AUTONOMIES

FMSAC / ACÉCM 2025
QUEEN'S UNIVERSITY
MAY 27 - 29 MAI

Host Institution | Institution d'accueil

FMSAC thanks the Department of Film and Media at Queen's University and the Isabel Bader Centre for the Performing Arts for serving as this year's host.

L'ACÉCM remercie le Département de cinéma et des médias de l'Université Queen's et le Centre Isabel Bader pour les arts de la scène d'avoir été l'hôte de cette année.

Sustaining Members | Membres de soutien

Thank you / Merci :

Canadore College
School of Arts & Design

Carleton University
School for Studies in Art and Culture

St. Thomas University

University of Toronto
Cinema Studies Institute

Wilfrid Laurier University
Dept. of English and Film Studies

York University

Territorial Acknowledgement / Reconnaissance territoriale

The Film and Media Studies Association of Canada (FMSAC) is grateful to be able to gather in Katarokwi (Kingston) in the Haudenosaunee and Anishinaabe territory upon which Queen's University is located. By gaining a better understanding of film and media as well as their impacts on the world, we pledge to generate tools which contribute to concrete, useful actions that improve our relationship to this land and to other territories. FMSAC recognizes that the history of the traditional territory where its conference is taking place predates the establishment of the earliest European colonies and that this land and its history bear special significance for the Indigenous Peoples who lived, and continue to live, upon it and whose practices and spiritualities were tied to the land and continue to develop in relationship to the territory and its other inhabitants today. The Kingston Indigenous community continues to reflect the area's Anishinaabek and Haudenosaunee roots, as well as those of a significant Métis community, and First Peoples from other Nations across Turtle Island present here today.

L'Association canadienne d'études cinématographiques et médiatiques (ACÉCM) est reconnaissante de pouvoir se réunir à Katarokwi (Kingston), dans le territoire haudenosaunee et anishinaabe sur lequel se trouve l'Université Queen's. En comprenant mieux le cinéma et les médias ainsi que leurs impacts sur le monde, nous nous engageons à générer des outils qui contribuent à des actions concrètes et utiles qui améliorent notre relation à cette terre et à d'autres territoires. L'ACÉCM reconnaît que l'histoire du territoire traditionnel où se déroule sa conférence est antérieure à l'établissement des premières colonies européennes et que cette terre et son histoire revêtent une signification particulière pour les peuples autochtones qui y ont vécu et continuent d'y vivre et dont les pratiques et les spiritualités étaient liées à la terre et continuent de se développer en relation avec le territoire et ses autres habitants aujourd'hui. La communauté autochtone de Kingston continue de refléter les racines anishinaabek et haudenosaunee de la région, ainsi que celles des Métis et des Premiers Peuples d'autres nations de l'île de la Tortue présents ici aujourd'hui.

Pronounciation Guide / Guide de pronunciation:

Katarokwi	*Kah-tah-Rah-kee*
Anishinaabe	*Ah-nee-shee-Nah-bay*
Haudenosaunee	*Hou-den-no-show-knee*
Métis	*May-teez*

To learn more, please visit / Pour en savoir plus, veuillez visitez :

https://www.queensu.ca/indigenous/ways-knowing/land-acknowledgement

Schedule at a Glance / Calendrier en un coup d'œil

Tuesday, May 27/Mardi 27 mai

9.00am/9h00-10.30am/10h30	Session A
10.45am/10h45-12.15am/12h15	Session B
12.00pm/12h00-1.30pm/13h30	Screen-Based Event / Événement écranique
1.30pm/13h30-3.00pm/15h00	Session C
3.30pm/15h30-5.00pm/17h00	Martin Walsh Memorial Lecture / Conférence commémorative Martin Walsh
7.00pm/19h00-9.00pm/21h00	Members' Reception & Book Launch at the Broom Factory / Réception des membres et lancement du livre à la Broom Factory

Wednesday, May 28/Mercredi 28 mai

8.30am/8h00-10.00am/10h00	Session D
10.15am/10h15-11.45am/11h45	Session E
11.30am/11h30-1.00pm/13h00	Screen-Based Event / Événement écranique
1.00pm/13h00-2.30pm/14h30	Session F
2.45pm/14h45-4.15pm/16h15	Session G
4.30pm/16h30-6.00pm/18h00	Dialogues Sylvia D. Hamilton Dialogues

Thursday, May 29/Jeudi 29 mai

9.00am/9h00-11.30am/11h30	AGM/AGA
11.30am/11h30-1.00pm/13h00	Screen-Based Event / Événement écranique
1.00pm/13h00-2.30pm/14h30	Session H
2.45pm/14h45-4.15pm/16h15	Session J

President's Welcome / Mot de bienvenue du président
Mike Baker (Sheridan College)

Welcome to the Isabel Bader Centre for the Performing Arts at Queen's University!

