



VIEWS FROM THE EDGE

FMSAC/L'ACÉCM 2026

Memorial University of Newfoundland
and Labrador

May 20-22

Host Institution | Institution d'accueil



FMSAC thanks the Department of English and Communication and Media Studies at Memorial University of Newfoundland and Labrador (St. John's Campus) for serving as this year's host.

L'ACÉCM remercie le Département d'anglais et de communication et d'études médiatiques de l'Université Memorial de Terre-Neuve-et-Labrador (campus de St. John's) d'avoir été l'hôte de cette année.

Sustaining Members | Membres de soutien



Thank you:

Canadore College
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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

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Territorial Acknowledgement / Reconnaissance territoriale

We acknowledge that the lands on which Memorial University's campuses are situated are in the traditional territories of diverse Indigenous groups, and we acknowledge with respect the diverse histories and cultures of the Beothuk, Mi'kmaq, Innu, and Inuit of this province.

Les terres sur lesquelles sont situés les campus de Memorial University se trouvent sur les territoires traditionnels de divers groupes autochtones, et nous reconnaissons avec respect les diverses histoires et cultures des Béothuks, des Mi'kmaqs, des Innus et des Inuits de cette province.

Pronunciation Guide / Guide de prononciation:

- Beothuk: BEE (or BAY)-oth-uck
- Mi'kmaq: MEEG-maw
- Innu: ih-new
- Inuit: ih-new-eat

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

<https://www.mun.ca/indigenous/resources/territory-acknowledgement/>

Schedule at a Glance/Aperçu du programme

Wednesday, May 20

9.00am-10.30am	Session A
10.45am-12.15am	Session B
12.00pm-1.30pm	Screen-Based Event
1.30pm-3.00pm	Session C
3.30pm-5.00pm	Martin Walsh Memorial Lecture
7.00pm-9.00pm	Members' Reception & Book Launch at the Elks Club

Thursday, May 21

8.30am-10.00am	Session D
10.15am-11.45am	Session E
11.30am-1.00pm	Screen-Based Event
1.00pm-2.30pm	Session F
2.45pm-4.15pm	Session G
5.00pm-7.00pm	Sylvia D. Hamilton Dialogues at The Rooms

Friday, May 22

9.00am-11.30am	AGM
11.30am-1.00pm	Screen-based Event
1.00pm-2.30pm	Session H
2.45pm-4.15pm	Session J
4:30pm - 6:00pm	Special Closing Event

Additional Information for Attendees/Informations complémentaires pour les participants

Wifi Access / Accès wifi :

- Use **eduroam** if you are visiting from another university. Log in with your home institution's credentials.
- Use **@Memorial-Guest** for open access. No password required—simply accept the terms of use on your device.

Wayfinding / Orientation

Memorial University's St. John's campus is located in the heart of the capital city of Newfoundland and Labrador. This 220-acre urban site is situated between the expansive Pippy Park and Elizabeth Avenue and is bisected by Prince Philip Drive

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

Welcome to Newfoundland!

Thank you to our host, the Department of English & Communication & Media Studies at Memorial University, for inviting us to their community and their classrooms. Special thanks to the MUN Faculty of Humanities & Social Sciences and Grenfell Campus' School of the Arts & Social Sciences for their financial support, as well as the J.R. Smallwood Foundation for funding the Sylvia D. Hamilton Dialogues.

Additional thanks to our community partners here in St. John's, including The Rooms, the St. John's Elks Lodge #245, Mike Wozney and Soul Azteka Catering, and both the MUN Conference & Event Service and ALT and Sheraton Hotels for providing accommodations.

Your Executive (alongside the invaluable Rachel Jekanowski) worked to build upon the success of the 2025 event at Queen's University, expanding the scope of special programming, responding to feedback about areas for improvement, and building out the processes and policies that will ensure an independent conference is sustainable for as long as FMSAC and its membership see fit. So please allow me to once again thank the FMSAC membership as a whole for their ongoing support and understanding as we establish a foundation upon which the association can grow.

Let's get Screeched-In!

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Bienvenue à Terre-Neuve-et-Labrador !

Nous remercions chaleureusement le Département d'anglais, de communication et d'études médiatiques de l'Université Memorial, qui nous a accueillis dans sa communauté et ses salles de classe. Un merci tout particulier à la Faculté des sciences humaines et sociales de l'Université Memorial et à l'École des arts et des sciences sociales du campus Grenfell pour leur soutien financier, ainsi qu'à la Fondation J.R. Smallwood pour le financement des Dialogues Sylvia D. Hamilton.

