

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

**2021 FSAC Annual Conference Colloque
annuelle de l'ACÉC 2021**

June 1-3 / Juin 2021

Online / en ligne

Program Chair / Président du programme:
Shana MacDonald (University of Waterloo)

Program Committee / Comité de programme:
Daniel Keyes (UBC-Okanagan)
Philippe Bédard (Carleton University)
Morgan Harper (University of Toronto)

The 2021 FSAC Annual Conference offers an occasion for international and local scholars, researchers, and artists to present their work; the conference also creates the opportunity for each of us to recognize and acknowledge the land from which we share our individual and collective work. We thus recognize that we are gathering across Canada and Internationally, in various territories and on treaty and unceded lands; we are all treaty people.

We encourage all conference participants to locate yourself and acknowledge your connections to Indigenous land, histories, and our present responsibilities for the future (<https://native-land.ca/>)

La conférence annuelle 2021 de l'ACÉC offre une occasion aux universitaires, chercheurs et artistes internationaux et locaux de présenter leurs travaux; la conférence crée également l'occasion pour chacun de nous de reconnaître et de souligner la terre à partir de laquelle nous partageons notre travail individuel et collectif. Nous reconnaissons donc que nous nous rassemblons partout au Canada et à l'étranger, dans divers territoires et sur des terres issues de traités et non cédées; nous sommes tous visés par les traités.

Nous encourageons tous les participants à la conférence à vous localiser et à reconnaître vos liens avec les terres autochtones, les histoires et nos responsabilités actuelles pour l'avenir (<https://native-land.ca/>)

Registration is free for the 2021 Conference

To register for attendance to conference panels go to:

<https://zoom.us/meeting/register/tJAoc-irrj4oE9zx58iHE5UXMfHfU5LPolnd>

For non-panel events follow the links highlighted throughout the program

All times listed below are in Eastern Daylight time; please adjust to different time zones as needed
[PT -3hrs; MT -2hrs; AT +1; NL +1.5]

Conference Schedule Overview

Day 1	Day 2	Day 3
11:00-12:00 Gerald Pratley 2020 Oriane Morriet “L’empathie en VR comme posture d’auteur : Une étude québécoise”	10:30-11:30 Sylvia D. Hamilton Dialogues Event	11:00-12:00 Gerald Pratley 2021 Meghan McDonald ‘Where Old Meets New’: Visions of Newfoundland Modernity in Lee Wulff’s Travel Films
12:00-1:00 Media Inclusion Working Group Report	11:30-11:45 BREAK	
1:00-1:15 BREAK	11:45-1:15 Panel D	12:00-12:15 am BREAK
1:15-2:45 Panel A	1:15-3:15 Artist Spotlight: Film Screening of <i>Queer Coolie-tudes</i> by Michelle Mohabeer	12:15-1:45 Panel G
2:45-3:00 pm BREAK	3:15-3:30 BREAK	1:45-2:15 pm BREAK
3:00-5:00 Panel B	3:30-4:30 Dr. Rosalind Hampton Speaker Event	2:15-4:15 2021 AGM
5:00-5:30 pm BREAK	4:30-5:30 Imagining Otherwise Anti-Racism and Decolonization (AR-D) Working Group Report	4:15-4:30pm BREAK
5:30-7:00 pm Panel C	5:30-7:00pm Panel F	4:30-6:00pm Conference Closing & Book Launch

L'inscription est gratuite pour la conférence 2021. Pour vous inscrire pour participer aux panels de la conférence, rendez-vous sur:

<https://zoom.us/meeting/register/tJAoc-irri4oE9zx58iHE5UXMfHfU5LPoInd>

Pour les événements hors panel, suivez les liens mis en évidence tout au long du programme

Toutes les heures énumérées ci-dessous sont en heure avancée de l'Est; s'il vous plaît vous ajuster aux différents fuseaux horaires au besoin [HP -3hrs; HAR - 2hrs; HAC - 1hr, HNA +1 hr; HAT +1.5hrs]

