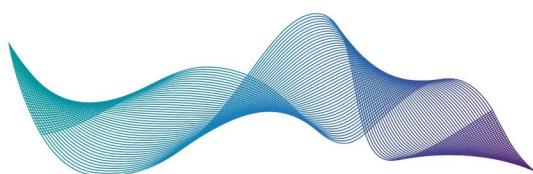


2022 FSAC
ANNUAL
CONFERENCE

COLLOQUE
ANNUEL DE
L'ACÉC 2022

MAY 12–15 MAI 2022

Online | En ligne



congress 2022

OF THE HUMANITIES AND SOCIAL SCIENCES

congrès 2022

DES SCIENCES HUMAINES

Transitions

Land acknowledgement

The 2022 FSAC Annual Conference offers an occasion for us as scholars, researchers, and artists to present our work. As we come together, we are deeply conscious that we are gathering across Turtle Island and Internationally, in various territories and on treaty and unceded lands. We also acknowledge the important role cinema has played in attempting to legitimate the forced acquisition and continued colonization of the lands now known as Canada.

We recognize that the conference also presents each of us with the imperative to meaningfully acknowledge the land from which we share our individual and collective work. As such, we wish to emphasize the importance, not only of expressing respect for the Indigenous nations whose lands we occupy, but also of taking meaningful steps to break down colonial systems and worldviews that continue to shape our fields of study and dominate the academic institutions where we work. FSAC is committed to improving its own governance and also encouraging the Federation, as a nationally funded and mandated organization, to respond actively to calls for the implementation of anti-colonial and anti-racist measures.

<https://native-land.ca/>

Reconnaissance du territoire

Le colloque annuel 2022 de l'ACÉC nous offre l'occasion, en tant qu'universitaires, chercheur·euse·s et artistes, de présenter notre travail. Alors que nous nous réunissons, nous sommes profondément conscients que nous nous rassemblons à travers l'île de la Tortue et à l'échelle internationale, dans divers territoires et sur les terres visées par des traités et non cédées. Nous reconnaissons également le rôle important que le cinéma a joué dans la tentative de légitimer l'acquisition forcée et la colonisation continue des terres maintenant connues sous le nom de Canada.

Nous reconnaissons que la conférence présente également à chacun·e d'entre nous l'impératif de reconnaître de manière significative le territoire à partir duquel nous partageons notre travail individuel et collectif. À ce titre, nous tenons à souligner l'importance non seulement d'exprimer notre respect pour les nations autochtones dont nous occupons les terres, mais aussi de prendre des mesures significatives pour briser les systèmes coloniaux et les visions du monde qui continuent de façonner nos domaines d'études et de dominer les établissements universitaires où nous travaillons. L'ACÉC s'est engagée à améliorer sa propre gouvernance et à encourager la Fédération, en tant qu'organisation financée et mandatée à l'échelle nationale, à répondre activement aux appels à la mise en œuvre de mesures anticoloniales et antiracistes.

<https://native-land.ca/>

Welcome Message

Shana MacDonald, University of Waterloo, FSAC President

Hello and a sincere welcome to the 2022 FSAC Annual Conference. Although we will join together virtually again this year it is my sincere wish that you find the time to engage with great scholarship, create and revisit strong collegial connections, and set new conversations for the association's future in-person meetings. One of the upsides of hosting the conference via Congress this year is that as part of conference planning committee members I will have more free time to visit panels and hang out in networking spaces. Please reach out in the chat or a virtual space if we cross paths and say hi!

We have three exciting marquee events at this year's conference. Starting us off on Day 1 is our Gerald Pratley lecture delivered by Ylenia Olibet. On Day 2, we are honoured to welcome Dr. Sylvia D. Hamilton as our Martin Walsh Lecture for 2022. On Day 3, we begin the day with the Hamilton Dialogues event which this year includes presentations and a collaborative discussion between Desirée de Jesus, Esery Mondesir, and Nicolas Renaud. I am grateful to all the featured speakers this year for their generosity of time and ideas that will contribute significant frameworks to our annual discussions.

I would also like to thank the conference planning committee comprised of Philippe Bédard, Kester Dyer, Daniel Keyes, Alex Williams, and Michael Zryd, as well as the 2021-2022 FSAC executive for all their hard work and support in developing this year's conference.

Enjoy!

Message d'accueil

Shana MacDonald, University of Waterloo, Présidente de l'ACÉC

Bonjour et bienvenue au colloque annuel 2022 de l'ACÉC. Bien que nous nous réunissions virtuellement à nouveau cette année, je souhaite sincèrement que vous trouviez le temps de profiter de recherches stimulantes, de créer et de revisiter des liens collégiaux et de définir les conversations qui animeront les prochaines rencontres en personne de l'association. L'un des avantages d'organiser le colloque dans le cadre du Congrès cette année est qu'en tant que membre du comité de planification du colloque, j'aurai plus de temps pour visiter des panels et passer du temps dans les espaces de réseautage. N'hésitez pas à venir me dire bonjour si nous nous croisons lors d'un panel ou dans l'un des espaces de réseautage!

