

**Provisional Schedule
FMSAC/ACÉCM 2023
March 26, 2023 Version**

Note:

The following rooms will be equipped with the Deluxe AV package that will allow for virtual presentations.

Day 1: Accolade West (ACW) 206, 209

Day 2: ACW 206, 204

Day 3: ACW 206, 209

Friday, May 26

6.00pm-10.00pm Pre-conference at CFMDC, 1411 Dufferin St Unit D, Toronto, ON M6H 4C7

John Greyson screening of *Photo Booth* (2022) and informal pre-conference gathering
Limited Space, register via Eventbrite (coming soon!)

Saturday, May 27

8.00am-8.30am Coffee

8.30am-10.00am (ACW 206) Pratley Lecture

Caroline Klimek (York University)

Artist-Run Centres + XR Media: How Canadian Artists are Making Tech Accessible

The 2023 Pratley Award winner, **Caroline Klimek**, is a programmer and a PhD candidate in Cinema and Media Arts at York University and a recipient of the SSHRC Doctoral Fellowship. Her research examines the impact current Canadian public funding and policy stakeholders have on cultural institutions' new media programs and exhibitions' practices. She is published in the *Canadian Journal of Film Studies*, *Shameless Magazine* and two forthcoming book chapters.

10.00am-10.30am Coffee

10.30am-12noon

A1 (ACW 206) **Screening: *Queer Coolie-tudes*.**

Queer Coolie-tudes (dir. Michelle Mohabeer, 2019, 87min)

Queer Coolie-tudes is a creative essay documentary and queer ethnography which traces the intergenerational lives, histories, identities, familial relations and sexualities of a diverse range of subjects (academics, artists, and activists) from the Indo-Caribbean diaspora in Canada.

This screening is accompanied by a special Roundtable on the film, scheduled later today from 1.30pm-3.00pm in slot B5

A2 (ACW 204) **Cinema as/of Solidarity**

Chair: Luca Caminati (Concordia University)

Scott Birdwise (OCAD University)

Resistance and Refrain: Willie Dunn's *The Ballad of Crowfoot* (1968) and Intermedial Political Aesthetics in the 1960s

Claire Begbie (Concordia University)

Egyptian Cinematic Solidarity with Palestine in the Neoliberal Era in *Bab el-Shams* (2004)

Rakesh Sengupta (University of Toronto)

From Medium to Praxis: Unionizing Screenwriters in Postcolonial India

Luca Caminati (Concordia University)

Maoist Visual Culture - Italy '68.

A3 (ACW 209) **Monstrosity, the Weird, and the Eerie**

Chair: TBD

Dru Jeffries (Wilfrid Laurier University)

Free Will and the Weird in David Lynch's *Lost Highway*

Billie Anderson (Western University)

The Monstrous Disability and the Disabled
Monster: Jeffrey Jerome Cohen's Seven
Monster Theses and Disability Creationism

Marcus Prasad (McGill University)

The Suburban Gothic: Spatial and Temporal
Disruptions to Structures of Normativity
(**virtual**)

Kevin Chabot (Dalhousie University)

Ghost Writing Polaroid Photography.

A4 (ACW 302) **Archives**

Chair: TBD

Julia Polyck-O'Neill (York University)

Joyce Wieland's Potential Archive: Media and
Remediation in the Feminist Media Archive

Lola Remy (Concordia University)

Women's Affective Labour in Experimental Film
Archives: Founding and Curating the Harry
Smith Archives

Max Holzberg (Concordia University)

Replaying the Past: Queer Canadian
Documentary Film as a Counter-Archival
Process

Dan Vena, Tamara de Szegheo Lang & Prerna Subramanian (Queen's
University)

Dreamers of the Day: Reimagining New Queer
Cinema Through Canadian Lesbian
Collaboration

A5 (ACW 303) **VR/AR**

Chair: TBD

Philippe Bédard (McGill University) and Hilary Bergen (The New School)

The Double Spectacle of Screendance and VR: Emergent Viewing and Performance Techniques.

