



film and
media studies
association of canada

association
canadienne d'études
cinématographiques et
médiatiques

june 14-16 / 14-16 juin 2024
concordia university
université concordia

Host Institution | Institution d'accueil



**FACULTY OF
ARTS AND SCIENCE**

Department of Communication Studies

FMSAC thanks the Department of Communication Studies at Concordia University for stepping in to host this year's conference in unprecedented circumstances.

L'ACÉCM remercie le Département d'études en communication de l'Université Concordia d'avoir accueilli la conférence de cette année dans des circonstances sans précédent.

Sustaining Members | Membres de soutien



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Territorial Acknowledgement / Reconnaissance territoriale

I/We would like to begin by acknowledging that Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtià:ke/Montréal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

J'aimerais / Nous aimerions commencer par reconnaître que l'Université Concordia est située en territoire autochtone, lequel n'a jamais été cédé. Je reconnais/Nous reconnaissons la nation Kanien'kehá: ka comme gardienne des terres et des eaux sur lesquelles nous nous réunissons aujourd'hui. Tiohtià:ke / Montréal est historiquement connu comme un lieu de rassemblement pour de nombreuses Premières Nations, et aujourd'hui, une population autochtone diversifiée, ainsi que d'autres peuples, y résident. C'est dans le respect des liens avec le passé, le présent et l'avenir que nous reconnaissons les relations continues entre les Peuples Autochtones et autres personnes de la communauté montréalaise.

Pronunciation Guide / Guide de prononciation :

Kanien'kehá:ka	Ga-niyen-ge-HAA-ga
Haudenosaunee	Hoh-DEE-noh-SHoh-nee
Tiohtià:ke	Joh-jaw-gay
Anishinabeg	Ah-nish-ih-nah'-bey

To learn more about this Territorial Acknowledgment and for a recorded pronunciation guide, please visit:

Pour en savoir plus sur cette reconnaissance territoriale et pour un guide de prononciation enregistré, veuillez visitez :

EN: <https://www.concordia.ca/indigenous/resources/territorial-acknowledgement.html>

FR : <https://www.concordia.ca/indigenous/resources/reconnaissance-territoriale.html>

Schedule at a Glance

Thursday, June 13

7:00pm-9:00pm Pre-conference Event: Screening: Return to Memory. NFB.

Friday, June 14

8.30am-10.00am Pratley Lecture
10.15am-11.45am Session A
11.45am-1.00pm Lunch on your own / Meeting of the CJFS Executive
1.00pm-2.30pm Session B
2.45pm-4.15pm Session C
4.30pm-6.00pm Hamilton Dialogues
7.00pm-9.00pm Book Launch at Reggie's, Concordia, Sir George Williams Campus

Saturday, June 15

8.30am-10.00am Session D
10.30am-12noon Session E
12noon-1.30pm Lunch on your own / Meeting of the FMSAC Executive
1.30pm-3.00pm Session F
3.30pm-5.00pm Session G
5.30pm-7.00pm Martin Walsh Memorial Lecture

Sunday, June 16

9.30am-12noon AGM
12noon-1.30pm Lunch on your own
1.30pm-3.00pm Session H
3.30pm-5.00pm Session I

**President's Welcome / Mot de bienvenue du président
Andrew Burke (University of Winnipeg)**

Given the chaos and frenzy of having to re-organize a conference in a matter of weeks, I initially thought I would forgo including any kind of President's Message in this year's programme guide, but then I realized that it would deny me the opportunity to quote the great Phil Collins and say that this year's FMSAC conference is taking place against all odds. I have taken a quick look at the lyrics and the song doesn't seem to be about conference organizing at all, but I nevertheless would like to take the opportunity here to thank all those whose work has made this year's conference possible.

Kester Dyer and Mike Baker formed the hard core of the FMSAC negotiating team when it became clear that the Association would have to fight tooth and nail to protect its own interests, and the entire Executive provided additional support in this effort.

When it became clear that FMSAC would need to relocate, Charles Acland moved swiftly and nimbly to host us here at Concordia. The care that Charles brought to the process was inspiring, and it was his attention to detail that saved the association when it began to look as if we would need to relocate again. Charles's work, alongside Monika Kin Gagnon, has made FMSAC feel so welcome here at Concordia. We owe immense thanks to them both, as well to the students here at Concordia who have jumped in as Conference Assistants, and to Elizabeth Miller, Chair of the Department of Communications, for opening up this space to us.

Finally, I would like to extend thanks to FMSAC members for their patience. Things got pretty messy and uncertain there for a while and I would have understood if you all just said, "I can't take all this drama-drama, I'm going to cancel." I am grateful that you have stuck with us here, and appreciate your trust that the show would go on whatever obstacles were thrown in our way.

We are, let's face it, not meeting under ideal circumstances. More and more, FMSAC members, both grad students and full-time faculty, are getting in touch to say that they cannot attend the annual conference because of cuts to travel funding. Other FMSAC members have expressed reservations about holding these kinds of meetings at all in a moment when it seems like all our energies should be engaged in the fight for divestment and to hold universities to account for the grave harms they finance and profit from. And I, to a certain extent, understand this call. Yet I hope that these things aren't incommensurable and that the coming days will prove so: that there is value in the work that we do and an importance in sharing it while at the same time meeting here is an opportunity to agitate, educate and organize.

* * * *

Étant donné le chaos et de la frénésie d'avoir à ré-organiser une conférence en quelques semaines, j'ai d'abord pensé que je renoncerais à inclure tout type de message du président dans le guide du programme cette année, mais j'ai ensuite réalisé que cela me priverait de la possibilité de citer le grand Phil Collins et de dire que la conférence de l'ACÉCM se déroule cette année contre toute attente. J'ai jeté un coup d'œil rapide sur les paroles de Against All Odds et la chanson ne semble cependant pas du tout porter sur le thème de l'organisation d'une conférence. Je voudrais néanmoins profiter de cette occasion pour remercier tous.tes ceux.celles dont le travail a rendu possible cet événement annuel.

Kester Dyer et Mike Baker ont formé le noyau dur de l'équipe de négociation de l'ACÉCM lorsqu'il est devenu évident que l'Association allait devoir se battre bec et ongles pour protéger ses intérêts, et l'ensemble de l'exécutif a fourni un soutien supplémentaire dans cet effort.

Lorsqu'il est devenu évident que la conférence de l'ACÉCM devait être déplacée, Charles Acland a agi rapidement et agilement pour nous accueillir ici à Concordia. Charles a apporté un soin inspirant à ce processus, et c'est sa méticulosité qui a sauvé l'Association lorsque nous avons cru momentanément que nous serions forcés de nous déplacer une deuxième fois. Le travail de Charles, aux côtés de Monika Kin Gagnon, a fait en sorte que l'ACÉCM se sente très bien accueillie ici à

Concordia. Nous leur devons d'immenses remerciements, ainsi qu'aux étudiant.e.s de Concordia qui se sont joint.e.s à l'équipe en tant qu'assistant.e.s de conférence, et à Elizabeth Miller, directrice du Département des communications, qui nous a rendu disponible l'espace nécessaire pour la conférence.

Enfin, j'aimerais remercier les membres de l'ACÉCM pour leur patience. Nous avons vécu une certaine période de désordre et d'incertitude et j'aurais parfaitement compris si vous aviez tous.tes simplement répondu, « Je ne peux plus supporter tout ce drame, j'annule ma participation. » Je suis reconnaissant que vous ne nous ayez pas abandonné, et je vous remercie d'avoir eu confiance que le spectacle irait de l'avant peu importe les embûches devant nous.