Cette année, nous vous avons préparé trois conférences passionnantes. Nous commençons le premier jour avec notre conférence Gerald Pratley, donnée par Ylenia Olibet. Le jour deux, nous avons l'honneur d'accueillir Dre Sylvia D. Hamilton dans le cadre de notre conférence Martin Walsh pour 2022. Nous débutons le troisième jour du colloque avec l'événement de Dialogues Hamilton, qui mettra en conversation Desirée de Jesus, Esery Mondesir et Nicolas Renaud. Je souhaite remercier tou-te-s les conférenc-ier-ière-s de cette année pour leur générosité, tant en termes de temps et d'idées qui contribueront grandement à nos discussions annuelles.

J'aimerais également remercier le comité de planification du colloque, composé de Philippe Bédard, Kester Dyer, Daniel Keyes, Alex Williams, et Michael Zryd, ainsi que le comité exécutif de l'ACÉC pour 2021-2022 pour tout leur travail acharné et leur soutien dans l'élaboration de la conférence de cette année.

Bon colloque!

Sustaining members | Membres de soutien



**CINEMA
STUDIES
INSTITUTE**



Département d'histoire de l'art
et d'études cinématographiques
Faculté des arts et des sciences



**school of the
arts, media
performance
& design**



Conference at a Glance | Résumé du colloque

All times are in Eastern Daylight Time
Toutes les heures sont en Heure Avancée de l'Est

May 12 Mai

11:00–12:30 pm	Conférence Gerald Pratley Lecture
1:00–2:30 pm	Session A
3:00–4:30 pm	Session B
5:00–6:30 pm	Session C

May 13 Mai

11:00–12:30 pm	Conférence Martin Walsh Lecture
1:00–2:30 pm	Session D
3:00–4:30 pm	Session E
5:00–6:30 pm	Session F

May 14 Mai

11:00–12:30 pm	Dialogues Sylvia D. Hamilton Dialogues
1:00–2:30 pm	Session G
3:00–4:30 pm	Session H
5:00–6:30 pm	Session I

May 15 Mai

11:00–2:00 pm	Annual General Meeting Assemblée Générale Annuelle
2:30–4:00 pm	Book Launch & Closing Event Lancement de livre et clôture

Marquee Events | Événements à ne pas manquer

Conférence Gerald Pratley Lecture

MAY 12 MAI — 11 am – 12:30 pm ET

Sponsored by the Cinema Studies Institute, University of Toronto



Ylenia Olibet PhD Candidate, Concordia University

Ylenia Olibet is a PhD candidate in the Film and Moving Images at Concordia University, Montreal. Her main research interests are feminist and gender-informed feminist theory, new media theory, and transnational approaches to moving image theory. Her dissertation project, under the supervision of Professor Rosanna Maule, examines recent practices and developments of feminist film culture that have emerged in Quebec during the past 20 years within Francophone milieus of production and distribution from the larger framework of global media circulation. She is affiliated to the Global Emergent Media Lab and she is a student member of the Réseau québécois en études féministes (ReQÉF). Her research has been funded by the Fonds de recherche du Québec - Société et Culture.

Conférence Martin Walsh Lecture

MAY 13 MAI — 11 am – 12:30 pm ET

Sponsored by the Department of Film and Media, Queen's University



Sylvia D. Hamilton University of King's College

“Field Notes from the Black Atlantic”

Filmmaker, writer and artist Sylvia D. Hamilton's work sits at the invisible intersection points between history, film and memory – themes embedded in her films such as *Black Mother Black Daughter*, *Portia White: Think on Me*, and *The Little Black School House*. In this lecture, she will reflect on the dynamic interplay among these themes in her work, and the vital role that the photographic image—moving and still—plays in re-covering history, memories and experiences of African descended people.

Marquee Events | Événements à ne pas manquer

Dialogues Sylvia D. Hamilton Dialogues

MAY 14 MAI — 11 am -12:30 pm ET

Sponsored by the Department of Cinema and Media Arts, York University

Desirée de Jesús York University

Esery Mondesir OCAD University

Nicolas Renaud Concordia University



Desirée de Jesús is a video essayist and moving images curator whose digital projects concentrate on girls, women, and folks of colour. She is also an Assistant Professor in the Department of Communication and Media Studies at York University. Her research uses experimental animation to reimagine Black girls' critical resistance strategies and participatory filmmaking to explore racialized girls' experiences of COVID-19 inequalities.



