art, Globalization and Digital Media (2003-2013), she oversaw the Visible City Project, an online archive (www.visiblecity.ca) which brings together over fifty interviews with artists, urban planners, designers and curators from a variety of countries to consider how art and communication are manifested in different geopolitical contexts. She is the author of *McLuhan: Cosmic Media* (Sage, 2005) and *Ecstatic World: Media, Humanism, Ecology* (forthcoming). She is co-editor most recently of *Cartographies of Place: Navigating the Urban* (McGill-Queen’s Press 2014), *Reimagining Cinema: Film at Expo 67* (McGill-Queen’s Press 2014), and *3D Cinema and Beyond* (Intellect Press/University of Chicago Press, 2013). For over twenty years she has been part of the Public Access Collective, which curates public art in non traditional spaces. In 2012, she was awarded a Trudeau Fellowship for her innovative public art projects.

Janine Marchessault est professeure en cinéma et études médiatiques à l’Université York où elle est présentement la première personne à dirigé le Sensorium: Centre for Digital Arts Research and Technology. Titulaire de la Chaire de recherche du Canada en arts, médias numériques et mondialisation (2003-2013), elle a supervisé le projet Visible City, une archive en ligne (www.visiblecity.ca) qui rassemble plus de cinquante entrevues avec des artistes, des urbanistes, des designers et des commissaires de divers pays afin d’analyser comment l’art et la communication prennent forme dans différents contextes géopolitiques. Elle est l’auteure de *McLuhan: Cosmic Media* (Sage, 2005) et *Ecstatic World: Media, Humanism, Ecology* (à paraître). Elle a été récemment codirectrice de *Cartographies of Place: Navigating the Urban* (McGill-Queen’s Press, 2014), *Reimagining Cinema: Film at Expo 67* (McGill-Queen’s Press, 2014) et *3D Cinema and Beyond* (Intellect Press/University of Chicago Press, 2013). Depuis plus de vingt ans, elle fait partie du collectif Public Access, qui agit comme commissaire en art public dans des espaces non traditionnels. En 2012, elle était lauréate de la Fondation Trudeau pour ses projets novateurs en art public.

June 4 juin

8:30 – 10:45

FSS 2005

FSAC Annual General Meeting / Assemblée générale annuelle d'ACÉC

Note: Coffee/Tea/Juice and light breakfast will be served

Panels H: 11:00 – 12:30

H1: Scholar's Screening: *(En)framing the Indian Diaspora : On & Off Screen (2014)*

♦Virginia Mesana (University of Ottawa)

This session features a screening of the film and discussion with the filmmaker.

FSS 4013

H2: Fleshing Out the Electric Impulse

Panel Convener & Chair: Monique Tschofen (Ryerson University)

♦Kelly Egan (Trent University) "'Tones From Out of Nowhere' Revisited: the Significance of Noise in the Early Synthetic Sound Film"

FSS 5023

♦Angela Joose (McGill University) "Cinema, Digital Time and Attention"

♦Izabella Pruska-Oldenhof (Ryerson University) "Loïe Fuller's *Serpentine Dance* to Amy Greenfield's Video-Dance: Electrotechnics and Video-Dance"

H3: Pedagogical Provocations

(Chair: TBA)

♦Christine Ramsay (University of Regina) "Three City Link: A Pedagogical Exploration in Translocal Dialogues, Screen Media, and Civic Engagement"

FSS 11003

♦Kalli Paakspuu (York University) "Reframing Provocation"

♦Matt Rogers (University of New Brunswick) "Critical participatory filmmaking pedagogies with youth: Critiquing and perpetuating sexist, homophobic, ableist, and class discourses"

DÉJEUNER / LUNCH 12:30 – 13:30

Panels I: 13:30 – 15:00

I1: Ecomedia Panel 1: Scale, Environments, and Global Capitalism

Panel Convener & Chair: Rachel Webb Jekanowski (Concordia University)

♦Kenneth Rogers (York University) "Plastic Ecologies: Petromedia in the Post-War Social Field"

FSS 4013

♦Stephanie Lam (Harvard University) "The Train is the World: An Image of Crisis in Joon-ho Bong's *Snowpiercer*"