Nous remercions également nos partenaires communautaires de St. John's, notamment The Rooms, le St. John's Elks Lodge n° 245, Mike and Soul Azteka Catering, ainsi que le Service des conférences et événements de l'Université Memorial et ALT et Sheraton Hotels pour leur accueil.

Notre comité exécutif (en collaboration avec l'inestimable Rachel Jekanowski) a travaillé à consolider le succès de l'événement de 2025 à l'Université Queen's, en élargissant la programmation spéciale, en tenant compte des commentaires sur les points à améliorer et en mettant en place les processus et les politiques qui assureront la pérennité de cette conférence indépendante aussi longtemps que l'ACÉCM et ses membres le jugeront opportun. Je tiens donc à remercier encore une fois tous les membres de l'ACÉCM pour leur soutien et leur compréhension constants, alors que nous posons les bases d'un avenir prometteur pour l'association.

"Let's get Screeched-In!"

2026 Logistics and Operations / Logistique et opérations

FMSAC Executive / Conseil d'administration de l'ACÉCM

President/Président: Michael Baker (Sheridan College)

Vice-President/Vice-président: Dominique Brégent-Heald (Memorial University of Newfoundland and Labrador)

Secretary/Secrétaire: Kate Rennebohm (Lawrence University)

Treasurer/Trésorier: Louis-Paul Willis (Université du Québec en Abitibi-Témiscamingue)

Graduate Student Representative/Représentante des étudiant.e.s diplômé.e.s: Nikki Mosca (Carleton 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 of Newfoundland and Labrador),

Sponsorships / Commandites

FMSAC wishes to thank the Department of English and Communication and Media Studies at the St. John's Campus and the School of Arts and Social Science at Grenfell Campus, Memorial University of Newfoundland for supporting the conference. The association also recognizes the support of the J.R. Smallwood Foundation.

Programme Design and Printing / Aide à la conception et à l'impression des programmes

Julia A. Empey and Nikki Mosca

Proposal Adjudication Team / Équipe d'évaluation des propositions

Bruno Cornellier

Kate Rennebohm

Dominique Brégent-Heald

Cyrus Sundar Singh

Julia A. Empey

Aaron Tucker

Peter Lester

Louis-Paul Wills

Book Launch / Lancement de livres

Jennifer VanderBurgh

Michael Zyrd

Jessie Krahn

Karine Abadie

And the Board of the Canadian Journal of Film and Media Studies / Et le conseil d'administration de la Revue canadienne d'études cinématographiques et médiatiques

FMSAC Student Writing Award Committee / Comité du Prix de l'essai étudiant de l'ACÉCM

Julia A. Empey

Cyrus Sundar Singh

Kate Rennebohm

Thanks to / Remerciements

Local organizing committee: Mike Baker, Dominique Brégent-Heald, Rachel Webb Jekanowski, Aaron Tucker, and Louis-Paul Willis. Also, Glenn Gear, Rachel Gilbert, and Ife Afaba; Catherine O'Neill; Nancy Pedri; Department of Folklore; Julie Pitcher-Giles; Nathan Ambrozic, Natasha Farrell, Mikala Hope-Franklyn, Rachel Power, and Victoria Simmons; Bill Stevens and Library and Archives Canada.

Wednesday, May 20

2026 Gerald Pratley Award

ED 1020: 9:00am-10:30am

Cleo Sallis-Parchet, *York University*

Tracing Feminist Networks: A Constellation of Film Festivals, Media, and Activism Emerging from the 1973 Women & Film International Festival

Refreshment break (ED 4036) 10:30am-10:45am

Session B: 10:45am-12:15pm

B1 (ED 1005) Non-Professional Acting in Film: Performance and Experience

Liz Czach, *University of Alberta*, Judith Crawley Directs Her Children: Non-professional Film Performances and the Gendering of Directing

Catherine Russell (Chair), *Concordia University*, Performance and Experience in Mille Soleils

Anette Guse, Working with Nonprofessional Actors: Authenticity and Discovery in Valeska Grisebach's Films

B2 (ED 2002) – Psychotic Forms

Mila Zuo, *University of British Columbia*, Raciohorror in a Dying Empire

Rizvana Bradley, *University of California, Berkeley*, The Worldless Image

William Brown, *University of British Columbia*, The White Supremacist Cinema of Christopher Nolan

B3 (ED 2003) – Newfoundland and Labrador Cinema: Looking Forward, Looking Back

Meghan Romano, *University of Toronto*, “Reading the Image to its Detriment”: Suture, Hospitality, and Colonial Intimacy in *Welcome to Canada* (1989)

