ASSOCIATION CANADIENNE D'ÉTUDES CINÉMATOGRAPHIQUES
FILM STUDIES ASSOCIATION OF CANADA

Annual Conference 2018 / Conférence annuelle (2018)
May 29 mai – May 31 mai 2018

University of Regina / Université de Regina
Regina, Saskatchewan, Canada

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

On Treaty 4 and Treaty 6 Territories / Indigenous Lands / En terre autochtone

Program Chair / Responsable du programme: Jennifer VanderBurgh (Saint Mary's University)
Local Arrangement Coordinator / Coordonnatrice: Christine Ramsay (University of Regina)

Conference at a Glance – Résumé du colloque

May 28 mai

6:30 p.m.	Screening / Projection - Dunlop Art Gallery/RPL Film Theatre (2311 12th Ave.)
8:00 p.m.	Gathering / Rassemblement - Crave Kitchen + Wine Bar (1925 Victoria Avenue) Cash bar / Bar payant

May 29 mai

8:45-10:15	Conférence Gerald Pratley Lecture, Mary Arnatt (University of Calgary) Morning drinks and fruit will be served / Boissons et collations matinales seront servies (ED 106.1)
10:30-12:00	Panels A
12:00-1:30	Lunch break (on one's own) / Pause-dîner (temps libre)
1:30-3:00	Panels B
3:00-3:30	Coffee will be served / Pause-café (FN 1010)
3:30-5:00	Panels C
5:00-7:00	Break (on one's own) / Pause (temps-libre)
7:00	Conférence commemorative Martin Walsh Memorial Lecture, Will Straw (McGill University) (ED 106.1)

May 30 mai

8:30-10:00	Panels D
10:00-10:15	Coffee will be served / Pause-café (FN 1010)
10:15-11:45	Panels E
12:00-1:45	Curatorial Roundtable, Lunch will be served / Table ronde curatoriale. Un dîner sera servi (RC 175)
2:00-2:45	Artist led Walk to MacKenzie Art Gallery / Marche organisée vers la MacKenzie Art Gallery (3475 Albert St.)

2:45-3:15	Coffee served at MacKenzie Art Gallery / Café servi à la MacKenzie Art Gallery
3:15-6:15	Indigenous Curatorial Talking Circle / Cercle de discussion autochtone sur les pratiques curatoriales (MacKenzie Art Gallery)
6:30-8:30p.m.	FSAC Book Launch and Reception / Lancement de livre ACÉC et réception (MacKenzie Art Gallery) Catered reception and cash bar / Service de traiteur et bar payant

May 31 mai

8:30-10:00	Panels F
10:00-10:30	Morning drinks, muffins and fruit will be served / Une collation matinale sera servie (FN 2000)
10:30-12:30	FSAC Annual General Meeting / Assemblée Générale Annuelle ACÉC (FN 2000)
12:30-1:30	Lunch Break (on own) / Pause-dîner (temps libre)
1:30-3:00	Panels G
3:00-3:30	Coffee will be served / Pause-café (FN 2002)
3:30-5:00	Panels H
5:00-7:00	Congress 2018 President's Reception / Réception du président, Congrès 2018 (CK 122)
7:00 p.m.	Screening / Projection - Shu-Box Theatre (RC 174)

MAY 28 MAI
6:30 p.m. Screening and Welcome Gathering / Projection et rassemblement de bienvenue

Dunlop Art Gallery/RPL Film Theatre
2311 12th Avenue, Regina
Followed by a welcome gathering at / Suivi d'une réception de bienvenue au
Crave Kitchen + Wine Bar, 1925 Victoria Avenue, Regina. Cash bar / Bar payant

6:30 p.m. – 7:30 p.m.: *Neither Straight Nor Flat: Prairie Women Filmmakers / Ni droit ni plat: Femmes cinéastes des prairies*
7:30 p.m. – 8:30 p.m.: *The Fear of Falling: Queer Ecologies, Uncertain Space /* Atmosphères Affectives: Entre des écologies queer et des espaces incertains
8:30 p.m. – 11:00 p.m.: FSAC/SSA reception at Crave Kitchen + Wine Bar / Réception ACÉC/AÉS au Crave Kitchen + Wine Bar

Note: From Dunlop Art Gallery/RPL Film Theatre to Crave Kitchen + Wine Bar is a five minute walk across Victoria Park

Independent Visions: An Evening of Feminist/Queer Films
Independent Visions is devoted to making independent and experimental media accessible to a diverse audience and is presented by Dunlop Art Gallery and Regina Public Library Film Theatre in partnership with the University of Regina Department of Film and the Saskatchewan Filmpool Cooperative. Co-presented with Queer City Cinema.