Esery Mondesir is a Haitian-born video artist and filmmaker. He was a high school teacher and a labour organiser before receiving an MFA in cinema production from York University (Toronto) in 2017. Mondesir's work draws from personal and collective memory, official archives and vernacular records, the Everyday, to generate a reading of our societies from the margins. Made in collaboration with fellow members of the Haitian diaspora in Havana, Cuba and Tijuana, Mexico, his latest films have been exhibited in art galleries and film festivals worldwide, including the Museum of Contemporary Art in Montreal and the Open City Festival in London, UK and the Eastman Museum in Rochester, New York. His solo exhibition *We Have Found Each Other* is at the Art Gallery of Ontario until August 7th this year.



Nicolas Renaud is a filmmaker and video installation artist who has been creating documentary and experimental work for the past 20 years, including the Hot Docs award winning film *Brave New River* (2013). His latest short film, *Florent Vollant: I Dream in Innu*, is a portrait of the legendary Innu musician and his relationship with the caribou.

FSAC Offsite: Alternative Grading Workshop (May 12) and Surviving Academia for BIPOC (May 14)

All members of FSAC are invited to consider two special offsite events organized by the Anti-Racist and Decolonial Working Group and hosted on Zoom during this year's conference. Whether or not you, your colleagues, or your students are attending the conference, these offsite events are an opportunity for all members to connect in collective efforts of institutional transformation. The first event (May 12) is open to all FSAC members. The second event (May 14) is open to self-identifying IBPOC members and requires event registration. Details for each event are below. A reminder that FSAC offers complementary membership to IBPOC and racialized students, researchers, and faculty.

MAY 12 MAI — 3:00 – 4:30 pm ET

A+++ Workshop on Alternative Grading

Sponsored by ECUAD Faculty of Culture + Community

Co-Chaired by Malini Guha (Carleton University) and Alla Gadassik (Emily Carr University of Art + Design) with presentations by Sue Shon (Emily Carr University of Art + Design) and Benjamin Woo (Carleton University).

While calls to 'decolonize' curricula have gained speed and direction over the last several years, accompanied by cross-disciplinary exchanges on overhauling syllabi, canons, and teaching methods, this workshop addresses the imperative to rethink grading practices as a component of this labour. The workshop grounds itself in the premise that developing anticolonial and anti-racist methods of teaching and learning should also involve rethinking standard means of evaluation that often reproduce colonial and white supremacist logics. Panelists will present examples of alternative grading approaches, and a workshop component will engage all attendees in small-group and collective responses to prompts and exercises.

[Click Here for to Join Event](#)

Meeting ID: 998 7907 5253

Passcode: 887455

MAY 14 MAI — 1:00 – 2:30 pm ET

Workshop: Surviving Academia: Informal Infrastructures for BIPOC Faculty and Students

Sponsored by ECUAD Faculty of Culture + Community

Led by storytelling and facilitator Erin Kang.

This discussion and sharing session aims to connect scholars across FSAC who identify as Indigenous, Black, and people of colour. It holds space for IBPOC students, researchers, and faculty to share their lived experiences navigating academia, as well as practical ideas around how to forge solidarity and mentorship networks. The session will be led by storyteller and facilitator Erin Kang.

[Register for Event Here](#)

MAY 12 MAI — Conférence Gerald Pratley Lecture

11 am – 12:30 pm ET

Ylenia Olibet (Concordia University)

Sponsored by the Cinema Studies Institute, University of Toronto

Minor Transnationalism in Quebec's Women Cinema: Diasporic Filmmaking Practices

A strong tradition of women's cinema in Quebec has significantly challenged the male-centric perspective of Quebec's collective imaginary and national identity. Yet, this type of cinema and the feminist informed-discourse associated with it reflects a prominently problematic perspective, aligned with the universalist, gender-centered, and nationalist positions of many white feminists from the Global North. Although Indigenous and immigrant filmmakers, both within the NFB and the independent sector, have been challenging dominant constructions of national space and narrative since the 1970s, only during the past two decades women's cinema in Quebec and the critical discourse around it have expanded their gender focus and priority on the majority white Francophone group. This recent shift has been encouraged by a series of sociocultural changes, including the increasing presence of new immigrant communities in Quebec, the development of debates on interculturalism and decolonization, and the acknowledgment of notions of diversity within feminist analysis. Within this context, a new generation of immigrant women filmmakers have explored their own approaches to feminist documentary and female-centric filmic narratives, foregrounding the fragmented experience of immigrant subjects. Drawing on transnational and decolonial theories, this presentation engages with filmmaking practices of women directors in Quebec who come from francophone diasporic communities. The focus is on three filmmakers that contribute to women's cinema in Quebec through the articulation of a gender-specific focus on narratives of displacement and transnational movements. These filmmakers, all first-generation immigrants, are: Gentille M. Assih, Hejer Charf, and Maryanne Zéhil. Refusing to be ghettoized as representative of diversity within the context of Quebec cinema, they partake in different modes of production and circuits of distribution, but they all elaborate a critique to majoritarian feminist discourses in Quebec. I situate the cinematic practices of these filmmakers within the framework of "minor transnationalism," a concept used by Françoise Lionnet and Shu-mei Shih (2005) to describe "micropractices of transnationality" by minority and diasporic peoples that exceed "vertical relationship of opposition or assimilation" to majority cultures (7). In presenting these filmmakers' position in Quebec as an instance of minor transnationalism, I intend to demonstrate how they contribute, from their minor position, to a reshaping of identitarian feminist discourses in Quebec, proposing their own production strategies to challenge dominant practices of women's cinema within and across national borders.