Aperçu de l'horaire de la conférence

Jour 1	Jour 2	Jour 3
11h00-12h00 Conférence Gerald Pratley 2020 Oriane Morriet "L'empathie en VR comme posture d'auteur : Une étude québécoise"	10h30-11h30 Événement Sylvia D. Hamilton Dialogues	11h00-12h00 Conférence Gerald Pratley 2021 Meghan McDonald "Where Old Meets New': Visions of Newfoundland Modernity in Lee Wulff's Travel Films"
12h00-13h00 Groupe de travail sur l'inclusion des médias	11h30-11h45 PAUSE	1
13h00-13h15 PAUSE	11h45-1h15 Groupe D	12h00-12h15 PAUSE
13h15-14h45 Groupe A	13h15-15h15 Visionnement de <i>Queer Coolie-tudes</i> , de Michelle Mohabeer	12h15-13h45 Groupe G
14h45-15h00 PAUSE	15h15-3h30 PAUSE	13h45-14h15 PAUSE
15h00-17h00 Groupe B	15h30-16h30 Conférencière invitée: Dr. Rosalind Hampton	14h15-16h15 2021 AGA
17h00-17h30 PAUSE	16h30-17h30 Imaginaer autrement: Rapport du groupe de travail sur l'antiracisme et la décolonisation	16h15-16h30 PAUSE
17h30-19h00 Groupe C	17h30-19h00 Groupe F	16h30-18h00pm Clôture de la conférence et lancement de livres

DAY 1 June 1/ JOUR 1, 1er juin

11:00-12:00 pm/ 11h00-12h00

2020 Gerald Pratley Lecture / Conférence Gerald Pratley 2020

Oriane Morriet, "L'empathie en VR comme posture d'auteur : Une étude québécoise"

À la suite de Chris Milk et de Nonny de la Peña, certains des auteurs affirment que la VR est un médium efficace pour susciter l'empathie des utilisateurs, notamment grâce à ses propriétés immersives et interactives. Notre article vise donc à étudier comment les auteurs des œuvres de VR considèrent l'empathie. Revendiquent-ils l'usage de l'empathie en VR, et si oui, quels procédés mettent-ils en place ? La prennent-ils peu en compte ou bien la rejettent-ils absolument ? Dans la mesure où notre corpus d'étude est constitué d'œuvres de VR québécoises, nous nous demandons également s'il existe une spécificité québécoise de l'usage de l'empathie en VR. Après étude, nous affirmons l'idée que l'empathie en VR est un choix d'auteur, voire une posture d'auteur, à visée éthique.

Q&A moderator: Philippe Bédard (Carleton University)

Text-based English translation will be available for this talk and will run in the chat box simultaneously.

To register for this webinar/ Pour vous inscrire à ce webinaire:

https://zoom.us/webinar/register/WN_Tsq_UA-ESVW9PbIMDgVMvw

12:00-1:00 pm Media Inclusion Working Group Report / Groupe de travail sur l'inclusion des médias

Join members of the MI working group as they present the process they undertook in the working group as well as the findings of their research this year and the survey they circulated in Winter 2021 in relation to possibly changing the name of the Association to reflect the diversity of media forms in our research and teaching. This discussion provides valuable context for the proposed motions the group will bring to the AGM on June 3.

- Co-chairs: Audrey Bélanger (Université du Québec à Montréal) & Michael Zryd (York University): "Introduction and Executive Summary"
- Janine Marchessault (York University): "Some Historical Context on Association name change"
- Sasha Crawford-Holland (University of Chicago): "FSAC Research Areas since 2010"

- Joceline Andersen (Thompson Rivers University)/Audrey Bélanger: “Media Inclusion Working Group Survey Design and Findings”

Join: <https://zoom.us/meeting/register/tJAoc-irri4oE9zx58iHE5UXMfHfU5LPoInd>

1:00-1:15 BREAK / PAUSE

1:15-2:45 Panel A / Groupe A

A.1 Decolonial Approaches to Film and Media from the Middle East

Chair: Sara Saljoughi

- Zahra Khosroshahi (University of Toronto Scarborough) “*Redefining the Veil in Contemporary Iranian Cinema*”
- Sara Saljoughi (University of Toronto) “*Decolonial Relationalities and the Iranian New Wave*”
- Ramtin Teymouri (University of Toronto) “*The Political Potential of Cinema and the Making of History in Larissa Sansour and Soren Lind's Sci-Fi Trilogy*”
- Kay Dickinson (Concordia University) “*Manifesto as Academic Praxis*”