In partnership with Congress 2018, hosted by University of Regina, Independent Visions presents two screenings of documentary and experimental films by queer and feminist filmmakers from across the country, with an emphasis on short works by Montreal and Prairie filmmakers exploring themes around history, the body, disorientation, play, pleasure, and possibility. This program is a curatorial collaboration between the National Film Board, the Dunlop Art Gallery, the Film Studies Association of Canada, and the Sexuality Studies Association.

« Independent visions »: Une soirée de films féministes et queer
« Independent Visions » a pour vocation de rendre les œuvres expérimentales et indépendantes accessibles à un public diversifié. L'événement est présenté par la Dunlop Art Gallery et la Regina Public Library Film Theatre, en partenariat avec le Département de cinéma de l'Université de Regina et le Saskatchewan Filmpool Cooperative. Présenté en collaboration avec le Queer City Cinema.

En partenariat avec le Congrès 2018, tenu à l'Université de Regina, « Independent Visions » présente deux projections de films documentaires et expérimentaux de cinéastes queer et féministes provenant des quatre coins pays, particulièrement des courts métrages de cinéastes de Montréal et des Prairies qui explorent des thèmes autour de l'histoire, le corps, la désorientation, le jeu, le plaisir, et la possibilité. Ce programme est organisé en collaboration par l'Office National du Film, la Dunlop Art Gallery, l'Association Canadienne d'Études Cinématographiques et l'Association d'Études de la Sexualité.

Neither Straight Nor Flat: Prairie Women Filmmakers
Curated by Rebecca Sullivan (University of Calgary) and Blair Fornwald (Dunlop Art Gallery)
This program features Prairie women filmmakers past and present, featuring films produced by Studio D (the NFB's women's unit 1974-96), alongside contemporary works by Saskatchewan queer/feminist filmmakers. We gratefully acknowledge support from the Insight Grant Program of the Social Sciences and Humanities Research Council, and the University of Calgary Institute for Gender Research.

Ni droit ni plat: Femmes cinéastes des prairies
Organisé par Rebecca Sullivan (University of Calgary) et Blair Fornwald (Dunlop Art Gallery)
Ce programme met l'accent sur des femmes réalisatrices des Prairies d'hier et d'aujourd'hui, dont des films produits par le Studio D de l'ONF (1974-96), aux côtés d'œuvres contemporaines par des cinéastes queer/féministes de la Saskatchewan. Nous remercions le Conseil de recherches en sciences humaines, Programme Savoir; et l'Institute for Gender Research de l'Université de Calgary pour leur soutien.

The Feeling of Falling: Queer Ecologies, Uncertain Space
Curated by Nik Forrest (John Abbott College) and Alanna Thain (McGill University)
This program of queer and feminist experimental shorts from Montreal-based artists explores how bodies and spaces collaborate to produce feelings of disorientation, play, pleasure and possibility. We gratefully acknowledge support from the Moving Image Research Lab (McGill) and the Social Sciences and Humanities Research Council.

Atmosphères Affectives: Entre des écologies queer et des espaces incertains
Ce programme de courts métrages expérimentaux queer et féministes des artistes montréalaises explore comment les corps et les espaces collaborent pour produire des sensations ludiques, désorientantes, jouissives, et spéculatives. Commissaires Nik Forrest et Alanna Thain, avec le soutien du Conseil de recherches en sciences humaines et le Moving Image Research Lab (McGill).

MAY 29 MAI

Morning drinks and fruit will be served from 8:30
Une collation et des boissons matinales seront servies dès 8h30

8:45-10:00 a.m. Conférence Gerald Pratley Lecture: Mary Arnatt (University of Calgary) (Education Auditorium, ED 106.1)

"The Set is (Still) Closed!" Exploring Canadian Production Culture at Cinepix
Founded in 1962, Cinepix is best known as the production company responsible for the erotic film, *Valérie* (Denis Héroux, 1968), and two early David Cronenberg films, *Shivers* (1975) and *Rabid* (1977). Little research, however, has been conducted on their later films, or on Cinepix as a company. This presentation examines the dynamism of Cinepix as a production company, shaped by its leaders and larger political economic concerns. The research takes a historically-oriented Production Cultures approach, that involves examining original annotated scripts, memos between workers, minutes from production meetings, producers' comments on rushes, original advertising concepts, press kits, brochures, and annotated storyboards. In examining these behind-the-scenes production documents, this research on Cinepix complicates theories of national cinema, and specifically confuses conventional wisdom of what 'Canadian' cinema is and should be, arguing that examining production cultures opens up an innovative, heterogeneous way of conceptualizing the Canadian film industry.