John Bodner, *Memorial University*, The Edge of Everything: Empires, Imaginings, and the Death of Varick Frissell

Rachel Jekanowski (Chair), *Memorial University*, A Matter of Place: Theorizing Rural and Place-based Film Histories through Gros Morne National Park

B4 (ED 4008) – Documentary Cinema I

Janelle Blankenship, *Western University*, Environmental Precarity in Ufa Documentaries: *Die Seele der Pflanze* (Soul of the Plant, 1922) and *Die unsichtbare Wolke* (Invisible Clouds, 1931)

Niusha Hatefinia, *Simon Fraser University*, Beyond the Visible: Documentary Cinema and the Imaginal Realm

Scott Birdwise (Chair), *OCAD University*, Animating Schizophrenia: Neurodivergence and Minor Documentary in the Work of Christopher Gilbert Grant

Darrell Varga, *NSCAD*, Looking into the Abyss that is Capitalism: Brett Story's *Union* and *The Prison* in Twelve Landscapes

B5 (ED 4015) – Cinema & Ideology

Sophia Hershfield, *York University*, Aesthetics of Fascism: Ideology and Affect in Hollywood War Films

Hamid Yari, *University of Saskatchewan*, Mobile Heterotopias: Cars as Temporary Sanctuaries in Kiarostami's Ten and Panahi's Taxi

Shengpei Li, *Western University*, Simu Liu, the Risk Paradox, and the Impact of New Bordering Practices on Asian Representation

LUNCH: 12:15-1:00pm

Screen-based Event (ED 2018A): 12.00pm-1.30pm

KILL MAMA

Shabnam Sukhdev, *York University*

Session C: 1:30pm-3:00pm

C1 (ED 4015) – Cinema, Politics, and the State

Matthew Croombs, *University of Calgary*, Algérie année zéro (1962) and the Dialectic of Hope and Disenchantment

Nathan Holmes, *SUNY Purchase*, The Social Democratic Thriller

Erika Balsom (Chair), *King's College London*, The Secret Mirror, or, The Disappearance of A.A.A. Offresi (1981)

C2 (ED 2003) – WORKSHOP: Crawley Films and Post-War Networks of Useful Media

Haidee Wasson, *Concordia University*

Charles Acland, *Concordia University*

Rachel Jekanowski, *Memorial University*

Paul Moore, *Toronto Metropolitan University*

Conorr Norquay, *Concordia University*

C3 (ED 4010) – Tracing Desire Lines: Online Worlds, Queer Embodiment, and the Politics of Belonging

Julia K. Lehmann (Chair), *York University*, Steps Toward Elsewhere: Queer Tango as Alternative Imaginary

Sonya Mwambu, *York University*, Processing Desire Lines

Jessie Krahn, *York University*, Bye Sister: Audience Encroachment on the Production of YouTube Videos

C4 (ED 1005) – New Media I

Kim Nelson, *University of Windsor*, Must This be the Portal to our Destruction? Social Cinema as Antidote to the Soul-Sucking Screen

Julia Chan, *University of Calgary*, Media Collapse/Social Collapse: Livestreaming White Masculinity in the Screenlife Horror

Julia A. Empey (Chair), *University College Cork*, What's a girl to do in a digital world?: Neo-Bimboism, #TradWives, and AI Girlfriends

Nick Hector, *University of Windsor*, Beyond the Cut - Artistic Implications of Assistive AI in Documentary Editing

C5 (ED 2002) – Canadian Cinema I

Anton Clark, *Concordia University*, Watson Thompson and the Boundaries of Communitarianism in the NFB's 16mm Circuits

Todd Fraser, *University of Toronto*, The National Film Board's Tartanist Cinema

Tamara de Szegheo Lang & Dan Vena, *Queen's University*, "But It Had to End Well": Debating the Politics of Visibility in 1990s Canadian Lesbian-Driven Cinema

Amy Anderson, *University of Victoria*, Into the Great Northwoods: Melodrama, Wildlife and Canadian Imaginaries on the Silent Screen

C6 (ED 4008) – Television & Game Studies

Andy Lee, *University of Toronto*, The Future, Yesterday: How Military Simulation Predicts Warfare

Andrew Bailey, *Concordia University*, From Mods to Memories: Teaching Game History and Culture through the Paratextual Archive

Sarah Matheson, *Brock University*, "It's a Drama Competition for Everyone!": Representing the City in City-TV's Toronto Trilogy