Let me begin by thanking our host, the Department of Film & Media, for inviting us to their community and their classrooms so that FMSAC could 'go it alone' by mounting our conference outside of Congress. The decision was not taken lightly at last year's AGM and delivering this event to the membership was made that much easier with the knowledge we had a reliable partner and host here at Queen's. Special thanks to Susan Lord, her colleagues, and the students in the Department of Film & Media for their support and assistance during this time of transition and transformation for FMSAC.

Additional thanks to our community partners here in Kingston, including the Broom Factory, Old Farm Fine Foods, and Lala Masala, for working with us as we sought to deliver a conference experience reflecting the commitment, enthusiasm, and good taste of our membership on par with (or exceeding) what we have come to expect in the past.

Your Executive worked hard over the last several months to replace the Congress infrastructure which we relied on for so many years and did so with an eye on making the process sustainable for years to come. Let me express my gratitude for their time and commitment.

Lastly, I want to personally thank the FMSAC membership as a whole for your patience and understanding as we figured out some old ways of doing things for ourselves and experimented with new approaches. There were glitches along the way (a pox on Google Mail Merge) but I'm hopeful the next three days will illustrate to you all that you were right to put your trust in the Executive as we worked to reclaim some measure of autonomy for the association while remaining within the Federation.

Enjoy yourselves, engage with one another, and let’s continue to build this association together.

* * * *

Bienvenue au Centre Isabel Bader pour les arts de la scène de l'Université Queen's !

Permettez-moi d'abord de remercier notre hôte, le Département du cinéma et des médias, de nous avoir invité.e.s dans leur communauté et leurs salles de classe afin que l’ACÉCM puisse organiser notre conférence à l'extérieur du Congrès. La décision n'a pas été prise à la légère lors de l'AGA de l'année dernière et l'organisation de cet événement a été rendue d'autant plus réalisable que nous avions un partenaire et un hôte fiables ici à Queen's. Nous remercions tout particulièrement Susan Lord, ses collègues et les étudiant.e.s du Département du cinéma et des médias pour leur soutien et leur aide pendant cette période de transition et de transformation pour l’ACÉCM.

Nous remercions également nos partenaires communautaires ici à Kingston, y compris Broom Factory, Old Farm Fine Foods et Lala Masala, d'avoir travaillé avec nous alors que nous cherchions à offrir une expérience de conférence reflétant l'engagement, l'enthousiasme et le bon goût de nos membres sur un pied d'égalité (ou au-delà) de ce à quoi nous nous sommes habitué.e.s dans le passé.

Votre exécutif a travaillé fort au cours des derniers mois pour remplacer l'infrastructure du Congrès sur laquelle nous avons compté pendant tant d'années et l'a fait dans le but de rendre le processus durable pour les années à venir. Permettez-moi d’exprimer ma gratitude pour leur temps et leur engagement.

Enfin, je tiens à remercier personnellement l'ensemble des membres de l’ACÉCM pour leur patience et leur compréhension alors que nous avons trouvé d'anciennes façons de faire les choses par nous-mêmes et que nous avons expérimenté de nouvelles approches. Il y a eu des pépins en cours de route (la peste soit de Google Mail Merge !), mais j'espère que les trois

prochains jours vous montreront à toustes que vous avez eu raison de faire confiance à l'exécutif alors que nous travaillions à récupérer une certaine autonomie pour l'association tout en restant au sein de la Fédération.

Amusez-vous, engagez-vous les un.e.s avec les autres et continuons à bâtir cette association ensemble.

Acknowledgements / Remerciements

FMSAC 2025 Executive / Conseil d'administration de l'ACÉCM 2025
President/Président: Michael Baker (Sheridan College)
Vice-President/Vice-président: Kester Dyer (Carleton University)
Secretary/Secrétaire: Jessica Whitehead (Cape Breton University)
Treasurer/Trésorier: Louis-Paul Willis (Université du Québec en Abitibi-Témiscamingue)
Graduate Student Representative/Représentant des étudiant.e.s diplômé.e.s: Timothy Nicodemo (York University)

Members-at-Large/Membres éloigné.e.s : Bruno Cornellier (University of Winnipeg), Julia A. Empey (University College Cork), Cyrus Sundar Singh (Toronto Metropolitan University-York University), Aaron Tucker (Memorial University Newfoundland),

Sponsorships / Commandites
FMSAC wishes to thank the Department of Film & Media at Queen's University and the Isabel Bader Centre for the Performing Arts.
L'ACÉCM tient à remercier le Département du cinéma et des médias de l'Université Queen's et le Centre Isabel Bader pour les arts de la scène.

Conference Director / Directeur de conférence
Michael Baker

Programme Design and Printing / Conception et impression des programmes
Julia A. Empey

Proposal Adjudication Team / Équipe d'évaluation des propositions

Bruno Cornellier	Shana MacDonald	Louis-Paul Wills
Kester Dyer	Cyrus Sundar Singh	Alex Williams
Julia A. Empey	Aaron Tucker	
Peter Lester	Jessica Whitehead	

Book Launch / Lancement de livres
Liz Czach
Peter Urquhart

And the board of the Canadian Journal of Film Studies / Et le conseil d'administration de la Revue Canadienne d'études cinématographiques.