« Le plateau est (encore) fermé! » Exploration de la culture de production canadienne chez Cinepix
Fondée en 1962, Cinepix est essentiellement connue pour être la société de production du film érotique, *Valérie* (Denis Héroux, 1968), et de deux des premiers films de David Cronenberg, *Shivers* (1975) et *Rabid* (1977). Cependant, peu de recherches ont été menées sur leurs films ultérieurs, ou sur Cinepix en tant que société. Cette présentation examine la dynamique de Cinepix en tant que société de production façonnée par ses dirigeants et par les plus vastes intérêts politico-économiques. Cette recherche adopte une approche historique des cultures de production qui consiste à examiner les scénarios annotés originaux, les mémos entre travailleurs, les rapports des réunions de production, les commentaires des producteurs sur les épreuves, les concepts publicitaires originaux, les dossiers de presse, les brochures, et les scénarimages annotés. En examinant ces documents de production en coulisse, cette recherche sur Cinepix complique les théories du cinéma national et confond spécifiquement la sagesse conventionnelle de ce qu'est et devrait être le cinéma « canadien », soutenant que l'examen des cultures de production ouvre une voie novatrice et hétérogène pour conceptualiser l'industrie cinématographique canadienne.

10:00-10:15 a.m.	**Morning drinks and fruit (Education Auditorium, ED 106.1)** **Boissons matinales et fruits**
10:15-10:30 a.m.	**Walk to panels – Education Building to First Nations University of Canada (10 minutes)** **Marche vers les panels – du Education Building vers le First Nations University of Canada (10 minutes)**

Panels A: 10:30- 12:00 p.m. (May 29 mai)

A1: Curatorial Practices I: Curating Transnational Festivals, Expanded Cinema, Embodied Spectatorship, Civic Spectacles
(First Nations University, FN 1008)

Chair: Christine Ramsay (University of Regina)

Sheila Petty and Brahim Benbouazza (University of Regina) "Curating the Diasporic Within the Local: 'Amazigh Audiences' for 'Amazigh Films'"

Mike Rollo (University of Regina) "Curatorial Cinema"

Melanie Wilmink (York University) "Seeing in Transit: Mobile Methodologies of Embodied Spectatorship"

Lydia Miliokas (MacKenzie Art Gallery, Regina) "'See Your City in a New Light': A Study of Public Arts Festivals in Saskatoon and Edmonton"

A2: Spectres, Spirituality
(First Nations University, FN 1010)

Chair: Marc Furstenau (Carleton University)

Kevin Chabot (University of Toronto) "Queer Spectralities: Hunting LGBT Ghosts"

Alice Michaud-Lapointe (Université de Montréal) "'Dreams…Visions… Madness !': Oneiric Fantasy and 'Cinephilic Spectrality' in Guy Maddin's *The Forbidden Room* and *Séances*"

Murray Leeder (University of Calgary) "Pro-Spiritualist American Films of the 1920s"

A3: Memory, Movement and Amnesia: Disrupting the Archive in Documentary
(First Nations University, FN 1012)

Chair: Joanne Stober (Canadian War Museum)

Julia Creet (York University) "The genealogical sublime: family records and the archive on film"

Alex Williams (York University) "Indian Agents, Burn Piles, Bulldozers & Amnesia: Community-based and Investigative Archival Research in *The Pass System*"

Ali Kazimi (York University) "Moving Image Documents: Personal & National excavations"

Lunch Break / Pause-dîner 12:00 p.m. - 1:30 p.m.
On one's own / Temps libre

https://www.congress2018.ca/plan-your-trip/food-services
https://www.uregina.ca/orientation/campus-essentials.html

Riddell Centre Locations: (all on the ground floor)
Common Ground
Food Court
Henderson's Cafe
Pita Restaurant
Tim's

Campion College Locations: (ground floor)
Brewed Awakenings

Beer Tent, Academic Green, centre of campus

Panels B: 1:30- 3:00 p.m. (May 29 mai)

B1: Political Aesthetics
(First Nations University, FN 1010)

Chair: Murray Leeder (University of Calgary)

Kass Banning (University of Toronto) "Becoming Anthropocene: Is it Tomorrow or the End of Time?"