A. 2 Race and Representation in Hollywood and beyond

Chair: Julia Chan

- Dru Jeffries (Wilfrid Laurier University) “‘616 Status’ and Colorblind Racism in *Spider-Man: Into the Spider-Verse*”
- Julia Chan (Carleton University) “*Never have I ever*”: Exposure, “Screenlife,” and Race in *Unfriended and Searching*”
- Tobias Nagl (University of Western Ontario) “*Confronting Settler Fantasies in Nazi Cinema - Race, Acclimatization and the “Colonial Women’s Question” in Eine Frau kommt in die Tropen (Harald Paulsen, 1938)*”
- Joceline Anderson (Thompson Rivers University) “*Bad Blood: Serial Killers, True Crime and the Racial Imaginary in Shadow of a Doubt*”

A. 3 Participatory Media, Interactive Media, and VR

Chair: Philippe Bédard

- Janelle Blankenship (Western University) “*Universal Studio’s ‘U-Star™ Storybook Theatre’: 1970s Interactive Screen Pedagogy*”
- Philippe Bédard (Carleton University) “*Empathy in VR: Two approaches*”
- David Han (York University) “*Chronopoetics: A Trip Along a VR Möbius Strip*”
- Michaela Pnacekova (York University) “*A Virtual Archive of Emotions: A Discussion*”

A. 4 Film Theory Revisited

Chair: Louis-Paul Willis

- a. Félix Veilleux (University of Toronto) "*Bazin et la Filmologie, ou le problème technologique du cinéma dans la France de l'après-guerre*"
- b. Tyler Adair (Queen's University) "Jean-Marie Straub between André Bazin and Political Modernism"
- c. Louis-Paul Willis (Université du Québec en Abitibi-Témiscamingue) "*Adapting the Scopic Drive: Vision and the Gaze in the Televised Adaptation of The Handmaid's Tale*"
- d. Harrison Wade (University of British Columbia) "*Composing Dreams: Anti-Realist CGI in Tetro and Twixt*"

2:45-3:00 pm BREAK / PAUSE

3:00-5:00 Panel B / Groupe B

B. 1 A Virtual Archive of Emotions, Michaela Pnacekova

This virtual experience will offer a mixed reality setting by incorporating all our senses and connecting them to a virtual space. Participants will be able to access this space individually at home through a VR headset or computer screen. The experience will form a world where participants will meet, and co-create by forming artifacts of their lives during Covid-19 isolation. Together, they will be able to draw, create sounds, talk, perform, record, insert, images, videos and build 3D sculptures. The intention is to create a virtual archive of Covid-19 pandemic isolation and at the same time create connection and intimacy among participants.

B.2 Panel: The Living Archive: Sites, Maps and Territories

Chair: Janine Marchessault

- a. Carmen Victor (York University) "*Isuma's Iterative Living Archive*"
- b. Janine Marchessault (York University) "Processing History as Place in the Films of *The Madvo Collection* and *Home Made Visible*"
- c. Dorit Naaman (Queen's University) "*New Media Site-Specific Projects as Fractured Archives*"
- d. Susan Lord (Queen's University) "*The Archival Imaginaries and Situated Memory in Gloria Rolando's Practice*"

B.3 Roundtable: Production as Critical Engagement

Gregory Brophy and Steven Woodward (Chairs; Bishops University), Desirée de Jesus (University of British Columbia), Trevor Mowchun (University of Florida), Mario Trono (Mount Royal University)

This roundtable showcases a range of strategies (including videographic criticism, "master copy" art, modal montage, and found footage filmmaking) that employ production to reconcile film studies and film practice. These techniques embrace the rich potential of a massively expanded and diversified film canon, they open access to filmmaking to all, they encourage creative praxis that enables critical understanding, and they invite a fully dialogic mode of engagement of teachers and learners. We argue such concrete methods of analysis and engagement are especially vital in this moment, when the shift to online teaching has dematerialized many of the traditional facets of film studies courses.