David Han (York University)

Art as Experience, Experience as Art: Towards a VR Theory of VR

Haoran Chang (York University)

Touching A Disappearing Building: Asymmetric Virtual Reality Installation in Storytelling

12noon-1.30pm Lunch

12noon-1.30pm Meeting of the Board of the *Canadian Journal of Film Studies*

1.30pm-3.00pm

B1 (ACW 206) L'amour et les séries télévisées : nouvelles perspectives à l'aide de l'essai audiovisuel /Love and TV Series : new perspectives through video essay

Présidente de seance: Marta Boni (Université de Montréal) **(2 virtual participants)**

Joyce Cimper (Université de Montréal)

L'espace et l'attachement aux séries

Greta Delpanno (Université de Montréal)

Representations of romantic clichés in the italian landscape

Mélanie Langlois (Université de Montréal)

Lamia Djemoui (Université du Québec à Montréal)

Scènes de la vie conjugale 1973 et 2021 : regards croisés sur l'intimité

Meganne Rodriguez-Caouette (Université de Montréal)

Comprendre les pratiques de fans : l'essai vidéo comme exploration immersive

Répondante: Chiara Piazzesi (Université du Québec à Montréal)

B2 (ACW 204) Preserving Digital Born Media by Women: Methods for Decolonial & Feminist Futures

Chair and Respondent: Susan Lord (Queen's University)

Shana MacDonald (University of Waterloo)

Approaches to Archiving Feminist Memes

Mikhel Proulx (Independent Scholar)

Preserving CyberPowWow

Jen Kennedy (Queen's University)/Anna Douglas (Queen's University)

Imagining Sustainable Digital Futures for Art

B3 (ACW 209) **Interactive Documentary – Objects, Methods, Theories and Studies**

Chair: Florian Mundhenke (University of Alberta)

Florian Krautkraemer (Swiss National Science Fund)

Participatory Documentary Film as Interactive
Documentary

Tobias Conradi (HSLU Lucerne)

Serious Games as Interactive Documentary

Florian Mundhenke (University of Alberta)

VR Films as Interactive Documentary

Cornelia Lund (University of the Arts Bremen)

Theatrical Performances and Installations as
Interactive Documentary (**virtual**)

B4 (ACW 302) **Diaspora**

Chair: TBD

Hamid Yari (University of Saskatchewan)

"Only the one living on the border will create a
land:" The Diasporic Optic in Bahman
Ghobadi's *Rhino Season* (2012)

Joel Sutherland (University of Chicago)

Spring Reverberation, Black Diaspora, and
Handsworth Songs

May Chew (Concordia University)

Domestic Tableaux: Confession and Narrative
Evasion in Diasporic Documentary

Andrea Medovarski (York University)

Activist-Filmmaker Kelly Fyffe-Marshall:
Disrupting National Narratives Through
Aesthetic Practice

B5 (ACW 303) Roundtable: *Queer Coolie-tudes*

Chair: Malini Guha (Carleton University)

Roundtable Participants:

Michelle Mohabeer (York University)

Natasha Bissonauth (York University)

Andil Gosine (York University)

3.00pm-3.30pm Break

3.30pm-5.00pm

C1 (ACW 206) Decolonization and Decolonial Practices

Chair: May Chew (Concordia University)

Lara Bulger (Queen's University)

Colonial Institutions and Decolonial Art:
Liberatory pedagogy and the National Film
Board of Canada

Lia Tarachansky (York University)

Co-Creating Augmented Reality as a
Decolonial Gesture in Israel/Palestine.

Sheila Petty (University of Regina)

Estrella Sendra (King's College London)

Decolonizing African Film Festival Research in
a Post-Pandemic World (**virtual**)

Thomas Gow (Concordia University)

The Nightingale and the Aesthetics of
'Overcompliance' in Contemporary Settler
Cinemas

C2 (ACW 204) From Rukhsati to Diableries: Rethinking Historical Methods for Studying Photographic Archives

Chair: Aaisha Salman (University of Toronto)

Su Baloglu (University of Toronto)

Diableries: Retracing the Roots of
Horror-comedy in 19th Century Stereoscopic
Photography

Eva Theodoridou (University of Toronto)

Ruin Photography as an Assemblage

Aaisha Salman (University of Toronto)

Photographing Departure: Rukhsati,
Counter-Images and Mixed Feelings of the
Family Photo Archives

C3 (ACW 209) Canadian Cinema and TV

Chair: TBD

Kester Dyer (Carleton University)

En attendant Godin: Artisanal Cinema,
Enchantment, and Diversity in Québec

Bruno Cornellier (University of Winnipeg)

Concevoir la race et la blancheur dans l'étude
du cinéma québécois (**virtual**)

Paul Moore (Toronto Metropolitan University)

Jessica Whitehead (Cape Breton University)

The Local Institution of Global Distribution: The
Censorship of Diasporic Films in Post-War
Canada

Anthony Kinik (Brock University)

The Revival Will Be Televised: The CBC's *The
Times They Are A-Changin'*, A Folk Fantasia

C4 (ACW 302) TV, New Media, and Platforms

Chair: TBD

Mahmut Mert Orsler (University of Toronto)
Cityscape TV: Turkish Dizi, Nation, Tourism