Masaki Kondo (York University) "Re-animating the Stasis of Auguste Rodin's *The Burghers of Calais*: Adad Hannah's Tableaux Vivant Videos and the Untimeliness of the Liminal Image"

Zoë Druick (Simon Fraser University) "Capitalist Aesthetics Against Capitalism? The Fly-over and the Database in the Work of Yann Arthus-Bertrand"

B2: Reading Horror and Violence
(First Nations University, FN 1012)

Chair: Brenda Austin-Smith (University of Manitoba)

Katia Houde (York University) "Subversive Use of Horror Tropes in the Avant-garde: Confronting Sexuality and Trauma"

Brett Robinson (Brock University) "She Who Fights Monsters: Investigating Feminism in *The Fall*"

Mynt Marsellus (University of Toronto) "Why the Unabomber? The Philosophy of Serial Killers in the Contemporary Detective Genre"

B3: Roundtable: Using Cinema Knowledge: The Place of Public Programming in Film Studies
(First Nations University, FN 1008)

Chairs: Jonathan Petrychyn and Claudia Sicondolfo (York University)

Participants:

- Jonathan Petrychyn and Claudia Sicondolfo (York University)
- Aimée Mitchell (York University)
- Keith Bennie (TIFF Higher Learning)
- Zaira Zarza (University of Alberta)
- Belinda New (Regina Public Library Film Theatre)
- Felan Parker (University of Toronto)

This roundtable interrogates the idea of "programming" as a form of research creation and knowledge mobilization within the discipline of film studies specifically, but also in the humanities a whole.

3:00 – 3:30 p.m. Coffee / Café (First Nations University, FN 1010)

Panels C: 3:30 - 5:00 p.m. (May 29 mai)

C1: Éditorialisation de l'Encyclopédie TECHNÈS comme écriture cinématographique
(First Nations University, FN 1012)

Chair: Rémy Besson (Université de Montréal)

Rémy Besson (Université de Montréal) « Le responsable de l'éditorialisation, comme créateur d'une écriture cinématographique de l'Encyclopédie TECHNÈS »

Annaëlle Winand (Université de Montréal) « Le cinéma de réemploi: enjeux pour la constitution d'un parcours encyclopédique dans le cadre du projet TECHNÈS »

Philippe Bédard (Université de Montréal) « Performance corporelle dans l'œil de la caméra: Méthodes d'analyse des caméras d'action et de leur influence sur la représentation du geste »

C2: Creativity, Abstraction
(Campion College, CM 322)

Chair: Malini Guha (Carleton University)

Marc Furstenau (Carleton University) Cinematic Creativity

Mike Zryd (York University) "Trajectories of Abstraction in Hollis Frampton's *Hapax Leomena* (1971-72)"

Cody Lang (York University) "The Cinema of the Margins: Magical Realism and the Ex-trinsic"

C3: Music
(First Nations University, FN 1008)

Chair: TBA

Robin Cauche (Université de Montréal) « Relire le déclin des illustrated songs: discours sur le piratage dans Moving Picture World en 1908 »

Timothy Penner and Katherine J. Penner (University of Manitoba) "'Where you keep your Rolling Stones' Records': Pre-Recorded Music and the Evolution of Wes Anderson"

C4: Canada
(First Nations University, FN 1010)

Chair: Mark Terry (York University)

Diane Burgess (University of British Columbia) "#SeeTheNorth: Touring Festivals and the Branding of a National Cinema"

Kathryn Armstrong (University of Toronto) "Canadian Stories: From National Narrative to Lived Experience"

Bruce Ryder (Osgoode Hall, York University) "Canadian Censor Boards and Hollywood Films, 1929-1934: Protecting 'Matrimony's Sacred Relations'"

5:00 – 7:00 p.m. Break / Pause

7:00 p.m. (May 29 mai)

Conférence commemorative Martin Walsh Memorial Lecture
(Education Building, EA 106.1)

Will Straw (McGill University)

Figuring the Social: Cinematic Crowds, Scenes and Circles

In contemporary cinema, it has been argued, the human crowd has disappeared. One finds, in its place, the bourgeois in-group of the art film or the quasi-human zombie mob of the horror film. The crowd is but one figure of the social, however. In this presentation, Professor Straw will look at the ways in which, in film history, different sorts of social groups fill the space of the image, from the subcultural scene through the revolutionary mob.

This talk is the 40th annual Martin Walsh Memorial Lecture of the Film Studies Association of Canada, established in 1978 to honour our first President, Martin Walsh. The lecture features an internationally recognized film scholar who is invited to speak about their current research.

Modeler le social: La foule cinématique, les scènes et les cercles

Dans le cinéma contemporain, l'on avance que la foule humaine a disparu. L'on trouve à sa place l'intra-groupe bourgeois du film artistique ou la foule de zombie quasi humain du film d'horreur. La foule n'est qu'un modèle du social, cependant. Dans cette présentation, le professeur Straw se penche sur la façon dont, dans l'histoire du cinéma, différents types de groupes sociaux remplissent l'espace de l'image, de la scène sous-culturelle à la foule révolutionnaire.