Avouons-le, nous ne nous réunissons pas dans des circonstances idéales. Il arrive de plus en plus fréquemment que des membres de l'ACÉCM, tant des étudiant.e.s diplômé.e.s que professeur.e.s à temps plein, nous contactent pour nous dire qu'ils ne peuvent pas assister à la conférence annuelle en raison de coupures dans le financement des voyages. D'autres membres de l'ACÉCM ont exprimé des réserves quant à la tenue de ce genre de réunion à un moment où il semble que toutes nos énergies devraient être engagées dans la lutte pour le désinvestissement et pour tenir les universités responsables des graves préjudices qu'elles financent et dont elles profitent. Et moi, dans une certaine mesure, je comprends ce sentiment. Pourtant, j'espère que ces deux choses ne sont pas incompatibles et que les prochains jours le prouveront : que le travail que nous faisons a de la valeur et qu'il est important de le partager et qu'en même temps, le fait de se réunir offre une occasion de faire de l'agitation, d'éduquer et de s'organiser.

FMSAC/ACÉCM 2024 Logistics and Operations / Logistique et opérations

FMSAC Executive / Conseil d'administration de l'ACÉCM

President/Président: Andrew Burke (University of Winnipeg)

Vice-President/Vice-président: Kester Dyer (Carleton University)

Secretary/Secrétaire: Rachel W. Jekanowski (Memorial University – Grenfell)

Treasurer/Trésorier: Michael Baker (Sheridan College)

Graduate Student Representative/Représentante des étudiant.e.s diplômé.e.s: Meghan Romano (University of Toronto)

Members-at-Large/Membres éloigné.e.s : Julia Empey (Cambridge University), Cyrus Sundar Singh (Toronto Metropolitan University-York University), Aaron Tucker (University of Toronto), Louis-Paul Willis (Université du Québec en Abitibi-Témiscamingue)

Conference Committee / Comité de la conférence

Andrew Burke (chair/responsable de programme)

Kester Dyer (local arrangements coordinator/coordonnateur local)

FMSAC Conference Committee at Concordia / Comité de la conférence de l'ACÉCM à Concordia

Charles Acland (co-chair/co-responsable)

Monika Kin Gagnon (co-chair/co-responsable)

Catherine Russell

Hannah Schallert

Quinn Valencourt

Sophie Ogilvie-Hanson

Sarah Pollman

Alanna Yaraskavitch

Douglas Hollingsworth (Tech Supervisor / Supervision technique)

Very special thanks goes to Elizabeth Miller, Chair of the Department of Communication Studies at Concordia University for her support of this year's FMSAC conference and assistance in making it all possible.

Nous tenons tout particulièrement à remercier Elizabeth Miller, Directrice du Département d'études en communication de l'Université Concordia, pour son soutien à la conférence de l'ACÉCM cette année et pour son aide à rendre cette rencontre possible.

Sponsorships / Commandites

FMSAC wishes to thank the Department of Communication Studies at Concordia and Archive/Counter-Archives for their sponsorship of FMSAC 2024. We thank the Mel Hoppenheim School of Cinema for additional support.

L'ACÉCM tient à remercier l'École de cinéma Mel-Hoppenheim à Concordia, le Département d'études en communication de Concordia et Archive/Counter-Archives pour leur commandite des pauses-rafraîchissements à l'ACÉCM 2024.

Additional Montreal Planning Assistance / Aide supplémentaire à la planification à Montréal

Julie Ravary-Pilon

Alanna Thain

Philippe Bédard

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

Clint Enns

Proposal Adjudication Team / Équipe d'évaluation des propositions

Susan Lord

Jennifer VanderBurgh

Brenda Austin-Smith

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Martin Lefebvre

Tamar Hanstke

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Meghan Romano

Mike Baker

Clint Enns

Pratley Award Committee / Comité du Prix Gerald Pratley

Andrew Burke

Kester Dyer

Rachel Jekanowski

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

Kester Dyer

Aaron Tucker

Meghan Romano

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

Thanks to / Remerciements

Janine Marchessault, Susan Lord, Antoine Damiens and the whole team at / et toute l'équipe de Archive/Counter-Archive; Don McWilliams, Jamie Hammond, Ariel Nasr, and Alison Burns at the National Film Board of Canada / à l'Office national du film du Canada; Darin Barney and the organizing committee of / le comité organisateur de The Straw Scene; Laura Horak and Aliisa Qureshi; and / et Daniel Salée, Chair of the Department of Political Science, Concordia University / directeur du Département de sciences politiques de l'Université Concordia.

Congress Graduate Merit Awards / Prix du mérite des cycles supérieurs du Congrès :

Recipients / Récipendaires :

Kathryn Armstrong (Concordia University)

Co-produced Canada: Media partnerships in cultural policy

An international treaty co-production is a feature film or television project which uses a legal treaty agreement to organize a media production between participating nations and their respective governments. Co-productions stipulate the conditions of combined state or 'public' funds from different partner countries to then attract additional private investments. The overall growth of Canadian media partnerships reflects Canada's history of protective measures for domestic media and its current debates on cultural production, made highly relevant as media markets and cultural legislation become more flexible to digital distribution across transnational borders. The legislative treaties that regulate co-production have effectively functioned in Canada's hybrid media industry as a part of its policy framework; they systematize negotiations with international funding partners while helping to contemporize the Canadian cultural policies that focus on media production, a topic of pertinence highlighted in the Online Streaming Act. Since the 2010s, Canada's cultural policy apparatus continues to revise its pre-existing protocols for productions that involve international partnerships. This thesis argues co-production treaties create unique methods of distribution and the maintenance of Canadian media production. It studies how content platforms can incentivise Canadian co-productions. It contends that co-production gives specific attention to issues of contemporary media ownership, media labour, and the maintenance of intellectual property. Through an examination of cultural "instrumentality," this thesis will outline the governance and mechanisms of Canadian treaty co-production by using media industrial analysis.

Kathryn Armstrong is presenting this year's Pratley Award Lecture, on Friday, June 13 at 8.30am.

Kathryn Armstrong présentera la conférence du prix Pratley de cette année, le vendredi 13 juin à 8h30.

Congress Graduate Merit Awards / Prix du mérite des cycles supérieurs du Congrès :

Recipients / Récipendaires :

Meghan Romano (University of Toronto)

Midway Modernism: Newfoundland and Labrador Media Infrastructures

My dissertation, titled “Midway Modernism: Newfoundland and Labrador Media Infrastructures,” examines how media and infrastructure position Newfoundland and Labrador, often conceived in Canadian cinema studies as a peripheral hinterland, as a mediating midway. It considers how cinema both documented and catalyzed media-infrastructural developments that transformed Newfoundland and Labrador into a node for global connectivity. Building upon essential scholarship that examines Newfoundland and Labrador cinema culture within the Atlantic Canadian region, my project highlights its spatial, temporal, and conceptual position between, for example, Canada and the world (as a refueling stopover for transatlantic flights), tradition and modernity (as a supposedly backwards place, literally out of sync on the half-hour time-zone), and nature and culture. In negotiating Newfoundland and Labrador’s status as a midway (an infrastructural node of modernity), the artists, filmmakers, and institutions I study, many of whom were industrial or government-sponsored, developed a repertoire of formal strategies that I collectively term “midway modernism,” which are aesthetic expressions and attendant ideological effects of what’s between old and new, here and there, centre and periphery. By recovering this overlooked media history, my dissertation offers a richer sense of the specific place Newfoundland and Labrador occupied in both Canadian and international cinema.