Murat Asker (Ulster University)
Netflix and New Media Imperialism: A Tale of
Giants vs Locals

Weixian Pan (New York University Shanghai)
Crash Landing on the Philippines: Netflix,
Korean Dramas and Regional Infrastructure
Modernity

Kathryn Armstrong (Concordia University)
Licensed, Regulated, Surviving: CRAVE as an
Indicator and Conduit of Bell Media's Digital
Strategy

C5 (ACW 303) **Authorial Complications**

Chairs: Anjo-mari Gouws (York University), Tess Takahashi (Independent Scholar)

Anjo-mari Gouws (York University)
By Brakhage and the Many Jobs of Jane
Wodening: A Reckoning

Tess Takahashi (Independent Scholar)
Disarticulating Authorship: Reading Race,
Gender and Sexuality in Skin Film

James Cahill (University of Toronto)
His Master's Voice: Stray Authors Between
Fidelity and Infidelity

Alla Gadassik (Emily Carr University of Art + Design)
Animated Flesh and Contours of the Body

5.00pm-9.00pm (ACW 206) Book Launch

Sunday, May 28

8.30am-9.00am Coffee

9.00am-10.30am

D1 (ACW 206) **Classic Hollywood**

Chair: TBD

Mandy Elliott (Booth University College)

Seriously Funny: Why Wartime Screwball Comedies are “Nothing to be Sneezed at”
(virtual)

Denise Mok (University of Toronto)

Performing Plainface: Onscreen
De-glamourization of Women Stars in 1940-50s
Hollywood Films

Roxanne Hearn (Wilfred Laurier University)

Navigating the Studio System: Marilyn Monroe
and Buster Keaton's Life, Death, and Legacy

Amanda Greer (University of Toronto)

Re-Forming Girls in Reform(ed) Schools:
Reading the Cinematic Curricula of Demure
Femininity in *So Young, So Bad* (1951)

D2 (ACW 204) **Living Archives and Counter-Archives in Film, Video, and Media Arts in Canada**

Chair: Andrew Bailey (York University)

Daniel Keyes (University of British Columbia Okanagan)

The Centre for Indigenous Media Arts: What
Happens to Born-Digital Research when the
Director Departs?

Jennifer VanderBurgh (Saint Mary's University)

(So) What if the Author's a Woman?
Questioning the Relevance of Gender in
Activating Perry's Nova Scotia Film Bureau
Films (1945-69)

Cleo Sallis-Parchet (York University)

Archival Reflections & Revelations: Excavating
the Forgotten Memories of the Women & Film
Festival (1973)

Sara Joan MacLean (OISE/University of Toronto)

Prefiguration and the Promised Land: Deanna
Bowen's Process and Pedagogy

D3 (ACW 209) Politics, Philosophy, Fascism, Film

Chair: TBD

Michael Sooriyakumaran (University of Toronto)

El Conde Dracula Is Still Undead:
Estrangement, Self-Reflexivity, and the
Seductions of Fascism in Pere Portabella's
Cuadecuc, vampir

Tobias Nagl (Western University)

Anti-Racist Film Protests and Post-Colonial
Cultural Diplomacy in Weimar Germany

**D4 (ACW 302) Save the Game: Re-imagining and Preserving the Subjective
Gameplay Experience**

Chair: Roxanne Chartrand (Université de Montréal)

Adam Lefloïc-Lebe (Université du Québec en Abitibi-Témiscamingue)

Hey listen!: Contextualizing Video Games
through player's experience

Dany Guay-Bélanger (Université de Montréal)

Merging Materiality and Memory: An Oral
History Approach to Videogame History

Kevser Güngör (Université de Montréal/Paris 8)

The Phantom Hand of the Player: Grasping the
Android Body with Chiral Agency

Roxanne Chartrand (Université de Montréal)

Re-imagining Videoludic Agency: Virtual
Actions Beyond Freedom and Control

D5 (ACW 303) A Covid Centenary: Fellini at 100

Chair: Luca Caminati (Concordia University)

Giovanna Lisena (University of Toronto)

Cabiria vs. Doris: An analysis of the “Masina prostitute” with and beyond Fellini

Jessica Whitehead (Cape Breton University)

Reimagining Fellini in the Canadian context

Alberto Zambenedetti (University of Toronto)

Sceneframing Fellini’s Saudade: Cinematic Tourism as Pilgrimage

D6 (ACW 304) Transparency, Literacy, Criticality: Creative Pedagogies for Digital Media Studies

Co-Chair: Sasha Crawford-Holland (University of Chicago)