Cette présentation est la 40^{e} Conférence Annuelle Commémorative Martin Walsh de l'Association Canadienne d'Études Cinématographiques, créée en 1978 en l'honneur de notre premier président, Martin Walsh. La conférence met en vedette un chercheur de cinéma reconnu à l'échelle internationale, invité à parler de ses recherches actuelles.

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Panels D: 8:30 - 10:00 a.m. (May 30 mai)

D1: Embodiments
(First Nations University, FN 2000)

Chair: Thomas Waugh (Emeritus, Concordia University)

Julie Ravary-Pilon (Université du Québec à Montréal) "Post-porn (bodies) that matter: Cindy Gallop and the Makelovenotporn.com 'movement'"

Maude Riverin (Université du Québec à Montréal) « Le sexe invisible: l'abject et le pouvoir érotique de l'identité dans le cinéma sénégalais contemporain »

Gregory Brophy (Bishop's University) "Eye Contact: Prohibited Bodies in Julian Schnabel's *The Diving Bell and the Butterfly*"

D2: Curatorial Practices II: Curating Indigenous Saskatchewan from Memorialization to Contemporary Performance and Festival Cultures
(First Nations University, FN 1010)

Chair: Christine Ramsay (University of Regina)

Wayne Baerwaldt (University of Regina) "Tȟatȟáŋka Íyotake at Wood Mountain"

Kathleen Irwin (University of Regina) "Performing Turtle Island: Curating Fluid Identities"

Trudy Stewart (mispon, Regina) and Janine Windolph (MacKenzie Art Gallery) "mispon: A Celebration of Indigenous Filmmaking"

D3: Genre (First Nations University, FN 1012)

Chair: Christie Milliken (Brock University)

Brenda Austin-Smith (University of Manitoba) "Cult Film and Gender: Beyond Condescension"

David Han (York University) "Revisiting Spectatorship in Live-Action Virtual Reality Film"

10:00 – 10:15 a.m. Coffee / Café (First Nations University, FN 1010)

Panels E: 10:15 - 11:45 (May 30 mai)

E1: Open Event, Joint Panel FSAC / CCA
Roundtable: Insiders/Outsiders: The Politics and Ethics of Indigenous Media and Film Makers and Subjects in Colonial Canada
(First Nations University, FN 2000)

Chair: Ezra Winton (Lakehead University)

Participants:

- Tasha Hubbard (University of Saskatchewan)
- Clint Burnham (Simon Fraser University)
- Brenda Longfellow (York University)

- Trudy Stewart (mispon, Regina)
- Ezra Winton (Lakehead University)

This roundtable is part of a series of critical conversations, begun at the imagineNATIVE festival in Toronto in the Spring of 2017, which will inform and contribute to a compendium on the topic to be published by Wilfrid Laurier University Press entitled *Insiders/Outsiders: The Cultural Politics and Ethics of Representation and Participation in Canada's Media Arts*, co-edited by Lakota artist and professor Dana Claxton (The University of British Columbia) and settler scholar, critic and curator Ezra Winton (Lakehead University). The objective of this discussion will be to deepen critical discourse between and across disciplines, practices and experiences, bringing together scholars, curators, and filmmakers of both Indigenous and settler identities.

E2: Television
(First Nations University, FN 1010)

Chair: Wendy Donnan (York University)

Roxanne Chartrand (Université de Montréal) "'Resistance is Futile': Seriality and Possible Worlds in the Star Trek Universe"

Jenna Stidwill (Carleton University) "'Truer Than Truth': Disney Television and Animation as Episteme"

E3: Justice, Trauma, Mental Illness
(First Nations University, FN 1012)

Chair: Cyrus Sundar Singh (Ryerson University)

Jeremy Maron (Canadian Museum for Human Rights) "The Voices Behind the Story: The role of community engagement in the development of the Canadian Museum for Human Rights' forthcoming documentary on the pursuit for justice against Rwandan war criminals in Canada"

Adam Szymanski (McGill University) "The Mental Illness Documentary at the National Film Board of Canada"

12:00 p.m. (May 30 mai) Lunch and Afternoon Communities Connections Event
Lunch will be provided

Dîner et Événement d'après-midi « Liens Communautaires »
Un dîner sera fourni

(Riddell Centre, Riddell Theatre Lobby outside RC 175)

Nation to Nation, City to City | Curating Communities, Gathering DiverS<>Cities
(Community Connections Afternoon Event)
Organizer: Christine Ramsay (University of Regina)

Recent hires at Vancouver, Regina, Winnipeg and Ontario art galleries have doubled the number of professional Indigenous curators of contemporary art in North Turtle Island. The critical discourse around Indigenous curation and creative sovereignty is contributing to the decolonization of many institutional spaces, while Indigenous-led curatorial projects, writing, and the pursuit of advanced degrees proliferate. This Community Connections event considers these issues through a curatorial roundtable, an artist-led walk, and an innovative concentric Indigenous talking circle, including local experts, students, artists and national and international guests.