Meghan Romano is presenting on Panel G3, Saturday, June 15, 3.30pm-5.00pm.

Meghan Romano présentera sa communication lors du panel G3, le samedi 15 juin, de 15h30 à 17h00.

Congress Graduate Merit Awards / Prix du mérite des cycles supérieurs du Congrès :

Recipients / Récipendaires :

Anastasiia Gushchina (University of Calgary)

Animated documentary as a feminist practice

This research discusses animated documentary as a feminist practice. It examines the prevalence of women in the field of animated documentary and explores gendered aspects of animated documentaries' production and representation. This study draws attention to the subversion of gendered labour in the production of independent animation and considers existing concerns around commercial animation industry practices historically associated with anonymized feminized labour. Recently, cinema scholars have noted the proliferation of documentary animation—a genre known for depicting experiences excluded from conventional media representations. Often, documentary animators self-identify as independent creators working outside of film industry frameworks. This affords them a greater creative freedom and independent production space, which is viewed as one of the reasons for women's dominance in the field. In this paper, I argue that animated documentaries produced by women confront the language of media objectivity perpetuated by live-action documentaries, as well as the common perception of animation as a self-producing medium. Specifically, I focus on the female artists' commitment to material aesthetics through their use of stop-motion. I examine the effects production environments have on the look of the finished films and on our understanding of labour practices that shape the animation industry. Here, I turn to *Childhood Memories* (Mary Martins, 2018), *Bloomers* (Samantha Moore, 2019), and *In the Shadow of the Pines* (Anne Koizumi, 2020). These films offer female perspectives on the topics of identity, memory, and craft, while the contexts of their production position animated documentaries among feminist art practices.

Anastasiia Gushchina is presenting on Panel C4, Friday, June 15, 2:45pm-4:15pm

Anastasiia Gushchina présentera sa communication lors du panel C4, le vendredi 15 juin, de 14h45 à 16h15

Congress Graduate Merit Awards / Prix du mérite des cycles supérieurs du Congrès :

Recipients / Récipendaires :

Hamid Yari (University of Saskatchewan)

Film Language in Diasporic Iranian Cinema and Literature: A Critique of Memory, Authorship, (Neo)Formalism, and Realism

Cinema and literature in Iran reflect the country's cultural, political, and social factors. Many Iranian authors and filmmakers, such as Azar Nafisi, Abbas Kiarostami, Asghar Farhadi, and Bahman Ghobadi, wrote their works on the separation and fragmentation of Iranian identity, and they have employed social realist storytelling in their films and literary works to resist strict government policies that limit their art. This study addresses a few questions: to what extent do individual memories – in the form of prosthetic memories – influence collective memories in defining identities and the concept of home? Does the emotional power of subjective post-memories in post-revolutionary Iran, as Marianne Hirsch arises in terms of the Holocaust, zero in an imaginative investment in collective memory and heritage? Do the directors and authors have sole organizing roles and power, or does collectivism form the foundations of their literary and cinematic works? In this research, I question the significance of post-memories and fantasy – as in Kiarostami's and Farhadi's films in shaping identities – and I argue against their subjective authorities, claiming that films and literature reflect social structures and a larger collective memory. I assume that due to the importance of prior knowledge and experiences, individual authorities and memories are eclipsed by pluralistic structures within the Iranian diasporic cinema and literature. The inbetweenness or bothness – being neoformalist and neorealist simultaneously – of the third-wave Iranian filmmakers has made them less conservative in including social formations within cinematic practices and challenging stereotypes concerning gender, ethnicity, and even nationalism.

Hamid Yari is presenting on Panel E5, Saturday, June 15, 10.30am-12noon

Hamid Yari présentera sa communication lors du panel E5, le samedi 15 juin, de 10h30 à 12h00

Congress Graduate Merit Awards / Prix du mérite des cycles supérieurs du Congrès :

Nominees / Candidat.e.s :

Harrison Wade (University of British Columbia)

Caught in a Loop: CGI Modernism, Humour, and Exhaustion in *Corpus Callosum

At the start of *Corpus Callosum (Michael Snow, 2002), the camera moves into a closed-circuit television. The rest of the film, mainly an endless tracking shot through an office space and a living room, could be images of life on the other side of the screen. In this “agitated surface,” people are commensurable with the digital (Snow qtd in Peranson 108). They morph, explode, and swap bodies. This essay offers a close reading of Michael Snow’s film as a text on the humour and exhaustion of an infinite loop. To do so, I draw on Annette Michelson’s modernism, focusing on the “movement of reversal—revolutionary” in the form’s looping (62). Unlike the narrative suspension Michelson finds in *Wavelength* (1967), the loop denies a future horizon and instead exhausts the characters, actors, and popular special effects through repetition and Snow’s audible, offscreen instructions. *Corpus Callosum is about work, an image of workers never leaving the factory. To read its formal loop as both boring and playful, I “squint,” following Michelson, looking with a “constant oscillation between ... the trajectory of both narrative and camera lens” (59). Michelson believes every cinemagoer can watch this way, and her optimism is matched by Eugenie Brinkema, who reads form for “the vitality of all that is not known in advance of close reading” (38). This essay then reads *Corpus Callosum as infinite revolution, joy and boredom, and asks what can be learned about digital labour by bringing modernist and neoformalist thinking together in that loop.

Harrison Wade is presenting on Panel A3, Friday, June 14, 10.15am-11.45am

Harrison Wade présentera sa communication lors du panel A3, le vendredi 14 juin, de 10h15 à 11h45

Thursday, June 13

Special FMSAC 2024 Pre-Event

**Special Preview Screening of Return to Memory
(Don McWilliams, 2024, Canada)**



Doors: 6.30pm

Screening: 7.00pm

Alanis Obomsawin Theatre

The National Film Board of Canada, 1501, De Bleury.

The screening will be followed by a Q+A with director Don McWilliams.

Return to Memory (Don McWilliams, 2024, NFB)

“We learned to work with chaos.”

The intrepid women who helped create Canadian cinema come to vibrant life in A Return to Memory, a documentary masterwork

illuminating their vital but little-known role in establishing Canada's National Film Board.

Juxtaposing a dazzling array of archival material with dynamic animation by NFB infographics artist Mélanie Bouchard, director Donald McWilliams evokes the heady wartime years, when women played a key part in transforming the NFB into a major international studio.

With men engaged elsewhere in the war effort, hundreds of women pursued careers at the newly formed public producer—and pioneering figures like Evelyn Spice Cherry, Red Burns and Jane Marsh Beveridge made movie history, creating work that spoke to the world with a distinctive Canadian voice.