5:00-5:30 pm BREAK / PAUSE

5:30-7:00 pm Panel C / Groupe C

C.1 L'expérience cinématographique : histoires, méthodes, esthétiques

Chair: Santiago Hidalgo (Director, CinéMédias Laboratory)

- a. Marie-Ève Hamel (University of Montreal) *"Le monologue intérieur du spectateur comme fonction clé dans la compréhension d'un récit filmique"*
- b. Hiba Chaari (Université Abdelmalek Essaadi/Université de Montréal) *"Voyons-nous tous le même film ?"*
- c. Thomas Rapenne (University of Montreal) *"Mektoub My Love: Canto Uno, expérience sensorielle et rythme"*
- d. Charlotte Dronier (University of Montreal) *"Morpholab (2009) ou la densité éthérée des corps dansants sur nos écrans"*

C.2 Film Philosophy

Chair: Kate Rennebohm

- a. Joshua Harold Wiebe (University of Toronto) *"The Wish to Assemble: Hegel's Aesthetics and The Column"*
- b. Kate Rennebohm (Concordia University) *"Who Could Want Such a World?: Get Out, Race, and (the History of) Enforced Skepticism"*
- c. Dan McFadden (University of Toronto) *"Complex Causality in Canadian Cinema"*

C. 3 Gender, Celebrity, and Figural Tropes

Chair: Kass Banning (University of Toronto)

- a. Denise Mok (University of Toronto) *"Making Plain" as Performance Strategy: Women Stars and (Self)Transformation for Performance and Prestige"*
- b. Patrick Woodstock (University of Toronto) *"Hollywood Forever? Decadence, Modernity, and Abject Stardom in Grande Dame Guignol Cinema"*
- c. Saira Chhibber (Queen's University) *"Poison Damsels: Sexuality, Desire and the Weaponization of Women's Bodies in Hindi Popular Media"*
- d. Mehnaz Tabassum (University of British Columbia) *"'I Love How Brown You Are!': Hasan Minhaj, Tan France, and the Visibility of South Asian Muslim Men on Contemporary Screen Cultures"*

C.4 Roundtable: Strategies and Struggles in On-Line Teaching During the Pandemic*

(Darell Varga (NSCAD), Haley Crooks (University of Ottawa), Wendy Donnan (York University), Aaron Taylor (University of Lethbridge), Graham Rumi (University of Lethbridge), Jessica Whitehead (University of Toronto), Cyrus Sundar Singh (Ryerson University), Brenda Austin-Smith (University of Manitoba)

This roundtable brings together multiple perspectives in order to identify concerns, share methods for curriculum adaptation and delivery, and offer strategies for resistance. This resistance can take various

forms, including lobbying for changes to the way media materials are accessible in the classroom whether online or in-person (under fair dealing provisions of Canadian copyright law), and may also include the structuring of materials in a way that disrupts the tendency of online platforms to situate the student as a consumer of product.

*This roundtable runs 2 hrs (5:30-7:30 ET)

DAY 2 June 2 / JOUR 2, 2 juin

10:30am-11:30 am

Sylvia D. Hamilton Dialogues Event (in lieu of 2021 Martin Walsh Memorial Lecture) Événement Sylvia D. Hamilton, Dialogues (en remplacement de la conférence Martin Walsh 2021)

This year's Martin Walsh Lecture will be deferred on request of our scheduled 2021 keynote speaker, filmmaker and writer, Sylvia D. Hamilton who will instead present in 2022. In its place, we will host a dialogue event that spotlights the critical, scholarly, and creative work of a panel of emerging Black filmmakers, curators, critics, and scholars. The event will include an introduction by Sylvia D. Hamilton and a moderated Q&A. This is the first of what we intend to be an annual event.

Cette année, la conférence Martin Walsh a été reportée à 2022, à la demande de la conférencière Sylvia D. Hamilton, cinéaste et écrivain. Nous proposons en remplacement un événement de dialogue qui mettra en lumière le travail critique, académique et créatif d'un panel de réalisateurs, curateurs, critiques et savants noirs. L'événement inclut une introduction par Sylvia D. Hamilton, ainsi qu'une période de questions. C'est le premier de ce qui se veut un événement annuel.