Nation à nation, ville à ville | Communautés curatoriales, Rassembler les DiverS<>Cités
(Événement d'après-midi « Liens Communautaires »)
Organisatrice : Christine Ramsay (Université de Regina)

Les récentes recrues des galeries d'art de Vancouver, de Regina, de Winnipeg et de l'Ontario ont doublé le nombre de conservateurs professionnels autochtones de l'art contemporain à North Turtle Island. Le discours critique sur les conservateurs autochtones et la souveraineté créative contribue à la décolonisation de nombreux espaces institutionnels, tandis que les projets de conservation dirigés par les autochtones ainsi que les récits et la poursuite de diplômes d'études supérieures prolifèrent. Cet événement « Liens Communautaires » aborde ces questions au moyen d'une table ronde curatoriale, d'une marche dirigée par des artistes et d'un cercle de discussion autochtone concentrique novateur, comprenant des experts locaux, des étudiants, des artistes et des invités nationaux et internationaux des experts locaux, des étudiants, des artistes et des invités nationaux et internationaux.

12:00-1:45 p.m. Curatorial Roundtable - University of Regina
(Riddell Centre, RC 175)

Speakers: **Sherry Farrell-Racette**, Associate Professor, Visual Arts, University of Regina; **Candice Hopkins**, Independent Writer and Curator, Albuquerque, New Mexico; **Janine Marchessault**, Professor, Cinema and Media Studies, York University; **Jennifer Matotek**, Director/Curator, Dunlop Art Gallery and RPL Film Theatre.

2:00-2:45 p.m. Walking/pimohtewin/Marche University of Regina to MacKenzie Art Gallery
(Riddell Centre: Meet outside Shu-box Theatre, RC 174)

Speaker: **Ken Wilson**, PhD Candidate, Interdisciplinary Studies in the Faculty of MAP, University of Regina

Reginans consider Wascana Centre, one of the largest urban parks in North America, to be one of the city's crown jewels: a lush green oasis beside a lake. And yet, like the rest of the city, Wascana Centre is an artifact of the displacement of Indigenous people and indigenous species by settlers. The 2011 drowning in Wascana Lake of a homeless person living in the park

suggests the ongoing marginalization of Indigenous people in this city: passersby refused to call 911 while the man was drowning, even though his friend asked them to. Our walk through the park, from the University of Regina to the Mackenzie Art Gallery, will enable us to experience the park's urban history and amenities while reminding us that the park, and the city, are sites of colonial violence as well as of resistance to that ongoing history.

Les Reginiens considèrent le Centre Wascana, l'un des plus grands parcs urbains en Amérique du Nord, comme l'un des joyaux de leur ville : une oasis verdoyante au bord d'un lac. Et pourtant, comme le reste de la ville, le Centre Wascana est un artéfact du déplacement des peuples autochtones et des espèces indigènes par les colons. La noyade en 2011 dans le lac Wascana d'un sans-abri vivant dans le parc souligne la marginalisation continue des autochtones dans cette ville : des passants ont refusé d'appeler le 911 pendant que l'homme se noyait, bien que son ami le leur demandait. Notre promenade dans le parc, de l'Université de Regina à la Galerie d'art Mackenzie, nous permettra de découvrir l'histoire et les commodités urbaines du parc tout en nous rappelant que le parc et la ville sont des lieux de violence coloniale et de résistance à cette histoire continue.

2:45-3:15 p.m. Coffee / Café at MacKenzie Art Gallery

3:15-6:15 p.m. Indigenous Curatorial Talking Circle / Cercle de discussion autochtone sur les pratiques curatoriales

MacKenzie Art Gallery
3475 Albert Street
http://www.mackenzieartgallery.ca

Speakers: **David Garneau**, Associate Professor, Visual Arts, University of Regina; **Adam Martin**, Director, Sakewewak Artists' Collective Inc.; **Janine Windolph**, Curator of Public Programs, MacKenzie Art Gallery; Audrey Dreaver, Curator, Artist, Sessional Lecturer

Themes: Sovereign Indigenous display territories; decolonizing the museum; community talk back (TBC)
This gathering consists of concentric circles with the three Indigenous art leaders, host, and invited guests holding the inner circle. Other guests and witnesses take up the other seats.
The Indigenous art leaders will each talk about their area of action and thought for about fifteen minutes each. The host will then lead a discussion about Indigenous curatorial and community practices; sovereign Aboriginal display territories in and apart from mainstream institutions; possibilities of conciliatory and collaborative art and curatorial practices; and other topics, first with the inner circle, and then as a general discussion.