FMSAC Student Writing Award Committee / Comité du Prix de l'essai étudiant de l'ACÉCM
Julia A. Empey
Louis-Paul Willis
Aaron Tucker

Special thanks to / remerciements spéciaux
Susan Lord, Miryam Charles, Chloé Savoie-Bernard, Milke Njoroge, Dorit Naaman, Andrew Burke, Shannon Brownlee, Adam Cook, Margaret Fussell, Hilary Jay, Jung-Ah Kim, Vtape, McGill-Queen's University Press, the Broom Factory, Lala Masala, Old Farm Fine Foods, Cam Miller, Ryan Randall, and the support staff in the Department of Film & Media at Queen's University/et le personnel de soutien du Département du cinéma et des médias de l'Université Queen's.

Please note: all panels and keynotes will take place in the Isabel Bader Centre for the Performing Arts at Queen's University.

Veuillez noter : tous les panels et conférences auront lieu au Isabel Bader Centre for the Performing Arts de l'Université Queen's.

Tuesday, May 27/Mardi 27 mai

Session A: 9.00am-10.30am/9h00-10h30

A1 (329) – Canadian Cinema History
Chair: Daniel Keyes (UBC Okanagan)
The NFB's *Home Town Newspaper* (Parker 1948): Analogue and Digital Dissonances for Hinterland Fantasies of Civil Settler Sovereign Spaces

Nikki Mosca (Concordia University)
Femininity at War: Jane Marsh's Recruitment Films and Canadian Magazine Advertisements"

Ryan Rashotte (Temple University)
"Rude Nudes" and Northwoods Ballyhoo: The Promotional Legacy of *Back to God's Country* (1919)

A2 (342) – Authorship
Chair: Darrell Varga (NSCAD University)
Auteur Cinema, Japan, Authenticity and Autonomy, Labour, Performance, Modernity

Mynt Marsellus (University of Toronto)
"Love only happens in movies": Apparatus Theory, Authorship, and Misogyny in *The Purple Rose of Cairo*

Jessie Krahn (York University)
The Author is Here: Audible Authorship on TikTok and the End of Autonomous Authorship

Sandra Annett (Wilfrid Laurier University)
Auteur Animation in the Media Mix: The Case of Yuasa Masaaki

A3 (312) – Anticolonial Cinema
Chair: Malini Guha (Carleton University)
Making Cinematic Kin: Solidarity Politics in the Work of Filipa César and Suneil Sanzgiri

Jasmine Sanau (UBC)
Littoral Porosity and Possibility: The Colonial Beach of *Zama* (2017)

Faten Nastas Mitwasi (Queen's University)
Teaching Film Production in Palestine: Practicing Decolonization and fostering Survivance

Nikole Hidalgo McGregor (University of Toronto)
Resisting the Binary: The Diasporic Turn in Third Cinema

AW (336) - Des·ancrage-Des·encrage: From screen to map, queering space from the margins
Workshop: Joëlle Rouleau (Université de Montréal, Caroline Bem (Université de Montréal), Noémie Sorel (Université de Montréal)

Session B: 10.45am-12.15pm/10h45-12h15
B1 (329) - Canadian Film & Television
Chair: Charles Acland (Concordia University)

Kathryn Armstrong (Concordia University)
Returns on Cinema: The Subsidization of The Canada's Cinematic New Wave through Television

Liz Clarke & Peter Lester (Brock University)
Archiving a 'Guilded Age': The Directors Guild of Canada and Canadian Film Studies

Jennifer Vanderburgh (Saint Mary's University)
A Banal Disruptor: Early Instructional TV in Nova Scotia

Paul Moore (Toronto Metropolitan University)
The Cineplex Concept: Shorts at Toronto's Multicultural Film Bazaar

B2 (342) – Aspects of World Cinema I
Chair: Shuang Liang (Beijing Film Academy/Concordia University)
Archive Flow: Lost Videotapes and the Archive of "Trash"

Anran Zheng (Queen's University)
From Inside to Outside: The Shifting Power and Gender Dynamics in New Documentary Movement

Shengpei Li (Western University)
A Path That Diverges-Explore the Trajectory of Queer Representations in Chinese Cinema

B3 (312) – Television Studies
Chair: Kanika Lawton (University of Toronto)
Affect, Act, Arc, Arch: The Neutral Violences of *Severance*

Michael Thorn (Toronto Metropolitan University)
Seeking Autistic Autonomy: Navigating Adult Diagnosis via Media Representation

Jared Aronoff (Concordia University)
Narrating Crisis as the Ordinary: Streaming Television, Individualism, and Slow Death

BW (336) – Film and Media Pedagogy and Practice
Workshop: Elyse Longair (Queen's University), Émilie (Jacob) von Garan (University of Toronto), Aydan Hasanova (OCAD University)

Screen-based Event (Art & Media Lab 124): 12.00pm-1.30pm
Theorizing Black Diasporic Archival Practice
Debbie Ebanks Schlums (York University) and Sonya Mwambu (York University)