MAY 12 MAI — SESSION A — 1:00–2:30 pm ET

A.1 Panel: Futures, Specters, and Ecologies in Cinematic Landscapes

Sponsored by the Film Studies Program, Carleton University

Chair: Kester Dyer

Matthew Thompson (Brock University) “Redirect Cinema: The Indigenous Futurism of Danis Goulet”

Agustin Rugiero (Concordia University) “Specter in the Ruins: Landscape, Disappearance, and (Re)presentation”

Andrew Kirby (University of British Columbia) “Ecology and the Time-Image: *Melancholia* and Deleuze’s Cinema”

Kester Dyer (Carleton University) “Near Futures: Time Travel in Québec Cinema”

A.2 Panel: Transnational Cinema

Sponsored by the Department of Film, University of Regina

Chair: Sheila Petty

Janina Wozniak (Nelson Mandela University) “Young Production Crews Expose Fault Lines in the Social Order – A Thematic Analysis of 15 Film School Exit-level Short Films Set in Townships and Rural Settings”

Ecem Yildirim (Concordia University) “Beyond Success Narratives: Contemporary Turkish Cinema on the International Film Festival Circuit”

Sheila Petty (University of Regina) “‘Performing Algerianness’ in Recent Algerian Women’s Documentary Films”

Kate Rennebohm (Concordia University) and Hannah Cole (Harvard) “The Baghdad Movie Studio: Excavating the Birth of Local Film Production in Iraq”

A.3 Panel: Media Futures (and Historical Discontents)

Sponsored by the Mel Hoppenheim School of Cinema, Concordia University

Chair: Philippe Bédard (Carleton University)

Reşat Fuat Çam (Queen’s University) “Future Anteriors: Retrofuturism in Cinema”

Irina Lyubchenko (Ryerson University/George Brown) “Virtual Reality through the Lens of Organ-Projection Theory”

Jake Pitre (Concordia University) “Futurity Technopolitics One Stream at a Time: Twitch, Creator Culture, and the Political Economy of Cultural Production”

Aaron Tucker (York University) “The 19th Century Science of Vision within Contemporary Facial Recognition Technologies”

BREAK | PAUSE — 2:30–3:00 pm ET

SESSION B — 3:00–4:30 pm ET

B.1 Panel: Antenational Cinemas

Sponsored by the Department of English and Film Studies, Wilfrid Laurier University

Chair: Terrance H. McDonald

Terrance H. McDonald (University of Toronto Mississauga) "Mobilizing Antenational Cinemas: Naponse's Anishinaabe Images"

Michelle Y. Hurtubise (Temple University) "Can Narrative Sovereignty Lead to Recognition of and Support for Distinct Indigenous National Cinemas?"

Joseph Clark (Simon Fraser University) "Visual Sovereignty in Totem Land: Reconsidering the Films of George Hunt"

Tyson Stewart (Nipissing University) "Inheriting Survivance: The Work of Mourning in New Indigenous Film"

B.2 Panel: 16 mm Canadian Film

Sponsored by the Mel Hoppenheim School of Cinema, Concordia University

Co-Chairs: Liz Czach (University of Alberta) and Haidee Wasson (Concordia University)

Dominique Bregent-Heald (Memorial University) "The Canadian Travel Film Library: Nontheatrical Distribution and Tourism Promotion in the Postwar Period"

Owen Gottlieb (Rochester Institute of Technology) "Dispossessed Discriminations 1973: How a Salvaged ITV Co-production Preserves Canadian and American History"

Sébastien Hudon, (Directeur artistique à La Bande Vidéo à Québec) "Ad Astra ou paradoxes et dynamiques intermédiaires dans l'œuvre d'Henri Hébert"

Jonathan Petrychyn (X University) "Getting the Queer Word Out: *Word is Out* and 16mm Distribution as Gay and Lesbian Activism"

B.3 A+++ Workshop on Alternative Grading

Sponsored by ECUAD Faculty of Culture + Community

Co-Chaired by Malini Guha (Carleton University) and Alla Gadassik (Emily Carr University of Art + Design) with presentations by Sue Shon (Emily Carr University of Art + Design) and Benjamin Woo (Carleton University).