6:30 – 8:30 p.m. FSAC Book Launch and Reception / Lancement de livre et reception ACÉC (MacKenzie Art Gallery)

Catered reception and cash bar / Service de traiteur et bar payant

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MAY 31 MAI

Panels F: 8:30-10:00 a.m. (May 31 mai)

F1 Indigeneity, Archive and Cinematic Space
(First Nations University, FN 2000)

Chair: Susan Lord

Lola Remy (Concordia University) "Decolonizing Space: Indigenous Counter-Mapping in Documentary Cinema"

Lidoly Chávez Guerra (McGill University) "The Canadian Truth and Reconciliation Commission and the Cinematic Archive: An Archeology of Memory"

Brenda Longfellow (York University) "Not Reconciled: The Complex Legacies of Films on Canadian 'Indian' Residential Schools and the Politics of Refusal"

F2 Pathways Through Film Philosophy
(First Nations University, FN 2002)

Chair: Terrance McDonald (Brock University)

Chelsea Birks (University of Glasgow) "Fish Love: Ecology, Virtual Reality, and Digital Projection in Nettie Wild's *Uninterrupted* (2017)"

Tyler Adair (Brock University) "Affect and Political Subjectivity in Bernardo Bonello's *Nocturama*"

Christine Evans (University of British Columbia) "Epistemaniac: Cinematic Fantasies of Interpretation and Knowledge"

Terrance H. McDonald (Brock University) "Posthuman Materiality: Mira Nair and a Cinema of Matter"

F3 Sites of Engagement
(Campion College, CM 322)

Chair: Dominique Brégent-Heald (Memorial University)

Wendy Donnan (York University) "Le Cinéma Parallèle and The Underground Film Centre: Memory, Magic, Myth, and a Labour of Love"

Jessica Bay (York/Ryerson Universities) "Driving Film Content: Promotional Paratext and Content Creation"

F4 Awkward, Nervous, Clumsy
(First Nations University, FN 2003)

Chair: Philippe Bédard (Université de Montréal)

Matthew Gartner (University of Toronto) "Well, This is Awkward: Middle-brow Television and the Tasteful Cringe"

Zorianna Zurba (Ryerson University) "In a gray new world: Woody Allen and the space of the nervous romantic comedy"

Amanda Greer (University of Toronto) "Elastic Animals and Fumbling Forms: The Ethics and Aesthetics of Clumsiness in *The Lobster* (2015)"

10:00 - 10:30 a.m. Morning drinks, muffins, and fruit / Boissons et collations matinales seront servies (First Nations University, FN 2000)

10:30 - 12:30 p.m.
FSAC Annual General Meeting / Assemblée générale annuelle de l'ACÉC
(First Nations University, FN 2000)

12:30 - 1:30 p.m. Lunch Break on one's own / Pause-diner (temps libre)

Panels G: 1:30 – 3:00 p.m. (May 31 mai)

G1 Roundtable: Academic Labor and Feminist Film Studies: Teaching and Researching Sex and Gender in Films
(First Nations University, FN 2000)

Chairs: Corinn Columpar (University of Toronto) and Julie Ravary-Pilon (Université du Québec à Montréal)

Participants:

- Tara Chanady (Université de Montréal)
- Corinn Columpar (University of Toronto)
- Julie Ravary-Pilon (Université du Québec à Montréal)

In light of recent events -- including the #metoo movement, the release of multiple reports detailing severe inequity in various national film industries -- this year's annual FSAC conference is a particularly appropriate time for us to reflect on the impact feminist film studies has made in Canada – and on all the work that remains to done. By staging a conversation that includes both faculty members and graduate students, from both Anglophone and Francophone institutions, this workshop seeks to jumpstart that act of reflection.

G2 Migration, Immigration
(First Nations University, FN 2002)

Chair: Janine Marchessault (York University)

Sheila Petty and Brahim Benbouazza (University of Regina) "The Final Journey – a Performance of Identity in Louiza Benrezzak's *Terre Mère*"

Christie Milliken (Brock University) "Migrant Images: Aesthetics, Scale and Abstraction in Ai Weiwei's *Human Flow*"

David Hanley (Carleton University) "Representations of the Immigrant and Minority Communities in Recent Quebec Cinema"

G3 Cultural Representation
(First Nations University, FN 2003)

Chair: Jeremy Maron (Canadian Museum for Human Rights)

Gillian Roberts (University of Nottingham) "*Whale Rider* as Told-To Adaptation"

Jillian Vasko (University of Toronto) "China Girl: Intersections of Technicolor, Orientalism and Spectacle in *The Toll of the Sea*"

Philippe Mather (Campion College, University of Regina) "Intercultural Sensitivity in Orientalist Cinema"