Friday, June 14

Friday, June 14
8.30am-10.00am

Pratley Lecture (CJ 1.114)

Kathryn Armstrong (Concordia University)
Co-produced Canada: Media Partnerships in Cultural Policy

Friday, June 14
10.15am-11.45am

A1 (CJ 1.114) - Women Film Workers at and beyond the NFB in the 1940s

Chair: Brenda Longfellow (York University)

Barbara Evans (York University)
A Tale of Two Countries: Evelyn Spice in the UK and Canada

Jennifer VanderBurgh (St. Mary's University)

Early NFB Women Filmmaker Networks: The Career Collaboration of Margaret Perry and Sally MacDonald

Liz Czach (University of Alberta)

The NFB Film as Malleable Text: Laura Boulton's Travel-Lecture Filmmaking

A2 (CJ 4.240) - Concerning Marxism, Marxist Concerns

Chair: Joshua Harold Wiebe (University of Toronto)

Emelia Steenekamp (Concordia University)

Dissonance, Harmony, and Capital in Werckmeister Harmonies

Joshua Harold Wiebe (University of Toronto)

An Illustrative Violence: on Debord's filmmaking practice

Nick Orlando (University of Florida)

The End(s) of Efficiency in After Hours and Severance

Patrick Alexander Marshall (University of Toronto)

The Cinema of Sabotage

A3 (CJ 5.301) - Experimental Cinema

Chair: Mike Zryd (York University)

Harrison Wade (University of British Columbia)

Caught in a Loop: CGI Modernism, Humour, and Exhaustion in *Corpus Callosum

Jessica Mulvogue (University of St. Andrews)

More-than-human collaborations: eco-epistemological approaches to experimental film

Kristy A. Holmes (Lakehead University)

Environment, Ecology and Extraction in Postwar Canadian Experimental Film

A4 (CJ 5.223) - Aspects of Contemporary Cinema and Television

Chair: Troy Michael Bordun (University of Northern British Columbia; Concordia University)

Jordan T. Krohn (York University)

d/Deaf Sustain Through Transhuman Ears: Listening to Cochlear Implantation in Sound of Metal (2019)

Troy Michael Bordun (University of Northern British Columbia; Concordia University)

"You're a Triple Imposter, I've Never Seen Anything Like It": Scarlett Johansson's Femme Fatales

Emily Sanders (Queen's University)

HBO's Apocalyptic Visions: A Feminist-Phenomenological Approach to Living the Apocalypse in The Last of Us, Station Eleven, and Lovecraft Country

Jen Caruso (Minneapolis College of Art and Design)

From Electrification to Gentrification in Patricia Rozema's When Night is Falling (1995)

Friday, June 14

1.00pm-2.30pm

B1 (CJ 1.114) - Special Crawley Films Screening

This session presents a programme of rare Crawley Films (Ottawa) shorts from the mid-20th century, curated and introduced by Charles Acland (Concordia University)

B2 (CJ 2.409) - Eco-cinema from Animation to Activism

Chair: Rachel Jekanowski (Memorial University, Grenfell)

Alex Neufeldt (University of Toronto)

A Girl and Her Car: Using Bumblebee to Theorize the Petrocultural Coming-of-age Narrative

Jixin Jia (University of Toronto)

A Meteorology of Violence: Sky Shots in Elephant (2003) and City of Life and Death (2009)

Rosemarie Scullion (University of Iowa)

French Eco-Cinema Between Hope and Near Despair: Cyril Dion and Mélanie Laurent's Demain vs. Yann Arthus-Bertrand's Home

**B3 (CJ 5.301) - Crime, Climate, Crisis and Credit Sequences:
Television Studies Today**

Chair: Lynn Kozak (McGill University)

Alek Szaranski (Wilfrid Laurier University)

Scientific Miracles, Man-Made Disasters: Chernobyl and the Climate Crisis

Lynn Kozak (McGill University)

The One About...Television Episode Title Sequences

Maria Natalyuk (Concordia University)

Boy's World – Blood on the Pavement: Nostalgic Unity and Youth Crime Violence

Yujia Liu (Concordia University)

Grey Area of Tom and Jerry: The Crisis of Cultural Identity in China's Modernization

B4 (CJ 5.223) - On the National Film Board of Canada

Chair: Zoë Druick (Simon Fraser University)

Anthony Kinik (Brock University)

Des jeux si simples?: Cultural Politics and the Sports Film at the NFB, 1958-1964

Nathan Holmes (SUNY Purchase College)

Paperland and the Poetics of Bureaucracy

B5 (CJ 4.240) - Queerness in Cinema and Social Media

Chair: KD Merritt (University of New Brunswick)

KD Merritt (University of New Brunswick)

“Sometimes you have to create your own history”: Muñoz’s (1999) Disidentification, Black Lesbian histories and Cheryl Duyné’s *The Watermelon Woman* (1996)

Loïc Million (Simon Fraser University)

Endangered Queerness? Re-reading Claire Denis’ *Beau Travail* (1999) in the Anthropocene Age

Void Clark-Nason (University of New Brunswick)

"White [Queer] Tears": A Critical Mapping of Tenderqueer Discourse on X and Tiktok

Friday, June 14

2.45pm-4.15pm

C1 (CJ 1.114) - Filmic Futurities: Indigeneity and Settler Colonialism in Popular Culture

Chair: Kester Dyer (Carleton University)

Bruno Cornellier (University of Winnipeg)

Tuktug: Interculturalism as Extractivism

Dallas Hunt (University of British Columbia)

Space NDNS and Superheroes: Settler Adoption Fantasies and Indigenous Futurisms

Nicolas Renaud (Concordia University)

Indigenous Ghosts in Canadian Landscapes

Shaun Stevenson (Carleton University)

Eco-Revenge and the Settler Psyche in Ryszard Bugajski’s *Clear Cut*

C2 (CJ 2.409) - Queer Film Classics: Past, Present, and Future Perspectives

Chair: Kyler Chittick (University of Alberta)

Roundtable Participants:

Helen Hok-Sze Leung (Simon Fraser University)

Julie Vaillancourt (Cégep de Saint-Jérôme/Fugues)

Maria San Filippo (Emerson College)

Matthew Hays (Marianopolis College/Concordia University)

Thomas Waugh (Concordia University)

C3 (CJ 4.240) - Games, Platforms, and Contemporary Digital Life

Chair: Jessica Mulvogue (University of St. Andrews)

Andrew Bailey (York University)

Playful Record: Videogames as Playable Archives and Public History

Haoran Chang (York University)

Making "Slow Game" for Reparation and Care

Jeremy Andriano (Toronto Metropolitan University and York University)

Game as Film, Film as Game: Netflix Games and the Future of Interactive Media

Steven Greenwood (Concordia University)

Hyperbloom and the Akasha Terminal: The Techno-Environmentalism of Genshin Impact

C4 (CJ 5.301) - Animation as Experiment and Practice

Chair: Shannon Brownlee (Dalhousie University)

Anastasiia Gushchina (University of Calgary)

Animated documentary as a feminist practice

Shannon Brownlee (Dalhousie University)

"Render Us Beautiful and Proud": Fluid Blackness in Martine Chartrand's Animation

Sylvie Bissonnette (St-Lawrence College)

Unnatural Ecologies and Bricolage in Jodie Mack's Experimental Animations and Installations

C5 (CJ 5.223) - Documentary, Dissemination and Diasporic Film Practices in a Global Age

Chair: Mehvish Rather (Queen's University)

Mehvish Rather (Queen's University)
Guerilla Pedagogy: Teaching, Creating, and Disseminating Art in Conflict Zones

Roberta Edem Abbeyquaye (Queen's University)
Feminist Documentary Filmmaking in Ghana: A Case Study of The Witches of Gambaga (2010) and When Women Speak (2022)

Arti Modgill (University of Calgary) "Feminist Dharma in Postcolonial Film"

Friday, June 14
4.30pm-6.00pm (CJ 1.114)

Hamilton Dialogues

Haunted Futurity: Extended Temporalities in Black British Artists' Moving Image Practice

Rinaldo Walcott
(Carl V. Granger Chair in Africana and American Studies, University of Buffalo)

A Grammar of Precision: John Akomfrah's Filmic History Lessons

Warren Crichlow
(York University)
Temporal Labour in The Third Part of the Third Measure: Conjugating The Otolith Group's Julius Eastman.