LUNCH: 12.15-1.00pm/12h15-13h00

Session C: 1.30pm-3.00pm/13h30-15h00

C1 (222) – Québec Cinema
Chair: Kester Dyer (Carleton University)
Posthumanism, Ethical Incommensurability, and Divinity in *All You Can Eat Bouddha*

Bruno Cornellier (University of Winnipeg)
Race, Class, Labour, and Migration in Contemporary Quebec Films

Hamid Yari (University of Saskatchewan)
Resistance is Life: Michel Brault's Les Ordres and the Aesthetics of Third World Cinema

C2 (329) – Gender & Media Studies
Chair: Jeri English (University of Toronto, Scarborough)
Gender, Abjection, Autonomy: Teenage Agency and the Monstrous-Feminine in Julia Ducournau's *Raw* (2016) and Joachim Trier's *Thelma* (2017)

Kyler J. Chittick (University of Alberta)
Anonymity and Becoming-Imperceptible on the Lower East Side: Gender and Gentrification in *Desperately Seeking Susan*

C3 (342) – Horror & Spirituality
Chair: Eva Theodoridou (University of Toronto)
Geographies of Resistance: Rural Landscapes in Balkan and Eastern European Folk Horror Cinema

Ying Cui (Queen's University)
Independent Horrors: Gendered Resistance and Cultural Autonomy in Asian Horror Cinema

Andrew O'Neill (Queen's University)
The Dead Subject's Fears: The Horror of White Normativity

Jake Pascoe (UBC)
The Thundercloud of Unknowing: Mystical Terror in Avant-Garde Flicker Films

C4 (312) – Contemporary World Cinema
Chair: Shaun Gilbert-Lonsdale (Trent University)
"We're all in this together": Erasing Histories of Oppression in Bong Joon-ho's *Snowpiercer*

Niloofar Rezaee (Western University)
Reclaiming Creative Autonomy: Resisting Censorship in Public and Private Spheres in Mohammad Rasoulof's *The Seed of the Sacred Fig* (2024)

Niusha Hatefinia (Simon Fraser University) **
Reimagining the Screen: Persian-Islamic Philosophy and the Ontology of Cinematic Images

Eman Elharmeel (Queen's University)
Self-revolutionary Autonomy: The individual as reflected in post-revolution Egyptian first-person documentary cinema

CW (336) – Video Essay in the University: Publish and Cherish
Workshop: Julie Ravary-Pilon (Université Laval), Gregory Brophy (Bishop's University, Meganne Caouette-Rodriguez (Université de Montréal), Dayna McLeod

2025 Martin Walsh Memorial Lecture (222)/Conférence commémorative Martin Walsh 2025 (222)
3.30pm – 5.00pm/15h30-17h00
Autonomies in Film and Media in Canada: Institutional Ambivalences
Mike Zryd (York University)

FMSAC-ACÉCM was founded in 1976 by a group of university professors dedicated to "foster and advance the study of the history and art of film and related fields" in Canada. Among them was Martin Walsh, in whose honour the annual Martin Walsh Memorial Lecture is named. A British expatriate who taught film studies at the University of Western Ontario in London, Ontario, Walsh was a scholar of avant-garde practices who wrote The Brechtian Aspect of Radical Cinema, published posthumously under the editorship of Keith M. Griffiths (London: BFI, 1981). He was also the first President of the Film Studies Association of Ontario (FMSAC-ACÉCM's precursor), and an enthusiastic contributor to the original Take One magazine. Like his friend, the artist Greg Curnoe, he was a member of the London Centennial Wheelers, and in 1977 he died tragically in a road accident. In 1978 the Martin Walsh Memorial Lecture was inaugurated by Walsh's colleagues and friends to commemorate his life and work. Each year an internationally recognized film scholar is invited to the Annual Conference of FMSAC-ACÉCM to speak about their current research.

2025 Annual Members' Reception & Book Launch/Réception annuelle des membres et lancement du livre 2025

6.00pm – 10.00pm/18h00-22h00
Hosted by the Canadian Journal of Film Studies/Organisé par la Revue canadienne d'études cinématographiques

Location/Lieu : Broom Factory
305 Rideau St, Kingston, ON K7K 3A9, Canada
https://maps.app.goo.gl/Ta6EUn34FHnhZPiJ7

Wednesday, May 28/Mercredi 28 mai

Session D: 8.30am-10.00am/8h30-10h00

D1 (329) – Sites of Resistance in Canadian Cinema
Chair: Tyson Stewart (Nipissing University)
Satirizing Pretendians in Indigenous Popular Culture

Dan McFadden (University of Toronto) Métis Cinema the Politics of Pan-Indigenous Film Theory

D2 (342) – Ecocinema
Chair: Kelly Egan (Trent University)
Tracing Latent Blues: Towards an Eco-Feminist Aesthetics of Analogue Film

Hayden Bytheway (University of Toronto)
Getting Mad About Cows: On *Dark Waters* (2019) and the Limits of Ecocriticism