Refreshment break (ED 4036) 3:00pm-3:30pm

**2026 Martin Walsh Memorial Lecture
(ED 1020): 3:30pm-5:00pm**

Germain Lacasse, *Université de Montréal*, Driven from Eden: Canadian First Nations within the History of Magic Lantern in Québec

**2026 Annual Members' Reception & Book Launch
Elks Lodge #245: 6:00pm–10:00pm**

Hosted by the **Canadian Journal of Film and Media Studies/Le Revue canadienne d'études cinématographiques et médiatiques**

Location: St. John's Elks Lodge (#245)
19 Carpasian Road, St. John's, NL

(Note: Taco Bar with vegan/vegetarian options)

Thursday, May 21

Session D: 8:30am-10:00am

D1 (ED 2003) – Who Will Watch Our Films When We Graduate?

Chair: Stephen Broomer

Luke Kuplowsky, *York University*, "Making it up as you go": a bottom-up history of student experimentation at York University's Film Department (1969-1976)

Stephen Broomer, *University of Toronto*, Amateur Passion and Professional Ambition in the Student Film

Nicholas Avedisian-Cohen, *Concordia University / Canadian Centre for Architecture*, Preserving film school: The conundrum of student films in university-based moving image archives

D2 (ED 2002) – Peripheral Venice: from Global Festivals to a Cinema of Locality

Alberto Zambenedetti, *University of Toronto*, Excavating the Fondo Francesco Pasinetti in the Archivio Carlo Montanaro

Dorothy Barenscoot, *Kwantlen Polytechnic University*, Whose Art World? Unpacking Glocalization and the Experience Economy at the 21st Century Venice Biennale

Luca Zamparini, *University of Toronto*, Trade Union Curatorship at the Venice Film Festival

D3 (ED 4015) – Views from the Border(s): Screening the Internal and External Margins of Canada from the Pacific to Montréal

Michael Gott (Chair), *University of Cincinnati*, Borderline Relations: Re-imagining and Reifying the Canada/US Border in Contemporary Quebec Cinema

Ylenia Olibet, *McGill University*, Documenting Gentrification in Montréal: New Approaches in Contemporary Québec Documentary

Zoë Laks, *Concordia University*, Living in the Intertidal Zone: The Cost of Dispossession and the Legacy of Japanese-Canadian Internment in Seagrass (2023)

D4 (ED 1005) – Experimental Film & Media

Jung-Ah Kim, *Queen's University*, Tactile Algorithms

Samuel Thomson, *Concordia University*, Distraction and Attraction: Soliciting and Disciplining Attention in Early Cinema and the Avant-Garde

Alanna Thain (Chair), *McGill University*, Night's Edge: The Revisionary Sites of Saodat Ismailova

Clint Enns, *York University*, Juvenile Videolas: The Videos of the Royal Art Lodge

D5 (ED 4008) – Geographies of Cinema and Media

Emelia Steenekamp, *Concordia University*, Cinematic, historical, and geographical destabilization in Radu Jude's Do Not Expect Too Much from the End of the World

Sneha Kumar, *Concordia University*, State Fantasies, Platform Operations: Paatal Lok and Regulating Amazon Prime Video in India

Sarah Jihae Kaye, *Queen's University*, Data Farms: Infrastructural Mediation, AI Futurism, and Settler-Farmer Subjectivities in Screen-based Agri-technology

Brenda Longfellow (Chair), *York University*, Harlequino's Folly

D6 (ED 4010) –New Media II

Martin Bonnard, *Université du Québec à Montréal*, Du programme interactif de l'ONF à l'intelligence artificielle générative : une généalogie brisée

Shannon Brownlee, *Dalhousie University*, The 'Body' of Chris Landreth's Work

Sophia De Goey, *York University*, The Ethics of the Slime Tutorial: Musical Theatre Bootlegs, Misogynist Barriers, and their Imprint on Online Fandom Culture

Geoffrey Webster, *Queen's University*, Dark Carnival: Perceptive Control versus Subversive Antithesis in Racialized Zaniness

Refreshment break (ED 4036) 10:00am-10:15am

Session E: 10:15am-11:45am

E1 (2003) – WORKSHOP: Everything You Never Wanted to Know about the New CanCon Point System

Charles Acland (Chair), *Concordia University*

Kathryn Armstrong, *Concordia University*

Peter Urquhart, *Wilfrid Laurier University*

Jennifer VanderBurgh, *Saint Mary's University*

Mary Arnatt, *York University*

Peter Lester, *Brock University*

Charles Tepperman, *University of Calgary*

E2 (4015) – In the Cut: Film Theory and Videographic Technique | Faire la Coupe : théorie du cinéma et essai vidéographique

Shawn Malley and **Gregory Brophy** (Chair), *Bishop's University*, Slicing up Eyeballs: The Supercut as XCU

Manfred Becker, *York University*, “Do you know the Frankenbite?”