Kass Banning
(University of Toronto)
The 'Ethics of Beauty': Isaac Julien Meets Alain Locke

Friday, June 14
7.00pm-9.00pm

Book Launch

Hosted by the Canadian Journal of Film Studies / Revue canadienne d'études cinématographiques

Location:

Reggie's

1455 Blvd. De Maisonneuve Ouest, Hall Building, Sir George Williams
Campus, Concordia

Saturday, June 15

Saturday, June 15
8.30am-10.00am

D1 (CJ 1.114) - Archives Explored and Expanded

Chair: Dominique Brégent-Heald (Memorial University)

Chloë Brushwood Rose and Axelle Demus (York University)

Towards A Pedagogy of the Commons: Activating Vulnerable Media
(Counter-) Archives in the Classroom

Su Baloglu (University of Toronto)

The Cinematic Tapestry of the Personal: Unearthing the Affective
Complexities of the Home Movie

**D2 (CJ 2.409) - Reconceptualizing Introductory Film Studies
Assignments**

Chair: Kate Rennebohm (Lawrence University)

Roundtable Participants

Liz Czach (University of Alberta)
Masha Salazkina (Concordia University)
Michael Baker (Sheridan College)
Mike Zryd (York University)
Nathan Holmes (SUNY Purchase)

D3 (CJ 5.301) - Artistic, Cultural, and Existential Challenges of Cinema in the Cyberage

Chair: Kim Nelson (University of Windsor)

Kim Nelson (University of Windsor)
Cinema as place: Site specific film as antidote to screen-based isolation

Nick Hector (University of Windsor)
The Tyranny of Process: The toxic implications of documentary digitality

Patrick McCurdy (University of Ottawa)
Green Screened? A Critical Assessment of Promotional Videos Produced by Canada's Oil Sands Industry

D4 (CJ 4.240) - AI/VR

Chair: Jennifer VanderBurgh (Saint Mary's University)

Maxime Harvey (Université du Québec à Montréal)
Cooperative AI: A Reflection on How to Use AI in a Film Cooperative

Nikole McGregor (University of Toronto)
Homeland of Aliens: Explorations of Volumetric Imagery in VR Documentary

Oriane Morriet (Université du Québec à Montréal)
Research-creation on extended reality works based on artificial intelligence: a danger for the planet?

Philippe Bédard (McGill University)
Creating virtual worlds like there's no tomorrow

D5 (CJ 5.223) - Ecologies, Futurisms, Genres: On Contemporary Indigenous Film and Video

Chair: Darrell Varga (Nova Scotia College of Art and Design)

Darrell Varga (Nova Scotia College of Art and Design)

Jeff Barnaby and Indigenous Cinema

Kester Dyer (Carleton University)

Grading (Down) the Academy: Artificial Intelligence, Indigenous Futurism, and Night Raiders

Lara Bulger (Queen's University)

Arctic Gets Heated: Inuit Filmography, Climate Change Narratives, and Who Gets to Tell Them

Saturday, June 15

10.30am-12noon

E1 (CJ 1.114) - Canadian Preservation and Restoration: Infrastructure and Knowledge Sharing

Co-Chair: Janine Marchessault (York University)

Co-Chair: Susan Lord (Queen's University)

Roundtable Participants:

Jean-Pierre Marchand (CineMobilier/York University)

Karen Knights (VIVO/Vancouver)

Kim Tomczak (V-Tape)

Marie-France Rousseau (NFB/ONF)

Ryan Randall (Vulnerable Media Lab/Queen's University)

Steve Hallé (NFB/ONF)

Brian Virostek (Library and Archives Canada)

Tom McSorley (Canadian Film Institute)

E2 (CJ 2.409) - Early Career/Precarious Scholar Roundtable - Experiential Learning: Fad or the Future of Film and Media Studies?

Chair: Caroline Klimek (York University)

Roundtable Participants:

Claudia Siccondolfo (University of Toronto Scarborough)

David Han (University of Toronto)

Jon Petrychyn (Toronto Queer Film Festival)

This roundtable, comprising graduate students, sessional lecturers, limited-term faculty, and industry partners, will share best practices for equitably incorporating experiential pedagogy into curricula. It will explore the delicate balance of offering enriched experiential learning (EL) opportunities while managing the challenges faced by precarious scholars. Key topics will include providing a platform for precarious scholars to discuss their struggles and successes, funding and affordability considerations, tensions between academic duties and impactful learning experiences, and strategies to avoid personal and professional burnout.

E3 (CJ 5.301) - Asian Diasporic Xchange Futurities with Community-Based Emergent Media Practices

Chair: Sana Akram (York University)

Roundtable Participants:

Taijen Ng-Chan (York University)

Sana Akram (York University)

Carmela Laganse (McMaster University)

Haoran Chang (York University)

E4 (CJ 5.223) - - From International Arthouse to Contemporary World Cinema

Chair: Angelica Fenner (University of Toronto)

Angelica Fenner (University of Toronto)

Sensing/Thinking Feminist (Film) History: Phenomenological

Worldmaking in Claudia von Alemann's *Blindspot* (1981)

Hamid Yari (University of Saskatchewan)

The Blurred Boundaries: Cameo Roles in Abbas Kiarostami's Post-1979 Films

Jade Courchesne (University of British Columbia)
Prodigal Daughters: Diasporic Return and Counter-memory in Return to Seoul (2022)

Lawrence Garcia (University of Toronto)
Ambiguities of Anaphora: Deleuzian Character Identity in Two Films by Hong Sang-soo

Saturday, June 16
1.30pm – 3.00pm

F1 (CJ 1.114) - Quebec Cinema in the 21st Century. Transcending the National

Chair: Michael Gott (University of Cincinnati)

Roundtable Participants

Karine Bertrand (Queen's University)

Marie-Hélène Cousineau (Arnait Video Productions)

Michael Gott (University of Cincinnati)

Stéfany Boisvert (UQÀM)

F2 (CJ 4.240) - Beyond the Black Box— Navigating the Early Era of Generative AI in Film and Media

Chair: Izabella Pruska-Oldenhof (Toronto Metropolitan University)

Blair Miller (York University)

Giving up the Grind—Generative AI and the De-Humanizing of Visuality and the

Creative Process

Cody Rooney (Toronto Metropolitan University)

Data Relations: The Precession of Simulacra and Reversal of Tekhnē in Contemporary Digital Capitalism

Izabella Pruska-Oldenhof (Toronto Metropolitan University)

Imag(in)ing Women in Time and Generative AI— Prospective Pasts, Problems, Possibilities

Rebecca Watson (Toronto Metropolitan University)
Deepfakes in Sex Work: Sustainability, Labour Dynamics, and Ethical Considerations

F3 (CJ 5.301) - Emerging Perspectives on Social Media in Theory and Practice

Chair: Shana MacDonald (University of Waterloo)

Anna McWebb (University of Waterloo) and Rency Luan (University of Waterloo)

Are We the Bimbos From Hell?