Julia Kathrin Lehmann (York University)
Drone Cinematography: Militarism versus Global Intimacy

Sylvie Bissonnette (St-Lawrence College)
Ecology without nature in animation: Representations of political dissent and infringed autonomies

D3 (312) – Vegan and Animal Liberation Horror
Co-Chair: Dru Jeffries (Wilfrid Laurier University)
Intersectional Cannibalism: Ideology and Disgust in *The Texas Chain Saw Massacre* (1974) and *Raw* (2016)

Co-Chair: Mike Thorn (University of New Brunswick)
"They all run like scared little rabbits": The Vegan Ethos of Rob Zombie's *House of 1000 Corpses*

Zoë Anne Laks (Concordia University)
Seeding Vegetal Sovereignty: Plant-Based Witches and the Horrors of Gardening in *The Manor*

DW (222) – Autonomy and Complex Media Archives
Workshop: Susan Lord (Queen's), Jen Kennedy (Queen's), Jeremy Heil (Queen's), Mikhel Proulx (Queen's), Danuta Sierhuis (Queen's), Cheryl L'Hirondelle, Eric Kaltman (University of Alberta), Sara Diamond (OCAD University)

Session E: 10.15am-11.45am/10h15-11h45

E1 (329) – Gender & Sexual Violence
Chair: Shana McGuire (Saint Mary's University)
#MoiAussi: France's Long-Overdue Reckoning with Sexual Violence in the Film Industry

Sasza Hinton (Queen's University)
Gender Asymmetry: The Role of Women in Wes Anderson's Male-Centric Narratives

Allison Koopman (Wilfrid Laurier University)
Temporal Autonomy: An Analysis of Flashbacks in Post #metoo Rape Narratives

Emily B. Sanders (Independent Scholar)
Collaborative Autonomy: Vulnerability and Autonomy in Sarah Polley's *Women Talking* (2022)

E2 (342) – Reclaiming the Actress: New Perspectives on Bosè, Masina, Seyrig, and Vitti
Chair: Alberto Zambenedetti (University of Toronto)
On Italian Vehicular Stardom: The Case of Lucia Bosè

Grace An (Oberlin College)
Through a Hall of Mirrors: The French New Wave According to Delphine Seyrig

Émilie Jacob (University of Toronto)
Embodying Enigma: Monica Vitti's Innocent Eye and the Expanded Gaze

Giovanna Lisena (University of Toronto)
Beyond the Big Screen: Reinventing Giulietta Masina's Star Image through RAI Radio Televisione Italiana

E3 (312) – Aspects of World Cinema II
Chair: Jerry White (University of Saskatchewan)
An Update on the Georgian Political Crisis and the Role of its Film Institutions

Fernando Vargas (UBC)
Fixing Unstable Masculinities: Queering Luchador Cinema

Ganga Rudraiah (University of Toronto)
Singing, Dancing, and Cinematic Withdrawing

EW (336) - Precarious Autonomies: A Workshop on Contemporary Feminist Collaborative Media Practices
Workshop: Dorit Naaman (Queen's), Brenda Longfellow (York University), Liz Miller (Concordia), Kirsty Snell (Concordia), Roberta (Edem) Abbeyquay (Queen's)

Screen-based Event (Art & Media Lab 124): 11.30am-1.00pm
Teaching Film Production in Palestine: Practicing Decolonization and Fostering Survivance
Faten Nastas Mitwasi (Queen's University)

LUNCH: 11.45pm – 1.00pm/11h45-13h00 – Meeting of the FMSAC Executive/Réunion de l'executif de l'ACÉCM

Session F: 1.00pm-2.30pm/13h00-14h30

F1 (329) – Gender & Media Studies II
Chair: Angelica Fenner (University of Toronto)
Threading the Needle: Rethinking Bodily Motility in Claudia von Alemann's Student Films

B. Dalia Hatalova (University of Toronto)
Usurped Video Clips in the Pick-up Artist Community: Reframing the Meaning of Film Scenes in Manosphere Blogs

Julia A. Empey (University College Cork)
"What Happened to Her Face?": *The Substance*, Demi Moore, and the Myopic Nightmare of Female Aging

Heather Roberts (Queen's University)
It's a Man's (Digital) World: Women, Technology, and Autonomy in *CTRL* (2024)

F2 (342) – Noir, Porn, & Erotica
Chair: Tamas Nagypal (Mount Royal University)
The Discorrelated Object of Pornpower: Cam as a Neoliberal Noir

Nikola Stepić (McGill University)
Neglected Desires: The Canadian Direct-to-Video Erotic Thriller

Laura Kim (University of Toronto)
Becoming Woman: Individuation in the Film Noir Love Triangle

Troy Michael Bordun (Concordia University/UNBC)
Adult Content Creators as Trans-Platform Micro-Celebrities

F3 (312) – Oceanic Imaginaries
Chair: Kass Banning (University of Toronto)

Chukwudubem Ukaigwe (University of Toronto)
Verging Tripartite: Camille Turner's Otherworld