Featured Speakers: TBA / Conférenciers à venir

Moderator / Modératrice: May Chew (Concordia University)

To register for this webinar/ Pour inscrire-vous à ce webinaire:

https://zoom.us/webinar/register/WN_J6MnzCmPRn6N2EMem7cG6Q

11:30-11:45 BREAK/ PAUSE

11:45-1:15 Panel D / Groupe D

D.1 Neoliberalism, Citizenship, Nation

Chair: Shelia Petty

- a. Aaron Tucker (York University) *"The Biopolitics of Recognition within Facial Recognition Technologies"*
- b. Wendy Donnan (York University) *"Not Very Canadian Nationalist": Take One (1966-1979) and the Exclusionary Politics of Cultural Nationalism"*
- c. Sheila Petty (University of Regina) *"Grand Illusion: Cinematic Narratives of Migration, Immigration and Exclusionism in Contemporary France"*
- d. Andrew Kirby (University of British Columbia) *"A Cinema of Extreme Wealth: Parallax Empathy in Neoliberal Cinema"*

D.2 Industry Writ Large

Chair: Paul S. Moore

- a. Antoine Damiens (McGill University) *"Subtitles as Re-Voicing: Film Festivals and the Globalization of Film"*
- b. Paul S. Moore (Ryerson University) *"CanCom, SimSub, and Detroit as a Canadian Media Metropolis"*
- c. Ecem Yildirim (Concordia University) *"Film Production Culture in Turkey: The Increasing Role of the Producer in Contemporary Turkish Art Cinema since the 2000s"*
- d. Kathryn Armstrong (University of Toronto) *"Get Them Here, Or Don't: International Terms and the TIFF Showcase"*

D. 3 Eco Theory Panel

Chair: Mario Trono

- a. James Leo Cahill (University of Toronto) *"Belly to the Ground, Looking at Insects: Notes on the Entomological School of Cinema"*
- b. Germain Lacasse (University of Montreal) *"La Lanterne Magique Dans Le Commerce Des Fourrures En Nouvelle France (1690-1760): Une Approche Écohistorique"*
- c. Andrew Lee (University of Toronto) *"Apocalypse Again and Again, or: How I Learned to Stop Worrying and Love Global Warming"*
- d. Mario Trono (Mount Royal University) *"All Cinema is Ecocinema: Consciousness, Film, Place"*

1:15-3:15 Artist Spotlight: Film Screening of *Queer Coolie-tudes* (2019) and conversation with director Michelle Mohabeer / Artiste à l'honneur: visionnement de *Queer Coolie-tudes* (2019) et conversation avec la réalisatrice Michelle Mohabeer

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

film is a nuanced poetics of queer Indo-Caribbean diasporic creole identities; weaving mixtures of Black and Indian, Portuguese and Indo-Caribbean, Indo Chinese-Caribbean, genderqueer, disabled and elder body, and drag gender identity performance.

Q&A with Michelle Mohabeer (York University) to follow, moderated by Malini Guha (Carleton University)

To register for this webinar/ Pour vous inscrire à ce webinaire:
https://zoom.us/webinar/register/WN_51fpfl-2Rlac6-3M0tiy1g

3:15-3:30 BREAK

3:30-4:30 Dr. Rosalind Hampton Speaker Event / Conférencière invitée: Dr. Rosalind Hampton

Event co-sponsored by the Canadian Games Studies Association of Canada / Co-organisé avec l'association canadienne d'études vidéoludiques

Title and synopsis: TBA / titre et synopsis à venir

To register for this webinar/ Pour vous inscrire à ce webinaire:
https://zoom.us/webinar/register/WN_h_J0WL_AQQ6sJwDi6YX5AQ

4:30-5:30 Imagining Otherwise – Anti-Racism and Decolonization (AR-D) Working Group Report

This event invites racialized scholars to participate in a discussion led by Matthias Domingo Mushinski, chair of FSAC's AR-D Working Group. Our conversation will review recent directives that FSAC has implemented in response to a notice of motion at the 2020 AGM "to rethink and broaden terms of diversity with reference to the by-law to address questions of Black, Indigenous, People of Colour (BIPOC) participation or lack thereof," including the formation of the AR-D Working Group, the withdrawal from Congress 2021 in solidarity with the Black Canadian Studies Association, and a series of motions that will be presented at the 2021 AGM. Correspondingly, this meeting is not to suggest that racialized scholars need FSAC when, in fact, the opposite is true: FSAC needs the participation of racialized scholars. We will freely discuss how FSAC can strengthen its divestment in the project of whiteness going forward, along with actionable commitments that the association must make in order to earn the trust and contribution of racialized community members.