G4 Environmentalist Readings
(Campion College, CM 322)

Chair: Jerry White (Dalhousie University)

Jessica Mulvogue (York University) "The Slow Violence Beneath: *Offshore* and *Fort McMoney*"

Kathleen Wackett (University of Toronto) "A Proposal for Biomimetic Film Theory"

Zak Bronson (University of Western Ontario) "Uneven Dystopia: Environmental Inequality and *Elysium*"

3:00 - 3:30 p.m. Coffee / Café (First Nations University, FN 2002)
Panels H: 3:30 - 5:00 p.m. (May 31 mai)

H1 Cinematic Alberta
(Campion College, CM 322)

Chair: Kass Banning (University of Toronto)

Dominique Brégent-Heald (Memorial University) "A Tale of Two Westerns: William J. Oliver, Film, and Boosterism"

Sheena Manabat (University of Calgary) "Granting Economic and Cultural Benefits: Examining Alberta's Screen-Based Incentives"

Charles Tepperman (University of Calgary) "Canadian Film Producers: A Regional Case Study"

H2 Figurative Environments
(First Nations University, FN 2002)

Chair: Rae Staseson (Dean of Media, Art and Performance, University of Regina)

Mark Wallin (Thompson Rivers University) "'Less than when I didn't trust you before': Brick's Reconstruction of The Maltese Falcon"

Joel Sutherland (University of Toronto) "Michelangelo Antonioni's *Red Desert* (1964)"

Jennifer VanderBurgh (Saint Mary's University) "Wet Millennials: Fluidity as Privilege in *Wet Bum* (Lindsay MacKay, 2014) and *Sleeping Giant* (Andrew Cividino, 2015)"

H3 Roundtable: Endless War: Serialization, War, and Television
(First Nations University, FN 2000)

Chair: Liz Clarke (Brock University)
Participants:
- Michael W. Boyce (Booth University College)
- Liz Clarke (Brock University)
- Mandy Elliot (University of Manitoba)

How has war appeared in fictionalized or dramatic series throughout television history? This roundtable aims to debate the merit of a genre theory approach to the study of war on television, counter to the more frequent approach to studies of "televised war" that focus on war in the news.

H4 Digital, Plasticity, and Alternate Ways of Seeing
(First Nations University, FN 2003)

Chair: Adam Szymanski (McGill University)

Zoë Anne Laks (University of British Columbia) "Toward a Mould of the Digitally Plastic: Rupturing and Reforming the Virtual Bodies of *Transcendence*"

Theo Stojanov (Concordia) “Localize this! The culture maps of international versioning and global post-production work”

Michael Thorn (York/Ryerson Universities) “Nightmares of Truth: Alternative Ways of Seeing Mental Illness in Horror Films”

5:00 – 7:00 p.m. Congress 2018 President's Reception
(Centre for Kinesiology - CK 122)

7:00 p.m. Film Screening / Projection
(Shu-box Theatre, RC 174, Riddell Centre)

The Pass System **(Alex Williams, 2015) (50 min.)**
The director will be in attendance

Canada’s over 60 year hidden history of racial segregation is revealed in this powerful investigative work narrated by Tantoo Cardinal, featuring Elders from Treaty areas 4, 6, & 7. Nominated for two Canadian Screen Awards.

Plus de 60 ans de ségrégation raciale au Canada sont révélées dans ce puissant ouvrage d’investigation narré par Tantoo Cardinal, avec la participation d’Ainés des régions des Traités 4, 6 et 7. Nominé pour deux prix Écrans Canadiens.

Luk'Luk'I **(Wayne Wapeemukwa, 2017) (90 min.)**

Winning Best Canadian First Feature at TIFF, Best BC Film at VIFF, Luk'Luk'I is presently touring as part of TIFF's Top 10 Canadian films of 2017.

Gagnant du meilleur premier long métrage canadien au TIFF et du meilleur film BC au VIFF, Luk'Luk'I est présentement en tournée dans le cadre du Top 10 des films canadiens du TIFF de 2017.

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FN	First Nations University of Canada	E4
GG	Greenhouse Gas Technology Centre	C7
KÎ	Kîsik Towers	C5
LB	Laboratory Building	B5
LC	Luther College	D5
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LY	Dr. John Archer Library	B5
PA	Paskwâw Tower	C5
RI	Reserch and Innovation Centre	B5
RC	Dr. William Riddell Centre	B6
WA	Wakpâ Tower	C5
2R	Two Research Drive Building	C6
5R	Saskatchewan Disease Control Laboratory	B7
6R	Petroleum Technology Research Centre	B7
10R	The Terrace	C7
ISM	ISM Canada	B6

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