Brianna Wiens (University of Waterloo)

Re-Mixing, Re-Thinking, Re-Making: Virtually Dwelling with Mixed-Race Memes

Shana MacDonald (University of Waterloo)

The Visual Pleasure of Social Media Activisms

Tamar Hanstke (University of Toronto)

I'm Actually at My Emotional Capacity: The Cruel Optimisms of Mental Illness, Social Media, and Meme Culture

F4 (CJ 5.223) - Midcentury Media Archives and Artefacts

Chair: Charles Acland (Concordia University)

Andrew Burke (University of Winnipeg)

Outside Visions/Modern Japan: International Television and Tokyo 1964

Clint Enns (University of Winnipeg)

When Video Attacks: The Art of the Video Mixtape

Geoff Stahl (Te Herenga Waka/Victoria University of Wellington)

Hot Butter Covered "Popcorn": The Durability of a Plastic Pop Phenomenon

Zoë Druick (Simon Fraser University)

Mental Illness and Emotional citizenship in mid-20th century Educational Films

Saturday, June 15
3.30pm-5.00pm

G1 (CJ 1.114) - Canadian Periodicals in the Media History Digital Library

Co-Chair: Jessica Whitehead (Cape Breton University)
Co-Chair: Paul Moore (Toronto Metropolitan University)

Gabriella Samways (Cape Breton University) and Christopher Mulvihill (Cape Breton University)
The Sea Riders: The Maritime Motion Picture Company of Sydney, Cape Breton

Jessica Whitehead (Cape Breton University) and Conorr Norquay (University of Toronto)
Canadian Ballyhoo: Famous Players' Local Publicity during the 1950s
Decline of
Movie-going

Paul Moore (Toronto Metropolitan University)
More than Weekly: Hye Bossin's Chronicling of Canadian Film History

G2 (CJ 5.301) - Intermedial Perspectives on Cinema: Texts, Fairs, and Travels in the Interwar Period

Co-Chair: Dominique Brégent-Heald (Memorial University)
Co-Chair: Karine Abadie (Memorial University)

Dominique Brégent-Heald (Memorial University)
"At the San Diego Fair (1935): Intermedial Relations between World's Fairs and Cinema"

Karine Abadie (Memorial University)
Robert Florey, un Français aux États-Unis

Meghan Romano (University of Toronto)

Cinema and the Mass Ornament at the Crossroads of the World

Natasha Farrell (Memorial University)

Star-Dust in Hollywood: Jan and Cora Gordon's Interwar Multimedia Portraits of America's Dream Factory

G3 (CJ 5.223) - Labour, Liquidity, and Connections across Film History

Chair: Nathan Holmes (SUNY Purchase)

Paul McEwan (Muhlenberg College)

The Magic of Cinematic Labour from the Silents to TikTok

Owen Lyons (Toronto Metropolitan University)

The Threat of Dissolution: Finance, Liquidity and Gender in Weimar Cinema

G4 (CJ 4.240) - Feminism and Contemporary Cinema

Chair: Julia A. Empey (University of Cambridge)

B. Dalia Hatalova (University of Toronto)

On Representations of Women with Cancer: The Erotization of a Mastectomy in Isabel Coixet's *Elegy* (2008)

Celine Bell (Sheridan College)

"Full support, no questions asked": Female Friendship Films in the 21st-Century

Julia A. Empey (University of Cambridge)

The Aesthetization of Racialized Labour in *Ex Machina* and *After Yang*

Saturday, June 15
5.30pm-7.00pm (CJ 1.114)
Martin Walsh Memorial Lecture

Marion Froger (Université de Montréal)

Formes de l'expérience imaginaire d'accompagnement

Accompagner c'est, discrètement presque jusqu'à l'effacement, se tenir aux côtés de celle ou celui qui va son chemin. Ce n'est pas un acte de soutien concret qui entre dans des assignations de tâches, des protocoles de soin et qui requiert une attitude précise, c'est un plutôt un acte de présence voire un simple acte de pensée, impliquant une disponibilité et une sensibilité particulière. Savoir accompagner et se savoir accompagné fondent la confiance ontologique des êtres vulnérables que nous sommes. Mais cette disponibilité, cette sensibilité, ce savoir ténu se forgent, s'affinent sans cesse, parfois se perdent.

L'hypothèse que nous faisons est que le cinéma – et plus largement tout média capable de simuler une situation relationnelle - propose une expérience imaginaire d'accompagnement au spectateur et met à l'épreuve sa capacité d'accompagnement des personnages à travers des formes esthétiques, des marques énonciatives, des jeux d'acteurs. Cette expérience imaginaire permet d'explorer la complexité émotionnelle et morale de cette attention à l'autre et à soi qui a aussi suscité l'intérêt de chercheurs en sciences sociales ces dernières années. En tant qu'expérience imaginaire, elle s'inscrit enfin dans une histoire culturelle des sensibilités, et plus largement, dans une histoire de la socialité à l'ère de sa remédiation audiovisuelle.

Forms of the Imaginary Experience of Accompaniment

To accompany is, discreetly almost to the point of self-effacement, to stand alongside those who are on their own path. It is not a concrete act of support which involves assigned tasks, care protocols or demands a precise attitude, it is rather an act of presence, even just an act of thought, that implies a sense of availability and a particular sensitivity. Knowing how to accompany and knowing that we are accompanied establish the ontological confidence of the vulnerable beings that we are. But this receptiveness, this sensitivity, and this tenuous knowledge

of accompaniment must constantly be remade and refined, and yet still sometimes is lost.

The current intervention hypothesizes that cinema – and more broadly any media capable of simulating a relational situation – offers an imaginary experience of accompaniment to the spectators and, via aesthetic forms, marks of enunciation, and actors’ performances, tests their capacity to accompany characters. This imaginary experience allows us to explore the emotional and moral complexity of this capacity to pay attention to others and to oneself, which has also sparked the interest of social science researchers in recent years. As an imaginary experience, it participates in a cultural history of sensibilities, and more broadly, in a history of sociality in the era of its audiovisual “remediation.”

Simultaneous Interpretation of The Martin Walsh Memorial Lecture has been made possible thanks to Open Event Funding from Congress 2024.

Sunday, June 16

Sunday, June 16

9.30am-12noon (CJ 1.114)

FMSAC AGM

For the full agenda of the 2024 FMSAC AGM, please see final pages of this programme

Sunday, June 16

1.30pm-3.00pm

H1 (CJ 1.114) - Revisiting Canadian Cinema of the 1980s and 90s: Industry, Policy, and Media Convergence

Chair: Charles Tepperman (University of Calgary)

Charles Tepperman (University of Calgary)

From Tax Shelters to Runaways: Don Carmody and the Evolving Production of Commercial Cinema in Canada

Peter Urquhart (Wilfrid Laurier University) and Ira Wagman (Carleton University)

The Beginning of the Present: Pay TV, Screen Convergence, and a Golden Age of Canadian Film

Marie-Odile Demay (Université de Montréal)

International Co-production and the Golden Era of Canadian Television: The Performing Arts Programs of Rhombus Media

H2 (CJ 2.409) - As Bombs Began to Fall: The holding of space during Split Screens: Israeli Filmmakers Confronting Colonialism

Chair: Alex Williams (York University)

b.h. Yael (OCAD University)

Cinematic Strategies of Israeli Filmmakers in Split Screens

David Wall (The United Jewish People's Order)

Organizing Split Screens Before and After Oct 7

Lia Tarachansky (York University)

Nakba Denial in Khirbet Khizeh: Context and Censorship

Zachary Goldkind (Filmmaker and Festival Programmer)

Confronting Internalized Zionism in Split Screens

H3 (CJ 5.301) - Sound and Vision

Chair: Gregory Brophy (Bishop's University)

Dru Jeffries (Wilfrid Laurier University)

Life and Death in Gotham City: Batman: The Audio Adventures' Aural History of the Superhero Genre.