While calls to 'decolonize' curricula have gained speed and direction over the last several years, accompanied by cross-disciplinary exchanges on overhauling syllabi, canons, and teaching methods, this workshop addresses the imperative to rethink grading practices as a component of this labour. The workshop grounds itself in the premise that developing anticolonial and anti-racist methods of teaching and learning should also involve rethinking standard means of evaluation that often reproduce colonial and white supremacist logics. Panelists will present examples of alternative grading approaches, and a workshop component will engage all attendees in small-group and collective responses to prompts and exercises.

[Click Here for to Join Event](#)

Meeting ID: 998 7907 5253

Passcode: 887455

SESSION B (cont.)

B.4 Panel: TV, Fandoms, and Memes

Chair: Brenda Austin-Smith

Brenda Austin-Smith (University of Manitoba) "Breaking it Off: Direct Address in *Fleabag*"

Tamar Hanstke (University of British Columbia) "The *Bojack Horseman* Story: How the Cinema of Attractions and Narrative Engagement Collide in TV Meme Culture"

Darell Varga (NSCAD) "Click Bait and Switch: The Netflix OctoPorn Documentary"

Murray Leeder (University of Manitoba) "'But Is It *Star Trek*?' Prestige, Fandom, and the Return of *Star Trek* to Television"

BREAK | PAUSE — 4:30–5:00 pm ET

SESSION C — 5:00–6:30 pm ET

C.1 Panel: Film Form in/as Political Praxis

Sponsored by the Mel Hoppenheim School of Cinema, Concordia University

Chair: Janelle Blankenship

Patrick Marshall (University of Toronto) "Colour, Light, and the Factory-State in Costa-Gavras' *The Confession* (1970)"

Janelle Blankenship (University of Western Ontario) "Mapping Industrial History, Labour and Local Landmarks: Jack Chambers' *Hart of London* (1970)"

Nikola Stepić (Concordia University) "Queering the City Symphony: The Abject Temporalities of Alberto Cavalcanti's *Rien que les heures*"

C.2 Cinema, Transgression, Bataille

Co-Chairs: Scott Birdwise and Kate J. Russell

Kate J. Russell (University of Toronto) "Nunsplotation: The Sacred as Erotic Violence"

Scott Birdwise (OCAD University) "Netflix and Kill: Streaming Series and Serial Murder through a Bataillean Lens"

Chelsea Birks (The Cinematheque, Vancouver) "Slashed Eyes and Eisenstein: A Theory of Transgressive Editing"

Respondent: James Cahill (University of Toronto)

C.3 Panel: Canadian Film & Media, Pasts and Futures

Sponsored by the Department of Cinema and Media Arts, York University

Chair: Philippe Bédard (Carleton University)

Caroline Klimek (York University) "Trinity Square Video's Investment in VR: How Canadian Artist-Run Centres are Making Tech Accessible"

Mary Arnatt (York University) "#CUFFATHOME, alone together: How the Calgary Underground Film Festival Cultivated Community on Instagram during the COVID-19 Pandemic"

Jessica Mulvogue (York University) "Method, Memory, Immersion: Walking through *North of Superior* at Ontario Place"

Anthony Kinik (Brock University) "Alpha and Omega: Michel Regnier, Montreal and the Long Sixties"

MAY 13 MAI — Conférence Martin Walsh Lecture

11 am – 12:30 pm ET

Sponsored by the Department of Film and Media, Queen's University

“Field Notes from the Black Atlantic”

Sylvia D. Hamilton

University of King's College



Filmmaker, writer and artist Sylvia D. Hamilton's work sits at the invisible intersection points between history, film and memory – themes embedded in her films such as *Black Mother Black Daughter*, *Portia White: Think on Me*, and *The Little Black School House*. In this lecture, she will reflect on the dynamic interplay among these themes in her work, and the vital role that the photographic image—moving and still, plays in re-covering history, memories and experiences of African descended people.

Moderator: Michelle Mohabeer

Open to all Congress 2022 Attendees!