Sam Mohseni, *York University*, The Image of Iranian Women on Screen: The Cinema of Bahram Beyzaie and Censorship

Julie Ravery-Pilon, *Université Laval*, Surimpression et métissage culturel: Un essai vidéo sur une langue universelle

E3 (ED 1005) – Queer Media Studies

Lily Inskip-Shesnick, *Carleton University*, Queer(ed) Blood and Homonationalism in NBC's Hannibal

Bears Rebecca Fonté, *Concordia University*, Before You Know Where You Are: The Metro as a Phenomenological Contact Zone in The Crying Game

Roshaya Rodness, *University of Toronto*, Indifference at Play: Attenberg's Ludic Gestures

KD Merritt, *University of New Brunswick*, “Well, I ain’t coming to Toronto! I’m in New Brunswick!”: Ahmed’s Queer Phenomenology (2006) and Drive Back Home (2024)

E4 (ED 4008) – Genre Studies I

Louis-Paul Willis, *Université du Québec en Abitibi-Témiscamingue*, On the Threshold of Science Fiction: Minimal Speculation and Residual Dystopian Logics in *The Handmaid's Tale*

Justin Maisonneuve, *McGill University*, Decluttering In-House Excess: Sonic Excess in Obayashi's House

Kyla Whetham, *York University*, Birth after Death: Maternal Bodies and Reproduction in *28 Years Later* (2025)

Eva Theodoridou, *University of Toronto*, Being-Toward-Life: The Monster's Hand as an Existential Gesture

E5 (ED 2002) – World Cinema I

M. Mert Örsler, *University of Toronto*, Dizi's Touristic Heterotopias

Félix Veilleux, *University of Toronto*, *Karmen Gei* (2001), *Madame Brouette* (2002), and the emergence of the new Senegalese inside globalization

Yusi Chang, *Trent University*, At the Edge of Life? Rural Aging in Chinese Cinema: The Cord of Life and Gone with the Boat

Owen Lyons, *Toronto Metropolitan University*, Frau Dr. Mabuse in the Era of Neoliberalism: Ulrike Ottinger's *Dorian Gray im Spiegel der Boulevardpresse* (1984)

LUNCH: 11:45pm–1:00pm

CJFMS/RCÉCM Information Session (ED 2018 B): 12.00pm-1:00pm

Chairs: Jennifer VanderBurgh, Mike Zyrd, Jessie Krahn & Karine Abadie

Screen-based Event (ED 2018 A): 12:00pm-1:30pm

Rodeo Women: Behind the Scenes

Celia Haig-Brown, *York University*

Session F: 1:00pm-2:30pm

F1 (ED 4015) – Aesthetics of Explanation in TV & Non-theatrical Media (1945-1985)

Andrew Burke, *University of Winnipeg*, Inserts and Identifications: History, Aesthetics, and the CBC Winnipeg Slide Collection

Jennifer VanderBurgh, *St. Mary's University*, Envisioning Explanation in Margaret Perry's Films (1945-1969)

Axelle Demus (Chair), *McGill University*, "Like an Animal in a Cage": Capturing Gay and Lesbian Liberation on the CBC

F2 (ED 4008) – Playing with Media Borders: Critique at the Intersection of Games and Film

Caighlan Smith, *Memorial University*, You Will Be Updated Soon: Remediating Technohorror in Black Mirror's 'Plaything' and Thronglets

Liv Cadwallader, *Memorial University*, The Unreliable Auteur: Challenging Developer Intention in Game Commentaries

Burçak Aydınlik, *Memorial University*, Seats of Hegemony: Manufacturing Consent in GTA V's Diegetic Cinemas

Sarah Thorne (Chair), *Memorial University*, It's Fine and Other Lies: Reimagining Pinocchio as an Antifascist Narrative

F3 (ED 2003) – The Interval and its Resonances: Concatenations of the In-Between

Aaditya Aggarwal, *University of Toronto*, Queer Tableaux in *Gangubai Kathiawadi*

Kass Banning (Chair), *University of Toronto*, The Interval and its Resonances: Concatenations of the In-Between

Winter Faddick, *University of Toronto*, Non-origins in the Interval

Isabel Hua, *University of Toronto*, Digital Cartographies of Loss: Google Street View Films and the In-Between