Yves Chang (University of Toronto)
Watery Severances*: Floating Sea Palace*'s Mythmaking in a Midst of Separations

Vicky Huang (University of Toronto)
Liquid Deepfakes and the Limits of Humanism

F4 (336) – Perspectives on Canadian Cinema
Chair: Alla Gadassik (Emily Carr University of Art + Design)
Inuit Storytelling in Contemporary Animation

Amy Anderson (University of Toronto)
The Touch of the Land: Eroticism and Settler Feminine Imaginaries in Nell Shipman's *Back to God's Country*

Alex Burley (Carleton University)
Metatextual Reflections on the Act of Filmmaking in the Works of John Paizs

FW (222) – Approaches to Researching Crawley Films
Workshop: Liz Czach, Dominique Brégent-Heald, James Forrester, Anthony Kinik, Paul Moore, Haidee Wasson & Conorr Norquay (co-presenters)

Session G: 2.45pm-4.15pm/14h45-16h15

G1 (329) – Catastrophes of Time: Decomposition in Film and Media Studies
Chair: Matthew I. Thompson (York University)
The Garden Machine: AI as Environmental Archivist

Janine Marchessault (York University)
AI as Infinite Archive in *They Shall Not Grow Old*

Mary Hegedus (York University)
When Nature Returns: Decay and Regeneration of the Archives in the Films of Bill Morrison

Jessica Mulvogue (University of Saint Andrews) **
Catastrophe Aesthetics: Immersive Screen Media, Environmental Crisis, and Aesthetic Experience

G2 (342) – Archives & Collectives
Chair: Alex Williams (York University)
Early Films of UNRWA: Strategic Evidence in a Passive Voice

Andrew Bailey (Concordia University)
Super Sonic Saves the World: Maddy Thorson's Kaizo ROM Hacks as Counter-Archival Practice

Sara Abdul (University of Toronto)
Midi Onodera's Microfilms as Archives of Perceptual Experience

Hannah Fleisch (University of Toronto)
Film Collectives: Agency, Ambivalence and Indifference to Self-Identification

G3 (312) – LGBTQ+ Media
Chair: Sam Reimer (University of Toronto)
Glowing Delinquency: Homoeroticism, Whiteness, and the Antisocial Boy

Roberta Edem Abbeyquaye (Queen's University)
Of Paano-sexuals and Pansexuals: Media Representation of Queer Ghanaians and Queer Self-representation through Alternative Media

Fatma Ozen (York University)
Reclaiming Autonomy: Queer Migrants in Films

Avneet Sharma (University of Toronto)
"Shouted, Not Spoken": Reflections on the Photography of AIDS ACTION NOW!

G4 (336) – Netflix
Chair: Louis-Paul Willis (UQAT)
On Desire and Atemporality in Netflix's *Dark*

Christian Zeitz (University of Toronto)
Dogs of Berlin, Banlieue Affects, and the Eurabia Conspiracy

Anmol Dutta (Western University)
Autonomy and Un/Belonging in Indian Originals on Netflix

GW (222) – One Land Two Hearts: WhereWeStand: A Performative Circle of Multimedia Communal Live Experience
Workshop: Cyrus Sundar Singh (TMU), Nidhi Menon (University of New Brunswick), Maya Rose Simon (OISE), Deyo Morrow, Kelly Crawford

2025 Dialogues Sylvia D. Hamilton Dialogues (222)
4.30pm-6.00pm/16h30-18h00
Featuring/Avec filmmaker/la cinéaste Miryam Charles (Montréal, QC)
w/a Malini Guha (Carleton University) & Chloé Savoie-Bernard (Queen's University)

Moderated by/Aminé par Milka Njoroge (Queen's University)

In 2021, in collaboration with filmmaker Sylvia Hamilton (who was slated to deliver the Martin Walsh Lecture in 2020 before the conference was cancelled due to COVID), FMSAC inaugurated the Sylvia D. Hamilton Dialogues. The now-annual event highlights the critical, scholarly, and creative work of a panel of emerging Black filmmakers, curators, critics, and scholars.

En 2021, en collaboration avec la cinéaste Sylvia Hamilton (qui devait donner la conférence Martin Walsh en 2020 avant que cette conférence ne soit annulée en raison de la COVID), l'ACÉCM a inauguré les Dialogues Sylvia D. Hamilton. L'événement désormais annuel met en lumière le travail critique, savant et créatif d'un panel de cinéastes, de conservateurs.trices, de critiques et d'universitaires noir.e.s émergent.e.s.

Thursday, 29 May/Jeudi 29 mai

2025 FMSAC AGM/AGA 2025 de l'ACÉCM (222)
9.00am-11.30am/9h00-11h30

For the full agenda of the 2025 FMSAC AGM, please see final pages of this programme / Pour l'ordre du jour complet de l'AGA de l'ACÉCM 2025, veuillez consulter les dernières pages de ce programme.