Register Here:

<https://www.federationhss.ca/en/congress/congress-2022/register>

BREAK | PAUSE — 12:30–1:00 pm ET

SESSION D — 1:00–2:30 pm ET

D.1 Roundtable: Rethinking Film Festival in Pandemic

Co-Chairs: Antoine Damiens (York University) and Marijke de Valck (Utrecht University)

Diane Burgess (University of British Columbia)

Jonathan Petrychyn (X University)

Ylenia Olibet (Concordia University)

Alanna Thain (McGill University)

Brendan Kredell (Oakland University)

D.2 Panel: Canadian Film: Institutional Histories and Remedies

Chair: Peter Urquhart

Charlotte Orzel (University of California Santa Barbara) “Northern Expansion: Cineplex Entertainment and Patterns of Diversification in a Consolidated Exhibition Industry”

Peter Urquhart (Wilfrid Laurier University) “‘Quota Quickies’ and the Durable Discourse of Failure”

Daniel Keyes (University of British Columbia) “Who Was Gerald Pratley? The Past and Future of Canadian Film Scholarship”

Wendy Donnan (York University) “‘Not Very Canadian Nationalist’: *Take One* (1966–1979), International Cultural Capital, and the New York Connection”

D.3 Panel: Counter-Archives as Living Archives: Entanglement, Stewardship and Restoration

Sponsored by the Department of Cinema and Media Arts, York University

Chair: Janine Marchessault

Janine Marchessault (York University) “Touch as Redemption: Tactility as Methodology”

Debbie Ebanks Schlums (York University) “Embodied Counter-Archiving in the Jamaican Diaspora”

Ryan Conrad (York University) “Accidental Archives: Thirty Years of HIV/AIDS Cultural Activism & Stewardship at Canada’s Artist-Run Media Arts Organizations”

Rebecca Gordon (X University) “Documenting the Restoration Process: The Documentaries of Sara Gómez at the Vulnerable Media Lab”

SESSION D (cont.)

D.4 Roundtable: Fair Pay, Fair Play: Streaming Canadian Media Arts

Chair: Claudia Sicondolfo (York University)

Barbora Racevičiūtė, Executive Director, IMAA/AAMI (Independent Media Arts Alliance/L'Alliance des arts médiatiques indépendants)

France Choinière, Board Member, REPAIRE

Jennifer Smith, Executive Director, NIMAC (National Indigenous Media Arts Coalition)

Mariane Bourcheix-Laporte (Simon Fraser University)

Mary-Elizabeth Luka (University of Toronto)

BREAK | PAUSE — 2:30–3:00 pm ET

SESSION E — 3:00–4:30 pm ET

E.1 Panel: Close Readings Reconsidered

Sponsored by the Fountain School of Performing Arts, Dalhousie University

Chair: Shana MacDonald (University of Waterloo)

Troy Bordun (Concordia University) “The Woman’s Horror Film: *Swallow* and *Promising Young Woman*”

Fallen Matthews (Dalhousie University) “The Role of Persona in Praxis, Positionality, and Film Analysis in *Now and Later*”

Roxanne Hearn (Wilfrid Laurier University) “The Post-Psychoanalytic Feminist Movement: Phenomenological Feminist Representations in the *Suspiria* (2018) Remake”

Amanda Greer (University of Toronto) “Unspectacular Femininity: Film Form as Pedagogy of Gender in the Social Guidance Film”

SESSION E (cont.)

E.2 Panel: Outside(r) Experimental Cinema

Chair: Michael Zryd (York University)

Christian Roy (Independent Scholar) "Posthumanist Impulses at the Italian Futurist Roots of Experimental Cinema"

Morgan Harper (University of Toronto) "Drudging Through Quicksand: David Wojnarowicz's *Heroin* and the Post-Pathological Drug Film"

Clint Enns (Independent Scholar) "Deciphering Dewdney: Reading *The Maltese Cross Movement* Book/Film"

E.3 Panel: Hollywood Then and Now

Chair: Lisa Couthard

Denise Mok (University of Toronto) "Matching Ambitions: William Wyler and Bette Davis"

Timothy Penner (University of Manitoba) "'The All-American Smile': The Deconstruction of Robert Redford's Star Persona in David Lowery's *The Old Man & the Gun*"

Lisa Couthard (University of British Columbia) and Lindsay Steenberg (Oxford Brookes University) "The Fight Scene in Hollywood Cinema: Between Blood and Data"

E.4 Panel: Canada's Audiovisual Infrastructure for Resource Extraction

Sponsored by the English Programme, Memorial University - Grenfell Campus

Co-Chairs: Rachel Webb Jekanowski and Charles R. Acland

Meghan Romano (University of Toronto) "Expanding and Extracting, or Positioning Post-War Newfoundland in Atlantic Crossroads (1945)"

Charles R. Acland (Concordia University) "Crawley Films, Aluminum Industry, and the Infrastructure of Resource Extraction"