F4 (ED 1005) – World Cinema II

Louis Pelletier, *Université de Montréal/Concordia University*, Zooming Out on France-Film: Robert Hurel and the North American Francophone Film Market

Shana McGuire (Chair), *St. Mary's University*, Contemporary French Film Comedy

Thomas Gow, *Concordia University*, A Simple Tale of the 21st Century: The Modernist Form of Settler Counterrevolution in Jonathan Ogilvie's *Lone Wolf*

Anna Roshni Jose, *Brock University*, The Aesthetics of Invisible Wounds: Rewriting the Representational Arc of Domestic Violence Using Malayalam Cinema

F5 (ED 2002) – Canadian Cinema II

Claire Gray, *Dalhousie University*, Canadian Cultural Memory and The Surreal in Matthew Rankin's Cinema

Paul Moore (Chair), *Toronto Metropolitan University*, Canada on Film (NFB, 1963) and the Invention of Canadian Film History

Corey Orszak, *York University*, Let Us Now Salute the Immortal Charlie: Film, Fraud, Philanthropy, and the Foundation for International Co-Operation, 1971-1978

F6 (ED 4010) – Perspectives on Cinema & Media

Tobias Nagl, (Chair), *Western University*, Dr. Mabuse's Prescriptions: The Narco-Poetics of Weimar Cinema

Bojana Babić, *Queen's University*, Impossible Homes: Domestic Space at the Edge of Legibility

Chufeng Meng, *Western University*, The Exhaustion of Legibility: Performing the Human in Cyberpunk

Refreshment break (ED 4036) 2:30pm-2:45pm

Session G: 2:45pm-4:15pm

G1 (ED 2003) – From Astrorama to the Sphere: Immersive Cinema in Experimental Contexts

Monika Kin Gagnon and Elina Lex, *Concordia University*, Seams of Immersion: Astrorama at Expo 70

Allison Whitney, (Chair) *Texas Tech*, The Wind in the (AI-Generated) Trees: Immersive Nostalgia in The Wizard of Oz at Sphere

Cameron Moneo, *York University*, Every Frame to the Max: Experimental Filmmaking in 70mm

Janine Marchessault, *York University*, Architecture as Integrated Experience
at Zeidler's Cinesphere

G2 (ED 2002) – Québec Cinema: A Space of Change / Le cinéma québécois comme espace de changement

Kester Dyer (Chair), *Carleton University*, Le vampirisme cinématographique
au Québec

Bruno Cornellier, *University of Winnipeg*, The Nationalist Family Romance
Revisited

Anthony Kinik, *Brock University*, Zéro de conduite: Education, its Reform,
and its Radicalization in Montreal Films of the 1960s

Julie Ravary-Pilon, *Université Laval*, Cinéma québécois et métamodernisme
: des esthétiques politiques récentes

G4 (ED 4008) – Ecocinema / Ecocriticism

Christie Milliken (Chair), *Brock University*, Views from the Edge: Sable
Island, Shifting Sovereignties and Aesthetics in the Anthropocene

Sylvie Bissonnette, *St-Lawrence College*, Earthbound Films and Nonhuman
Perspectives in Experimental Ecocinema and Animation

Hayden Bytheway, *University of Toronto*, Minima Animalia: On Kelly
Reichardt's Night Moves

Mary Hegedus, *York University*, Cinema Decomposes

G5 (ED 1005) – Women in/and Cinema

El Bush, *McGill University*, Feminist Devices and Disorientations: Weaving Alternative Genealogies of Women's Labour in Digital Media History

Brenda Austin-Smith (Chair), *University of Manitoba*, Maternal melodrama in the multiverse: Barbie and EEAO

Alice Maurice, *University of Toronto*, Women on the Edge: Lynne Ramsay, Maternal Identity, and the Limits of Cinema

Lana Coles, *University of Calgary*, "We're only women talking": Representations of Women's Trauma (and Resiliency) in Rural Space

G6 (ED 4015) – Film & Media Theory

Lee Carruthers (Chair), *University of Calgary*, Projecting a Final Frame: Making the Case for Cinematic Lateness

Jen Racoosin, Mapping Totality in the Digital Age: Searching (2018) and Missing (2023)

Adam Cook, *Queen's University*, Window, Frame: Cinematic Point-of-View and Subjectivity as Subject

2026 Sylvia D. Hamilton Dialogues

The Rooms: 5:00pm-7:00pm

Glenn Gear, *Queen's University*

With **Rachel Gilbert**, St. John's artist and advocate, and **Ife Alaba**, creative producer and Director of Occupy All Spaces.