Gregory Brophy (Bishop's University) and Shawn Malley (Bishop's University)

WHITESPACE: a videographic consideration of digital futurism's visual rhetoric

Matthew Horrigan (Simon Fraser University)

Industrial Catastrophilia: Perils, Pleasures, Pretermissions

H4 (CJ 4.240) - Lacan, Deleuze, and Derrida

Chair: Jerry White (University of Saskatchewan)

Alice Michaud-Lapointe (Université de Montréal et Université Laval)

« L'avenir est aux fantômes » : médias hantés, héritage derridien des « spectrographies » et technologies de l'absence

Josh Cabrita (York University)

Time and Narrative: Deleuze, Bordwell, and the Syuzhet/Fabula Distinction

Louis-Paul Willis (Université du Québec en Abitibi-Témiscamingue) and

Hélène Thériault (Université du Québec en Abitibi-Témiscamingue)

Beyond the Mirror and Across the Screen: Film Theory After Lacan

Tamas Nagypal (Toronto Metropolitan University)

Film Noir's Black Subjects of Risk and the Antifragility of Human Capital

Sunday, June 16

3.30pm-5.00pm

I1 (CJ 1.114) - Revisiting Canadian Cinema of the 1980s and 90s: Retrieval and Reassessment

Chair: Lee Carruthers (University of Calgary)

Catherine Russell (Concordia University)

Performance and Postfeminism in A Winter Tan

Julie Ravary-Pilon (Université Laval)

Montréal and the Construction of Two Cinematic Generations.

Karine Bertrand (Queen's University)

The Legacy of Alanis Obomsawin's Oka Crisis Documentaries: Honoring the Voice of Indigenous Women Then and Now.

I2 (CJ 4.240) - Histories of Technology

Chair: Ira Wagman (Carleton University)

Aaron Tucker (University of Toronto)

Canadian Artificial Intelligence as Technological Nationalism in the 1980s: CIFAR, PRECARN, IRIS

Allison Whitney (Texas Tech University)

Women of IMAX: Toni Myers and the Feminist Historiography of the Giant Screen

Joel Sutherland (University of Chicago)

Electronic North: Isolation and Glenn Gould's Media Theory

Mark Hayward (York University)

Coin-op Computers: International Telemeter and the Origins of Digital Television

I3 (CJ 2.409) - Best Practice Copyright Codes for Media Reuse

Chair: Jessica L. Whitehead (Cape Breton University)

Workshop Participants:

Christine F. Smith (Concordia University)

Jessica L. Whitehead (Cape Breton University)

Joceline Anderson (Thompson Rivers University)

Tamar Hanstke (University of Toronto)

Cyrus Sundar Singh (University of Toronto/Toronto Metropolitan University)

Aaron Taylor (University of Lethbridge)

Rumi Graham (University of Lethbridge)

I4 (CJ 5.301) - Hollywood, Old and New

Chair: Peter Lester (Brock University)

Billie Anderson (Western University)

A New Monster: Disability in Hollywood Film from 1931 to 2023

Brandon Arroyo (Queens College, CUNY)

Cruising Through the 70s: Cop Films as Spectacles of Vice

Peter Lester (Brock University)

“The scruples of a guinea pig, and the morals of a gangster:” Publicity, the Press, and Sweet Smell of Success

I5 (CJ 5.223) - Platforms

Chair: Afsoon Soudi (Toronto Metropolitan University)

Aurelia Wilson (Toronto Metropolitan University)

It Ain't Easy Being Seen: Gig-Economies of Pornography and Sex Work on OnlyFans

Omar Taleb (Toronto Metropolitan University) and Afsoon Soudi (Toronto Metropolitan University)

Dragons vs. Elves: Comparing Linear and Weekly Non-Linear Release Strategies and Audience Discourse

Special FMSAC-Affiliated Events

Envisioning Trans Futures:

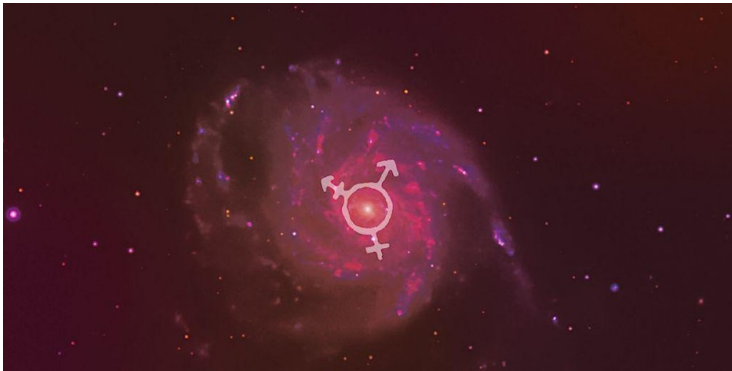
Montréal Trans & 2S Filmmakers x The Transgender Media Portal

Sunday, June 16

1.30pm-3.30pm

Free and Open to the Public

Downtown Montréal



Say hello to the newly built Transgender Media Portal, an open-access website that allows you to explore trans filmmakers and their works!

Then watch 10 remarkable films by trans and Two Spirit filmmakers based in Montreal that open us up to a multitude of trans futures.

Finally, chat about trans filmmaking and the Portal with featured filmmakers Elian Mikkola and kimura byol lemoine and creators of the Portal Aliisa Qureshi and Laura Horak.

Films:

tremblement de chair (Mirha-Soleil Ross [Métis], 2001, 3 min. 40 sec)

Genderless Jellyfish (Coral Short, 2013, 3 min.)

Tsanizid (Beric Manywounds [Tsuut'ina Nation], 2019, 6 min., not confirmed)

Binding Chests, Mending Hearts (Raphaël Bessette-Viens, 2023, 2 min. 13 sec)

The Future That I Want (Coral Short, 2014, 3 min. 11 sec)
Odohemini (Baie du coeur) (Kijâtai-Alexandra Veillette-Cheezo [Val-d'Or
Quebec], 2020, 3 min.)
Beading Kin (Dayna Danger [Métis], 2020, 10 min.)
Je ne suis pas ta geisha (kimura byol lemoine, 2020, 2 min.)
Man Made (Elian Mikkola, 2022, 8 min.)
Magdaleena (Elian Mikkola, 2019, 14 min. 21 sec)

Accessibility: Films will be shown with captions when available. There is space at the back of the cinema reserved for a maximum of four audience members using wheelchairs. Unfortunately, the cinema is not equipped with automatic doors and there is no access to the stage due to the stairs on either side.

Location: The location will be sent to registered attendees one week in advance.

Programmed in association with the Film and Media Studies Association of Canada.

To attend, register [here!](#)

Or copy and paste this URL into your browser:

<https://www.eventbrite.com/e/envisioning-trans-futures-tickets-896672701187?aff=sponsors>

Financial support from: Disrupting Disruptions and Feminist and Women's Studies at McGill University; the Joint Chair of Women's Studies, the Feminist Institute for Social Transformation, Film Studies, the School for Studies in Arts and Cultures, the Institute for Comparative Literature, Art, and Culture, and the Faculty of Arts and Social Sciences at Carleton University; and the Social Sciences and Humanities Research Council of Canada.

Special FMSAC-Affiliated Events

The Straw Scene
Monday, June 17

The Sanctuary, Centre St. Jax

<https://le-monastere.ca/salles-le-sanctuaire-en/>

1439 rue Sainte-Catherine Ouest, Montréal H3G 1S6, QC.

Symposium: 9:00-16:45; Reception: 17:00-18:30



(The Straw Scene continues 20:30-? Brasserie Beaubien, 73 Beaubien E.)