To register for this webinar/ Pour vous inscrire à ce webinaire:
https://zoom.us/webinar/register/WN_nvGMnnCgQoCidqAhFKkdsA

5:30-7:00pm Panel F / Groupe F

F.1 Archive Panel

Chair: Daniel Keyes

- a. Liz Czach (University of Alberta) *"To Instruct as Well as Entertain: Expeditionary Films and Travel Lectures at the National Geographic Society"*
- b. Catalina Briceño (Université du Québec à Montréal) *"New Approaches to Digital Management of Francophone Audiovisual Heritage"*
- c. Daniel Keyes (UBC Okanagan) *"Fading Databases: Anglo Canadian Film and Television Heritage"*
- d. Andrew Burke (University of Winnipeg) *"Modern Campuses and Techno-Utopian Promises: Canadian University Promotional Films 1968-72"*

F.2 Post-Colonialism

Chair: Philippe Mather

- a. Stephen Monteiro (Concordia University) *"Channeling Colonialism: Livestreaming Walt Disney World and the Visualization of Western Conquest"*
- b. Amanda Greer (University of Toronto) *"The Order That Is to Come": Civility, Politeness, and the Aesthetics of Colonial Order in The Harvey Girls (1946)"*
- c. Philippe Mather (Campion College, University of Regina) *"Shanghaied in Singapore: Orientalism and Genre in Film"*
- d. Kester Dyer (Carleton University) *"(Post)colonial/(Post)national Zombies: Otherness and Robin Aubert's Les affamés"*

F.3 Documentary

Chair: May Chew

- a. Fallen Matthews (Dalhousie University) *"The Time Element: Romantic Agrarianism in a Contemporary Context"*
- b. Gerald White (University of Saskatchewan) *"Towards a Theory of UN Filmmaking: Jean Benoit-Lévy's Les grandes missions du cinéma"*
- c. May Chew (Concordia University) *"Spectral Moves: Haunting in Diasporic Documentary"*
- d. Erin Nunoda (University of Toronto) *"One Day Pina Asked... Queer Documentary and Other Non-Disclosures"*

F. 4 Canadian Media

Chair: Michael Zryd

- a. Brett Robinson (Brock University) *"Bret Hart, A 'True' Canadian Hero: Celebrity, Masculinity, and Irony in NFB's Hitman Hart: Wrestling with Shadows"*
- b. Stéfany Boisvert & Anouk Bélanger (Université du Québec à Montréal) *"Popular hosts and new transmedia strategies in Canadian online television"*
- c. Michael Zryd (York University) *"Historiographic Issues in Experimental Film and Media in Canada"*

DAY 3 June 3 / JOUR 3, 3 juin

11:00-12:00 am

2021 Gerald Pratley Lecture / Conférence Gerald Pratley 2021

'Where Old Meets New': Visions of Newfoundland Modernity in Lee Wulff's Travel Films

Meghan McDonald

In the post-Confederation era, the government of Newfoundland and Labrador sought the services of sportsman, bush pilot, conservationist, and filmmaker Lee Wulff to produce a number of 16mm travel films to promote the province as a tourist destination. As provincially-sponsored films, they offer an example of what Haidee Wasson and Charles Acland call "useful cinema," insofar as they promote Newfoundland and Labrador as an escape from modernity and as a place that is itself modernizing. This presentation demonstrates how Wulff's films reflect a tension between synchronization and syncopation with Western modernity that circulated in Newfoundland and Labrador at the mid-century, while maintaining a critical eye on its (neo)colonial registers. By highlighting provincial-sponsored film as an underexplored area in Canadian film history, this presentation will show how Wulff's films offer us a history of the present, as the tensions it explicates still have bearing on recent provincial tourist films, which promote the province as a place that has fully embraced its syncopation

Q&A moderator: Shana MacDonald (University of Waterloo)

Une traduction en français basée sur du texte sera disponible pour cette conférence et fonctionnera simultanément dans la boîte de discussion.