Screen-based Event/Événement écranique (Art & Media Lab 124): 11.30am-1.00pm/11h30-13h00
Micro-budgets, A Filmmaker's Imagination, and the Audience's Expectation — A Treatise on the Aesthetics Against Interpassivity
Zachary Goldkind

LUNCH: 11.30am – 1.00pm/11h30-13h00

Session H: 1.00pm-2.30pm/13h00-14h30

H1 (312) – LGBTQ+ II
Co-chairs: Mary Bunch/Dolleen Tisawii'ashii Manning (York University/Queen's University)
Fabulating Worlds

Roshaya Rodness (University of Toronto)
Gay Voice: The Vocal Body of *RSVP*

Mackenzie Salt (Carleton University)
"I Just Wanted to Be a Part of Something": Approaches to Queer Representation in Horror Film Sequels and Remakes Since 2015

Mickey Semera (UBC)
Blood Societies and Corporeal Fantasies in the Gender-Race-Matrix

H2 (342) – Media & Technology
Chair: Aaron Tucker (Memorial University)
White Faces, Black Eyes: Faciality within Facial Recognition Technologies

Simone White (York University)
Movie Magic: The Preservation of Practical Effects In The Digital Landscape of Cinema

Alanna Yaraskavitch (Concordia University)
AI Goes to Hollywood: Artificial Intelligence and the 2023 WGA and SAG-AFTRA Strikes

Joëlle Rouleau (Université de Montréal)
huit juillets: a research-creation on transmission, resilience, and autonomy

H3 (329) - Unseen Narratives: Sound, Image, and the Politics of Found Footage Cinema
Co-chair: Andrew Burke (University of Winnipeg)
Channelling *The Peak Experience*: Entering the New Age through the Goodwill

Co-chair: Clint Enns (York University)
Movies for the Blind: Imageless Films and Experimental OSTs

Christine Lucy Latimer (Independent Scholar)
House Pieces: How My Mother Sold Her Home and All That is Left Are These Decaying Memories

HW (336) - Interdependence Against Autonomy
Workshop: Fan Wu (Queen's University)

Session J – 2.45pm-4.15pm/14h45-16h15

J1 (342) - Médias et technologie
Chair: Kester Dyer (Carleton University)

David Jackson (Wilfrid Laurier University)
The Whole World in a Microchip: The Digital, Unrepresentable Sublime of 1990s VR Films

Lisa Andrée Mélinand (Université de Montréal)
Conception Participative pour l'autonomie Universelle: Le Cas de StreamAccess à l'Ère du Streaming

Noémie Sorel (Université de Montréal)
Vers un « âge d'or » de la distribution indépendante ? Une analyse comparative de l'identité de marque de A24 et de NEON

Julia Polyck-O'Neill (Memorial University)
What Is Lost?: 'Junk Data,' Carework, and the Limits of Big Data Management in the Artist Archive

J2 (312) – Approaches to Popular Cinema
Chair: Kim Nelson (University of Windsor)
To See Reality with a Grimace and a Laugh: Satire and Comedy as a Narrative Approach to Truth in Performance-Based Historical Films

Tamar Hanstke (University of Toronto)
Li'l Gawgia' Gets Glamour!

Owen Lyons (Toronto Metropolitan University)
Hollywood's Unwitting Edge Lord: The Reception of Zack Snyder's *300* by the Political Right

Kate Rennebohm (Lawrence University)
Immoral Perfectionism and Erotic Pursuits: An Inverted Remarriage Genre

JW1 (329) – Desire Lines: Intimate Autonomies in 50 years of Groupe Intervention Vidéo
Workshop: Alanna Thain (McGill), Ylenia Olibet (Concordia)

JW2 (336) – Witches, Spectres, and Incantations: Revisiting the Witch Institute
Workshop: Tamara de Szegheo Lang (Queen's), Naomi Okabe (Queen's), Emily Pelstring (Queen's), Dan Vena (Queen's), Eric Chalfant (Queen's), Jenn Norton (Queen's), Ali Na (Queen's)

Wifi Access / Accès wifi

Queen's University is an EDUROAM campus. For attendees without an EDUROAM account, please visit the registration table for guest access / L'Université Queen's est un campus EDUROAM. Les participants sans compte EDUROAM peuvent se renseigner à la table d'inscription pour l'accès d'invité.

Wayfinding / Orientation

The Isabel Bader Centre for the Performing Arts is located at the southwest corner of the Queen's University campus is readily accessible from downtown Kingston by public transit and a variety or rideshare apps.

Le Centre des arts de la scène Isabel Bader est situé au coin sud-ouest du campus de l'Université Queen's et est facilement accessible depuis le centre-ville de Kingston par transport en commun et diverses applications de covoiturage.