Rachel Webb Jekanowski (Memorial University-Grenfell) "Operation Education: Energy, Pedagogy, and Canadian Nontheatrical Science Films"

Joceline Andersen (Thompson Rivers University) "Progress, Precarity, Propaganda: B.C. Resource Communities in Forestry Films, 1970-2000"

BREAK | PAUSE — 4:30-5:00 pm ET

SESSION F — 5:00–6:30 pm ET

F.1 Panel: Theory as Critical Calibrations of Cinema

Sponsored by the English Programme, Memorial University - Grenfell Campus

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

Josh Cabrita (York University) “Gilles Deleuze’s Poetics of Cinema”

Lawrence Garcia (York University) “The Four Forms of Non-Fiction Film”

Justin Morris (University of Toronto) “Towards a Theory of Constellated Media”

F.2 Panel: Cinematic Ecosystems

Chair: Malini Guha

Helen Lee (X University) “Memoirs of an Archival Ecosystem: Preserving Experimental Film in Canada/Turtle Island”

Malini Guha (Carleton University) “Precarious Images for the Future: Moving Images as Sites of Habitation”

Mary Hegedus (York University) “Planet A and the Unreachable Earth”

Catherine Munroe Hotes (Keio University) “Nature in Flux: The Aesthetics of Impermanence in the Video Installations of Mami Kosemura”

F.3 Panel: Revisiting Representations

Chair: Philippe Mather

Kai McKenzie (University of Saskatchewan) “‘Over My Dead Body’: Writing Over the Life of a Transgender Man in *The Ballad of Little Jo* by Maggie Greenwald”

Mackenzie Jessop (University of Western Ontario) “Revisiting Asian American Representation in Hollywood: Negotiating Identity, Gender, and Sexuality”

Pénélope Chandonnet (Concordia University) “The Repositioning of Disney Princesses”

Philippe Mather (University of Regina) “Orientalist Tropes in Genre Film and Television”

MAY 14 MAI — Dialogues Sylvia D. Hamilton Dialogues

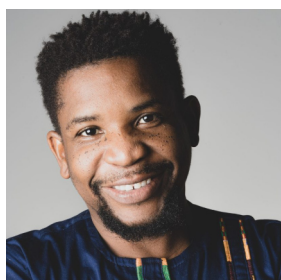
11 am–12:30 pm ET

Sponsored by the Department of Cinema and Media Arts, York University

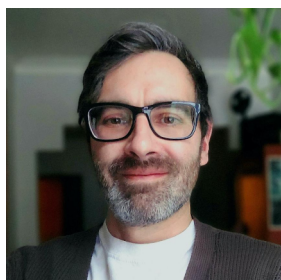
Moderator: Tyson Stewart (Nipissing University)



Desirée de Jesus
YORK UNIVERSITY



Esery Mondesir
OCAD University



Nicolas Renaud
Concordia University

Open to all Congress 2022 Attendees!

Register Here:

<https://www.federationhss.ca/en/congress/congress-2022/register>

BREAK | PAUSE — 12:30–1:00 pm ET

SESSION G — 1:00–2:30 pm ET

G.1 Panel: Material Cultures of Canadian Television

Chair: Andrew Burke

Andrew Burke (University of Winnipeg) “The Times They Are A-Changing: Television Listings, Everyday Life, and the CBC Times in the 1960s”

Axelle Demus (York University and X University) “‘To Tell the Gay Story Like It Is’: Reconstructing Local Televisual Histories of Gay and Lesbian Liberation in Canada”

Jennifer VanderBurgh (Saint Mary’s University) “Between Record and Rhetoric: Theorizing Contributions of CBC Annual Reports”

G.2 Panel: Making Room for Other Virtual Reality Futurities

[Sponsored by the Film Studies Program, Carleton University](#)

Co-Chairs: Philippe Bédard and Aubrey Anable

Gabriel Menotti (Queen’s University) “Museum Without Walls: Virtual Exhibitions as a Social Medium and a Consumer Experience”

Philippe Bédard (Carleton University) “Leaving Room for Empathy in Contemporary VR Non-fiction”

Aubrey Anable (Carleton University) “The Attention Ecologies of Virtual Reality”

G.3 Panel: 95 Years of Abel Gance’s *Napoléon* (1927)

Chair: Joshua Harold Wiebe

Joshua Harold Wiebe (University of Toronto) “World-Spirit Snowball Fight”

Srijita Banerjee (University of Toronto) “Abel Gance’s *Napoléon*: An Exploration of the Historical Possibilities of the Cinematic Medium”

Grant Leuning (University of San Diego) “Vibration and Vanishing Point: The Ghost Image in Abel Gance’s *Napoléon*”

Dillan Newman (University of Toronto) “A Glance at the Past with Abel Gance: Engagements with the Spectral Past”

G.4 Workshop: Surviving Academia: Informal Infrastructures for BIPOC Faculty and Students

[Sponsored by ECUAD Faculty of Culture + Community](#)

Led by storytelling and facilitator Erin Kang.