♦Thomas Patrick Pringle (Brown University) "A Dull Roar at a Large-Scale: The Ecological Politics of Electrical Grids as Perceptual Media Infrastructure"

I2: Feminisms

(Chair: TBA)

FSS 5023

- ◆Cristina Stasia (University of Alberta) “Hot Cop, Mad Cop: Female Buddy Films, Race, and *The Heat* (2013)”
- ◆Marla Arbach (Carleton University) “‘You Know Foxes and Wolves Don’t Really Get Along:’ Asian American Women Characters and Racial Harmony in *Teen Wolf*”
- ◆Kathleen Cummins (York University/Sheridan College) “Filming Feminist Frontiers/Frontier Feminisms (1979-1993)”

I3: Contemporary Canadian Film

(Chair: TBA)

FSS 11003

- ◆Anthony De Melo (Independent Scholar) “‘O Hockey Canada’: Nation and Utopia in *Score: A Hockey Musical* (2010) “
- ◆Brendan Burrows (OISE University of Toronto) “A Cinema of Resistance: Survival and Residential Schools in Jeff Barnaby’s *Rhymes for Young Ghouls*”
- ◆Olivia Heaney (McGill University) “Regional Filmmaking and the Contemporary Canadian Dog Movie”

I4: Silent Cinema in a Global Context

(Chair: TBA)

FSS 12003

- ◆Andrée Lafontaine (Université de Montréal/UCLA) “*Our Dancing Daughters* (1928): the Unstable Boundaries of an Early Transmedia Object “
- ◆Christine Albert (Université de Montréal) « La tension narrative en régime périodique : une étude intermédiaire de *Judex*, ciné-roman »

Panels J: 15:15 – 16:45

J1: Ecomedia Panel 2: Scale and Perception in Ecocinema

Panel Convener & Chair: Stephanie Lam (Harvard University)

FSS 4013

- ◆Eu Jin Chua (University of London) “The Expansive Image: Film Theory and the Ontology of Ecomedia”
- ◆Jen Caruso (Minneapolis College of Art and Design) “Representing Climate Change in Contemporary Film: Slow Violence, Slow Cinema, Hyperobjects”
- ◆Caufield Schnug (Harvard University) “Exhalations: Imaging Landscape and Atmospheric Flux in Robin Lehman’s Environmental Cinema”

J2: Quebec Filmmaking and Filmmakers

(Chair: TBA)

FSS 5023

- ◆Evangelos Tziallas (Concordia University) “Data Doubles and the Digital Uncanny: Representing the Mistrust of the Self in Recent Doppelgänger Narratives”
- ◆Christian Roy (chercheur independent) « Une pensée existentielle juive de l’espace et du temps dans *Anne Trister* de Léa Pool »
- ◆Kester Dyer (Concordia University) “The Supernatural, Storytelling and Oral Cinema in Québec: Local and Global Narratives”

J3: Senses and Embodiment in Contemporary Cinema

(Chair: TBA)

FSS 11003

- ◆Andrea Butler (University of Toronto) “Touching me, Touching You: Sensorial Affect and Embodiment in Jonathan Glazer’s *Under the Skin* (2013)”
- ◆Stephanie Clayton (Brock University) “Bodies in (e)Motion: Embodied Phenomenology and Empathy and the Film Body in *Black Swan* (Darren Aronofsky, 2010)”
- ◆Troy Bordun (Trent University) “A Slow Dream, ‘As If’ it were Real: Carlos Reygadas’s *Post Tenebras Lux*”

J4: War is Hell

(Chair: TBA)

FSS 12003

- ◆Mandy Elliott (University of Manitoba) “The Wear and Tear of Post-War Identities in William Wyler’s *The Best Years of our Lives*”
- ◆Kaia Scott (Concordia University) “Seeing is Healing: Military Visual Technologies for Treating Traumatic Stress in World War II”
- ◆David Cowdery (York University) “Co-opting Assertive Mode Aesthetics in Narrative War Cinema: An Examination of Realism, Spectacle, Visual Effects and the Mechanics of Propaganda”

**Canadian Communications Association / Association canadienne de communication
Keynote Lecture / Conférencier d'honneur
16:45 – 18:00 Details: TBA**