To register for this webinar/ Pour vous inscrire à ce webinaire:

https://zoom.us/webinar/register/WN_EuPmTMI8O2moPG_k44RPUA

12:00-12:15 pm BREAK / PAUSE

12:15-1:45 Panel G / Groupe G

G.1 Remembering/Forgetting/Nostalgia

Chair: Julia Empey

- a. Zoë Laks (Concordia University) *"A Violin That Can Recall Its Past Lives: Object Memory and the Posthuman Aesthetics of Optical Illusion in Le Violon Rouge"*
- b. Julia Empey (Wilfrid Laurier University) *"The Electric Things Have Their Lives, too": Memory and Labour in The Stepford Wives and Blade Runner"*
- c. Ruochen Bo (University of Toronto) *"History, Art and Life: Hou Hsiao-hsien's Taiwan Trilogy"*
- d. Claire Gray (University of Edinburgh) *"The Walkman Film and The Lure of Nostalgia"*

G.2 Television

Chair: Brenda Austin-Smith

- a. Jacqueline Ristola (Concordia University) *"Walk around in Circles": Television Animation, Portability, and Televisual Logic"*
- b. Makenzie Zatyckies (Wilfrid Laurier University) *"What About All The Doppelgängers? Deconstructing Doubles and Genre Tensions in Westworld"*
- c. Brenda Austin-Smith (University of Manitoba) *"She's So Unusual": The Autist in Stranger Things"*
- d. Colin Crawford (Concordia University) *"Apple TV+: Data, Capital, and Platform Television"*

G. 3 Queer Theory

Chair: Marta Boni

- a. Steven Greenwood (McGill University) *"Don't Be Gay in Indiana: Queer Urban/Rural Relations in The Prom"*
- b. Gina Dascal (University of Manitoba) *"Self-Fashioning Styles of Flesh: Playing with Gender Performance in The Texas Chain Saw Massacre"*
- c. Marta Boni (Montreal University) *"Ugh! Le potentiel dissident du grotesque dans I May Destroy You (HBO 2020)"*
- d. Michael Thorn (Ryerson University) *"Queering Mental Illness in Film Adaptations of Bram Stoker's Dracula"*

G.4 Indigeneity

Chairs: Cassidy Korhonen & Tyson Stewart

- a. Sara Côté-Vaillant (University of Montreal) *"La Rivière sans repos: un regard féminin inuit"*
- b. Kyler Chittick (Queen's University) *"Resurgent Prophecies, Fugitive Fabulations: Queer Temporality and the Sovereign Erotic Body in Kent Monkman's Film A Nation is Coming"*
- c. Cassidy Korhonen & Tyson Stewart (Nipissing University) *"Whose Responsibility Is It?: Indigenous Reactions and Responses to Hollywood Hegemony"*

1:45-2:15 pm BREAK / PAUSE

2:15-4:15 AGM 2021 / AGA 2021

Please join us for this year's annual general meeting where we will provide executive reports, working group reports and vote on several motions put to the membership. Please ensure your membership is up

to date to participate in voting. The agenda, reports, and motions will be circulated to the membership via the FSAC listserv by May 20th 2021 for review.

Vous êtes invités à vous joindre à l'assemblée générale annuelle au sein de laquelle nous présenterons les rapports de l'exécutif, des groupes de travail, et où nous soumettrons plusieurs résolutions à un vote de la part des membres. L'ordre du jour, les rapports ainsi que les résolutions seront acheminés aux membres via courriel d'ici le 20 mai 2021.

<https://zoom.us/meeting/register/tJMvcQqvqTwrHtFb87jyfPrehxVW1aY0t9J0>

4:15-4:30 pm BREAK / PAUSE

4:30-6:00 pm Conference closing and Book Launch / Clôture de la conférence et lancement de livres

Please join us for a virtual celebration of the conference and a showcase of books published over the last two years.

This event will be held in the same 'space' as the AGM so follow the link above to register for both.

Vous êtes invités à vous joindre à la clôture de la conférence qui inclura la présentation des livres publiés au cours des deux dernières années.

Cet événement se tiendra dans la même salle virtuelle que l'AGA; il suffit d'utiliser le même lien (voir ci-haut).