This discussion and sharing session aims to connect scholars across FSAC who identify as Indigenous, Black, and people of colour. It holds space for BIPOC students, researchers, and faculty to share their lived experiences navigating academia, as well as practical ideas around how to forge solidarity and mentorship networks. The session will be led by storyteller and facilitator Erin Kang.

[Register for Event Here](#)

SESSION H — 3:00–4:30 pm ET

H.1 Panel: Film Theory's Nostalgia

Chair: Louis-Paul Willis

Louis-Paul Willis (UQAT) "Analog Desires: on Stranger Things and the Logics of Nostalgia"

Clint Burnham (Simon Fraser University) "No Screens, No Futures of Men: Lacanian Theory in the Age of AI"

Christine Evans (University of British Columbia) "Teaching Althusser, the Apparatus, and Ideology"

H.2 Panel: European Diasporic Film in Canada

Chair: Paul Moore, (X Ryerson University)

Christina Stewart (University of Toronto) "What the Films Tell Us: Object Biography and the Italian Feature Films of the Rocco Mastrangelo Fonds"

Jessica L. Whitehead (University of Toronto) "Transatlantic Media Highway: Italian-Canadian Film Cultures"

Laurel Day (Film Preservationist) "Projections of Polonia: Polish-Canadian Diaspora Programming and Distribution Models"

Izabella Pruska-Oldenhof, (X Ryerson University) "Cinema in the Diaspora: An Alternative History of Polish Cinema"

H.3 Workshop: Media Access and Copyright Working Group: Before, During & After the Pandemic: Challenges in Accessing & Using Media in Academic Settings

This workshop will provide an overview of the group's work and gather feedback from attendees. Before the conference the group will release a report that outlines three focal areas for the Association to pursue: advocacy for amending the Copyright Act to better support online teaching and learning; opportunities for accessing and exhibiting content using exceptions such as fair dealing; and best practices for repurposing and creating new videographic work using exceptions such as fair dealing. The workshop goals are to hear from a wide range of stakeholders on these issues and to prepare for the next stage of proposed Association working groups.

Workshop presenters:

Patricia Aufderheide (American University)

Rumi Graham (University of Lethbridge)

Meera Nair (Northern Alberta Institute of Technology)

Aaron Taylor (University of Lethbridge)

SESSION H (cont.)

H.4 Panel: TV Teen Utopias/Utopies adolescentes à la télévision

Commandité par le Département d'histoire de l'art et d'études cinématographiques, l'Université de Montréal

Chair: Marta Boni

Stéfany Boisvert (Université du Québec à Montréal) and Aurore Palanque (Université du Québec à Montréal) "ICI TOU.TV and the Utopian Spaces of Teen Dramas"

Marta Boni (Université de Montréal) "Right Here, Right Now: The US TV Teen Universe and the Structure of Feeling of Uncertainty"

C. Boisvert (Université du Québec à Montréal) "The Queer Potentialities of Transmedia: Stylistic Games in the *Carmilla* Franchise (2014–2017)"

Tamar Hanstke (University of British Columbia) "Teen Life and Queer Love in *Beastars*: The Pleasures and Perils of Transnational Teen Television Distribution"

MAY 15 MAI — 11:00 am – 2:00 pm ET

Annual General Meeting | Assemblée Générale Annuelle

All members of FSAC are invited to attend the Annual General Meeting. Please use the following link to register.

Les membres de l'association sont invité·e·s à participer à l'Assemblée Générale Annuelle. Veuillez utiliser le lien ci-bas pour vous inscrire.

<https://uwaterloo.zoom.us/meeting/register/tJYrc-qorD4jH9D6T2SGtfzLfrSwNnMJ0f0Y>

Book Launch and Closing Event Lancement de livre et événement de clôture

2:30–4:00 pm

Join us as we celebrate the launch of books published or edited by FSAC members in the last year.

Venez célébrer avec nous le lancement de livres publiés ou dirigés par des membres de l'ACÉC au courant de l'année.



The Association conference will be held in-person at the Congress of the Humanities and Social Sciences, which is scheduled 27 May - 2 June, 2023, at York University, Toronto.

**school of the
arts, media
performance
& design**



Le colloque annuel de l'ACÉC se déroulera en personne dans le cadre du Congrès des sciences humaines, qui est prévu du 27 mai au 2 juin 2023, à l'Université York, Toronto.