To plan your route and for information about fares, please visit the Kingston Transit website -- https://www.kingstontransit.ca/

Pour planifier votre trajet et pour des informations sur la tarification, veuillez consulter le site de Kingston Transit -- https://www.kingstontransit.ca/

Food Options / options alimentaires

Near "the Isabel" / Près de « l'Isabel »

Juniper Café (inside the Tett Centre opposite the Isabel/à l'intérieur du Centre Tett en face de l'Isabel)
"[…] mouth watering sandwiches, salads, soups and baked goods all made in house with ingredients that are locally sourced. You can count on our licensed waterfront patio to sip your Pilot coffee, craft beer or wine." / *« […] des sandwichs, des salades, des soupes et des produits de boulangerie alléchants, tous faits maison avec des ingrédients d'origine locale. Vous pouvez compter sur notre terrasse autorisée à servir des boissons alcoolisées au bord de l'eau pour siroter votre café Pilot, votre bière artisanale ou votre vin. »*

East along King St. / À l'est le long de la rue King (10-15 min walk / à pied):

Portsmouth Tavern (96 Yonge St.) – "Canadian comfort food"; they have been notified of our event and look forward to hosting us. / *« Nourriture canadienne réconfortante »; Ils ont été informés de notre événement et ont hâte de nous accueillir.*
Eunice Sushi and Korean (682 King St W) *take-out only */ *seulement pour emporter*
Kai's Delight (680 King St W) *take-out only / *seulement pour emporter – "Asian, Chinese, fast food cuisine"/"Cuisine asiatique, chinoise, fast-food."
Tim Horton's (682 King St W) – "coffee, donuts, sandwiches, breakfast egg muffins and other fast-food items" / *"Café, beignes, sandwichs, muffins de déjeuner aux œufs et autres items de fast-food."*

West along King St. / À l'ouest le long de la rue King (10 min walk /à pied):

Gord Downie Memorial Pier (300 King St. W) – site of various food trucks in warm weather / *il s'y trouve divers camions de fast-food lorsque le temps est doux.*

Downtown / centre-ville (5 minutes by car / en voiture):

The Everly (171 Wellington St.) – "Delicious, locally sourced food and the best cocktails." / *« Délicieux plats d'origine locale et les meilleurs cocktails. »*
Tango Nuevo (331 King St. E) – "Delicious tapas/fusion; good wines and cocktails. Check out their sister-businesses **Bar Mayla** and **Le Jardin**." / *« De délicieuses tapas/fusion; de bons vins et cocktails. Jetez un coup d'œil à leurs entreprises sœurs **Bar Mayla** et **Le Jardin**. »*
Sima Sushi (66 Princess St.) – "Best sushi in town. Sit in or take out." / *« Les meilleurs sushis en ville. Manger sur place ou commander pour emporter. »*
Sally's Roti (203 Wellington St.) – eat in or take out; no liquor license / *Manger sur place ou commander pour emporter; aucun permis d'alcool.*
Atomica Pizza (71 Brock St.) – "[…] specializes in fresh Mediterranean food, sharing plates, interesting salads, Italian hoagies, artisan pizza & pasta." / *« […] se spécialise en nourriture méditerranéenne fraîche, assiettes à partager, salades intéressantes, hoagies italiens, pizzas et pâtes artisanales. »*
Black Dog (69 Brock St.) – "modern brasserie, choose from French classics as well as unique and seasonal favourites." / *« brasserie moderne, choisissez parmi des classiques français ainsi que des plats favoris uniques et saisonniers. »*

For other local recommendations, visit / *Pour d'autres recommandations locales, visitez* -- https://www.visitkingston.ca/kingston_members_cats/eat-drink/

FMSAC / ACÉCM FILM AND MEDIA STUDIES ASSOCIATION OF CANADA
ASSOCIATION CANADIENNE D'ÉTUDES CINÉMATOGRAPHIQUES ET MÉDIATIQUES

2025 FMSAC AGM Agenda / Ordre de jour de l'AGA 2025 de l'ACÉCM

9.00am-11.30am, Thursday, May 29th / 9h00–11h30, jeudi le 29 mai

Rm./Salle 222 Isabel Bader Centre of the Performing Arts

Items for information / Points d'information

1.0 President's opening / Mot du président
1.1 Approval of agenda / Adoption de l'ordre du jour
1.2 Approval of 2024 minutes / Adoption du procès-verbal de 2024
1.3 President's report / Rapport du président
1.4 Vice-president's report / Rapport du vice-président
1.5 Treasurer's report / Rapport du trésorier
1.6 CJFS editors' report / Rapport des secrétaires de rédaction de la RCÉC

Items for action / Points d'action

2.0 Election of FMSAC Executive / Élection du conseil exécutif de l'ACÉCM

- Election of Vice-President / Élection du/de la vice-président.e (2-year term/mandat de 2 ans)
- Election of Secretary / Élection du/de la Secrétaire (2-year term/mandat de 2 ans)
- Election of Graduate Student Representative/ Élection du/de la représentant/e des étudiant.e.s diplômé.e.s (1-year term/mandat d'un an)
- Election of Editorial Board members / Élection du/de la membres du comité de rédaction (2-year term /mandat de 2 ans)

3.0 Discussion of FMSAC's participation in Congress 2026 / Discussion sur la participation de l'ACÉCM au Congrès 2026

4.0 Any other business/Divers

Adjournment / Ajournement

Notes

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