Moderated by: Rachel Jekanowski, *Memorial University*.

Location

The Rooms – 9 Bonaventure Ave, St. John's, NL A1C 5P9

***NOTE: This event will include a pre-event reception (with cash bar).
Doors open for the reception at 5 pm, and the Dialogues begin at
6pm.**

Friday, May 22

**2026 FMSAC AGM/l'AGA de l'ACÉCM
ED 1020 | 9:00am - 11:30am**

Agenda on/Ordre du jour 33

LUNCH: 11:30am – 1:00pm

Screen-based Event (ED 2018 A): 11:30am–1:00pm

Canadian Sunset: Ecological Vision in Recent Restorations from the
Black Zero Media Collection

Stephen Broomer, *University of Toronto*

Session H: 1:00pm-2:30pm

H1 (ED 2003) – ROUNDTABLE

Archival Futures and Media Histories in the Digital Age

Rhiannon Vogl, *University of Toronto*

Mary Elizabeth Luka, *University of Toronto*

Claudia Sicondolfo, *University of Toronto*

Julia Polyck-O'Neill (Co-Chair), *Memorial University*

Andrew Bailey (Co-Chair), *Concordia University*

Jennifer Smith, *NIMAC*

Felicity Tayler, *University of Ottawa*

H2 (ED 4010) – Cinema's Garbage Dump: Reclamations from the Dustbins of History, Labour, and Domesticity

Matthew Thompson, *University of Regina*, All-Consuming Guilt: Garbage on Screen

Joshua Harold Wiebe (Chair), *Lafayette College*, Wasted Motion, Wasted Efforts: A Theory of Cinematic Expenditure

Nic Sammond, *University of Toronto*, Gary Panter and the Joys of Pastiche

Kate J Russell, *York University*, Fresh Kills Landfill: Andy Milligan's Staten Island Family Nightmares

H3 (ED 4008) - Media & Gender

Dru Jeffries (Chair), *Wilfrid Laurier University*, Incel Antiheroes and MAGA Pixie Dream Girls: From the Reactionary Superhero Parody of Deadpool to the Conspicuous Liberalism of Deadpool 2

Tamas Nagypal, *Mount Royal University*, Choosing to Be Unable to Choose: Noir Fatalism in the Red Pill Discourse and The Matrix Franchise

Patrick Alexander Marshall, *University of Toronto-Mississauga*, Service Work & Surplus-Value in the Age of Deindustrialization: Lizzie Borden's Working Girls (1986)

Yves Chang, Songs to send to ur crush </3—Trans Cruel Optimism Through Glitch Editing

H4 (ED 4015) - Artificial Intelligence

Sara Joan MacLean, *University of Toronto*, *Infernal Knowledge Machines: Lessons in Student Refusal and Destructive Computing, from the Sir George Williams Affair to AI*

Aaron Tucker (Chair), *Memorial University*, *Frontiers and Frontier AI as Techno-National Project in Canadian Artificial Intelligence*

Hannah Schallert, *Concordia University*, *Less Laborious, More Creative? How AI is Used and Imagined in Canadian Visual Effects*

Sophie Ogilvie-Hanson, *Concordia University*, *Work/flow: Splice's bid for efficiency in musical expression*

H5 (ED 1005) - Genre Studies II

Mary Arnatt, *York University*, *Women's Creative Agency on the Industrial Periphery: Reconceptualizing the Direct-to-Video Horror and Exploitation Cycle*

Chloe Dolgin, *McGill University*, *The Haunted Home: Commodifying the Feminized Management of Precarious Affect in AI Thrillers*

Matthew Stoddard, *University of Toronto Mississauga*, *Politics in 4D: Blood Quantum and Allegory*

Tamar Hanstke (Chair), *University of Toronto*, *You Weren't Supposed to Help Her': Mad Spectatorship in the Cinematic Universe of The Ring*

H6 (ED 2002) - World Cinema III

Nikole Hidalgo McGregor (Chair), *University of Toronto*, Speech from
borderland: Accented Affect and Embodied Opacity in Intercultural Media

Aydan Hasanova, *Western University*, Panoramas Across Cine-cities:
Influences of Italian Neorealism on Soviet Azerbaijani Cinema

Muxin Zhang, *Concordia University*, Brokering Free Asia: Yamaguchi
Yoshiko's Reconfigured Cold War Stardom

Sara Saljoughi, *University of Toronto*, Kiarostami's 'gold-bearing rubble':
Locating The Report (1977) in the Iranian New Wave