A very special one-day symposium featuring invited presentations that will explore and appreciate the scholarly contributions of Will Straw on the occasion of his retirement from McGill University. Film, music, scenes, night, circulation – Will's research has influenced so many research domains. Join us to acknowledge and assess this vast impact with panels, lunch, and a reception.

Participants: Georgina Born (University College London), Graciela Mtz-Zalce (Centro de Investigaciones sobre América del Norte, UNAM), Susana Vargas Cervantes (Carleton University), Mike Baker (Sheridan College), Gérôme Guibert (Université Sorbonne Nouvelle), Geoff Stahl (University of Wellington), Kevin John Bozelka (City University of New York), Anouk Bélanger (UQAM), Sheryl Hamilton (Carleton University), Michael Darroch (York University), Peter Urquhart (Wilfrid Laurier University), Bart Beatty (University of Calgary), Luc Gwiazdzinski (Laboratoire LRA, Toulouse), Jess Reia (University of Virginia), Janine Marchessault (York University), Will Straw (McGill)

Reserve your spot here: <https://forms.gle/mnQxKLZjxhYf2GfUA>.

This event is free. Space is limited - priority will be given to former students, postdocs and collaborators of Will Straw.

The Straw Scene sponsored by: Dept. of Art History and Communication Studies, McGill University; Dean of Arts Development Fund, McGill University; McGill Institute for the Study of Canada; Film and Media Studies Association of Canada.

Straw Scene Organizing Committee: Charles Acland, Darin Barney, Jenny Burman, Carrie Rentschler, and Jonathan Sterne.

Wifi Access / Accès wifi :

The wifi is / Le wifi est : ConcordiaGuest

From 7am on June 14, and it will work at both Loyola and SGW.

À partir de 7h le 14 juin, ce code fonctionnera à Loyola et au campus SGW

The password is / Le mot de passe est :

WAC-fmsac24

(case sensitive / sensible aux caractères minuscules et majuscules)

Wayfinding / Orientation

Loyola Campus is located west of downtown Montreal and is readily accessible by public transit.

Le campus Loyola est situé à l'ouest du centre-ville de Montréal et est facilement accessible par le transport en commun.

By metro / En métro

There are three metro stations with buses that will take you directly to the Loyola Campus in under 30 minutes:

Il y a trois stations de métro avec des autobus qui vous emmèneront directement au campus Loyola en moins de 30 minutes :

- From / De la station Vendôme station: take the 105 bus going west / prenez la 105 ouest ([schedule](#)/horaire)

- From / De la station Villa Maria station: take the 162 bus going west / prenez la 162 ouest ([schedule](#)/horaire)
- From / De la station Snowdon station: take the 51 bus going west / prenez la 51 ouest ([schedule](#)/horaire)

[See the metro network map](#)/Pour consulter une carte du réseau du métro

To plan your route and for information about fares, please visit the [STM website](#).

Pour planifier votre trajet et pour des informations sur la tarification, veuillez consulter le site de la STM.

Food Options – Loyola Campus

On campus / Sur le campus :

Café Faro Café

Pavillon SP Building, basement / sous-sol, western-most building on the quad outside of CJ / l'édifice le plus à l'ouest du quadrilatère en dehors du pavillon CJ

Hours / Heures d'ouverture – Friday 9-2 / les vendredis de 9h à 14h, closed Saturday and Sunday / fermé les samedis et dimanches

East along Sherbrooke / À l'est le long de la rue Sherbrooke :

Café 92 - 15 minute walk / – cozy, welcoming, great coffee

6703 Sherbrooke St W, Montreal, Quebec H4B 1P3

Hours - 9-5

Dagwoods Sandwiches – 3 minute walk

6969 Sherbrooke St W, Montreal, Quebec H4B 1R1

Hours – 11-7

Comptoir Koyasun – 3 minute walk – very small, very good

6963 Sherbrooke St W, Montreal, Quebec H4B 1R1

Hours – 11-7:30, closed Saturday

NDG Falafal and Baklava - 5 minutes walk

6961 Sherbrooke St W, Montreal, Quebec H4B 1R1

Hours – Fri 11-8, Sat 12-8, closed Sunday

Ca Lem Ice Cream – 5 minutes walk - excellent ice cream

6926 Sherbrooke St W, Montreal, Quebec H4B 1P9

Hours – 12-9:30

Souvlaki George – 3 minute walk

6995 Monkland Ave, Montreal, Quebec H4B 1J8

Hours – 11-9, Sunday 3-8:30

West along Sherbrooke/ À l'ouest le long de la rue Sherbrooke :

Second Cup - 2 minutes walk

7335-7345 Sherbrooke St W, Montreal, Quebec H4B 1R9

Hours – 7-9

Subway – 4 minutes walk

7420 Sherbrooke St W, Montreal, Quebec H4B 1R7

Hours – 8-8, Sunday 9-8

Les Délices Lafrenaie - 15 minute walk

51 Westminster Ave N, Montreal West, Quebec H4X 1Y8

Hours – 8-5, Sunday 8-3

Note: Many places along Westminster – pizza, dumplings, etc. – just count on a 15-minute walk.

2024 FMSAC AGM Agenda / Ordre de jour de l'AGA de l'ACÉCM 2024

9.30am-12.00pm, Sunday, June 16, 2024 / 9h30–12h00, dimanche le 16 juin 2024

CJ 1.114 Loyola, Concordia University / Université Concordia

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 2023 minutes / Adoption du procès-verbal de 2023
- 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 Student representative's report / Rapport de la représentante des étudiant.e.s diplômé.e.s
- 1.8 CJFS report / Rapport 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 Treasurer / Élection du/de la trésorier.ère (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)

3.0 Discussion of FMSAC's participation in Congress 2025 / Discussion sur la participation de l'ACÉCM au Congrès 2025.

4.0 Update on an FMSAC Book Prize / Mise à jour concernant un Prix du livre de l'ACÉCM

5.0 Any other business/Divers

Adjournment / Ajournement

*NOTE: You may still add items, by contacting me, president@filmstudies.ca, or on the day of the AGM itself as "any other business" / Vous pouvez ajouter des points d'informations en me contactant à l'adresse suivante : president@filmstudies.ca ou le jour même de l'AGA dans la section "divers".

FMSAC Executive 2024-25 / Élection du conseil exécutif de l'ACÉCM 2024-25

Please consider nominating yourself or others for executive positions in service of film and media studies in Canada by contacting me, president@filmstudies.ca by June 7 / N'hésitez pas à vous présenter ou à suggérer un/e collègue pour un des différents postes au service de l'avancement de la recherche en études cinématographiques et médiatiques au Canada, en me contactant à l'adresse suivante : president@filmstudies.ca, avant le 7 juin.

Vacant positions / Postes vacants

- President / Élection du/de la président.e (2-year term /mandat de 2 ans)
- Treasurer / Élection du/de la trésorier.ère (2-year term /mandat de 2 ans)
- Secretary / Élection du/de la secrétaire (2-year term /mandat de 2 ans)
- Graduate Student Representative/ Élection du/de la représentant/e des étudiant.e.s diplômé.e.s (1-year term/mandat d'un an)

A complete set of Reports to be delivered at the 2024 FMSAC AGM will be circulated to the membership on Friday, June 7. / Un ensemble complet des rapports qui seront remis lors de l'AGA 2024 de l'ACÉCM sera distribué aux membres le vendredi le 7 juin.

Notes/Autographs