Refreshment break (ED 4036) 2:30pm-2:45pm

Session J – 2:45pm-4:15pm

J1 (ED 2002) - Volumetric Dystopia: Spatial Mediations from City to Dust

Shaun Gilbert, *Trent University*, What Lurks Below: Looking over the edge of
dystopian spatiality in *Silo* and *Black Knight*

Joshua Synenko (Chair), *Trent University*, Ambient Policing: Citizen App, Soft
Montage, and Documentary Criticism

Yicheng Tao, *Trent University*, The Earth Trembles: Atmospheric and
Volumetric Mediations of Breathtaking Landscape in *Behemoth*

J2 (ED 4010) - Figures, dispositifs et expériences de la marge : comment les formes cinématographiques déplacent, transforment ou réinventent les normes culturelles

Chair: **Tara Karmous**, *Université de Montréal*

Julien Bouthillier, *Université de Montréal*, Images limites. La recherche-cr  ation comme m  thode d  tude du cin  ma d  horreur extr  me

Mina Bahra, *Universit   de Montr  al*, The Shadows of Kafka: Intermedial Echoes from Sadegh Hedayat to Osamu Dazai and Contemporary Screen Adaptations

Emily Blanco Lozano, *Universit   de Montr  al*, Le « visionnage expressif-d  vi   » : une nouvelle norme d'observation pour les enfants ? D  fis socio-politiques de Sala Junior en Colombie

Maude Sills-N  ron, *Universit   de Montr  al*,   crire le corps : d  velopper des stimuli narratifs pour l  tude des sons int  roceptifs dans la r  ception filmique

J3 (ED 4008) - Film Festivals, Media Curation & Criticism

Jon Petrychyn (Chair), *University of Regina*, Programming, Reading, and Locating the Halifax Lesbian, Gay and Bisexual Video and Film Festival

Zachary Goldkind, Art & Artwashing: Neo Sora's "Happyend" as a Nexus for the Future of Criticism

Alireza Bayat, *University of Manitoba*, The Curated Self: Aesthetic Disruption and the Museumification of the Musical Persona

Claudia Sicondolfo & Stacy Allison-Cassin, *University of Toronto*, Caretaking at Love's Limits: Media Archives, Collections Management, and Burnout

J4 (ED 2003) - American Cinema

Will Straw, *McGill University*, Patterns of disappearance: the waning of two actress careers in American cinema, 1930-1945

Natasha Farrell, *Memorial University*, Star-Dust in Hollywood

Philippa Gates, *Wilfrid Laurier University*, Chinatown Noir: Hollywood's Original City of Shadows

Peter Lester (Chair), *Brock University*, 'Slimy Laudations': The Emergence of the 'House Organ' in the Early American Film Industry

J5 (ED 2015) - New Media III

Nikki Reimer, *University of Calgary*, How is death discourse visualized by activists on Instagram?

Jessie Krahn, *York University*, Twitch Chats as Livestream Marginalia

Timothy Nicodemo, *York University*, Whose Art is it AI-nyway? Copyright, Creativity, and Remix Culture in an Age of Synthetic Media

Jixin Jia, *University of Toronto*, Mountain Time at the Jurisdictional Margin: Ghost Town (2009) and Upland Temporalities

Screen-based Event (ED 2018 A)

White Devils

Shantha Roberts, *York University*

Special Closing Event: In the Wake of Another Time ED 2018 B | 4:30pm - 6:00pm

Presented by: **Cyrus Sundar Singh**, *University of Toronto*

Notes/Autographs

2026 FMSAC AGM Agenda / Ordre de jour de l'AGA de l'ACÉCM 2026

**9:00am-11:30am, Friday May 22, 2026 /
9h00-11h30, vendredi le 22 mai 2026
Memorial University**

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 2025 minutes / Adoption du procès-verbal de 2025
- 1.3 President's report / Rapport du président
- 1.4 Vice-president's report / Rapport du vice-président
- 1.5 Secretary's report / Rapport du secrétaire
- 1.6 Treasurer's report / Rapport du trésorier
- 1.7 Graduate Student Representative's report / Rapport du représentant des étudiants diplômés
- 1.8 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 President / Élection du/de la président/e (2-year term/mandat de 2 ans)
 - Election of Members-at-large / Élection des membres actifs (3-year term/mandat de 3 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 Chair / Élection du/de la président/e du comité de rédaction (3-year term/mandat de 3 ans)
 - Election of Editorial Board member / 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 2027 / Discussion sur la participation de l'ACÉCM au Congrès 2027

Other Business/Divers

- 4.0 Any other business/Divers

Adjournment / Ajournement