Co-Chair: Aaron Tucker (York University)

Roundtable Participants:

Immony Mèn (OCAD University)

Ramona Pringle (Toronto Metropolitan University)

Scott Richmond (University of Toronto)

Ashlyn Sparrow (University of Chicago)

10.30am-10.45am Coffee

10.45am-12.15pm

E1 (ACW 206) Revisiting Canadian Cinema of the 1980s and 90s

Co-Chair: Lee Carruthers (University of Calgary)

Co-Chair: Charles Tepperman (University of Calgary)

Roundtable Participants:

Karine Bertrand (Queen’s University)

Bart Testa (University of Toronto)

Jennifer VanderBurgh (Saint Mary’s University)

Mike Zryd (York University)

Jerry White (University of Saskatchewan)

E2 (ACW 204) **Games, Screens, Streams, and Memes**

Chair: TBD

Emily Ferguson (Independent Scholar)

The Making of a Meme: Digital Dispossession, Racial Synesthesia and Aural Affirmations of Whiteness on TikTok

Samuel Poirier-Poulin (Université de Montréal)

Studying the Act of Entrusting Through Video Games: A Reparative Reading of *A Summer's End—Hong Kong 1986 (virtual)*

Andrew Bailey (York University)

A Devious Archive: The Affective Historicity and Paratextual Folkloristics of *Black Book*

Gerrit Krueper (University of British Columbia)

The Politics of Live Streaming - The Dialectical Stream of New Media

E3 (ACW 209) **Learning and Detourning: Video & Televisual experiments in the Long 1970s**

Chair: Zoë Druick (Simon Fraser University)

Charles Acland (Concordia University)

New Media/New University: Sir George Williams University and the Politics of Mid-Century Audiovisual Education

Axelle Demus (York University)

"I'm Doing it Because It's Fun!" Hybridity, Play, and Experimentation on Gay and Lesbian Community Television

Zoë Druick (Simon Fraser University)

Video Freaks and Alternative Networks

Owen Gottlieb (Rochester Institute of Technology)

An Adventure is Unfolding, So Why Not Get Involved? *Read All About It*, the TVOntario

Literacy Program for the First Generation of
Video Gamers.

E4 (ACW 302) **Queerness On and Off screen**

Chair: TBD

Alice Maurice (University of Toronto)

On Being Too Much: Exceeding History in
Personal Documentary

Kyler Chittick (University of Alberta)

Queer Narrativity and Negativity in Bruce
LaBruce's *Hustler White: An Intertextual
Reading*

Ian Liuja Tian (University of Toronto)

Queer Digital Labour: performing gay
coupledom in the People's Republic of China

Iris Pint (McGill University)

Trans-lesbian intimacy on screen, from
Penelope Spheeris' *I Don't Know* (1971) to
Ester Martin Bergsmark's *She Male Snails*
(2012)

E5 (ACW 303) **Genre 1**

Chair: TBD

Katrina Millan (York University)

Only Mom Can Save the World: Normative
Mothering in the Post-Apocalypse

Tyson Stewart (Nipissing University)

The World is Upside-Down: On Indigenous
Noir

Malcolm Morton (McMaster University)

A Theory of Cinematic Decadence: Genre
Hyper-Hybridity in the Mid-2000s Revisited

David Jackson (Wilfrid Laurier University)

Alex Garland and the Fin-de-Siecle: Evolution and Degeneration Dynamics in *Annihilation* and *Ex Machina*

E6 (ACW 304) Modernity, Modernization, Media, and Technology

Chair: TBD

Peter Lester (Brock University)

“A Fusillade of Scurrilities:” The Emergence of the Press Agent in the Early American Film Industry

Félix Veilleux (University of Toronto)

“D’un mal peut sortir un bien”: the Blum-Byrnes agreements and postwar filmic normativity inside France’s modernization

Louis Pelletier (Université de Montréal)

Le 9,5 mm, vecteur de diffusion du cinéma européen au Canada pendant l’Entre-deux-guerres.

Janelle Blankenship (Western University)

Conversations in the Cinema: Bergson's Interlocutor George Dreyfus or Michel Georges-Michel (1883-1985)

12.15pm-1.30pm Lunch

12.15pm-1.20pm Meeting of the FMSAC Executive

12.15pm-1.15pm

Big Thinking: Thinking across differences: Decolonial, anti-racism and feminist perspectives

Joyce Green (University of Regina)

Gina Starblanket (University of Victoria)

Rinaldo Walcott (University of Buffalo)

Moderated by Christina Sharpe (York University)

What is needed to live in non-hierarchical relationships that can truly honour our human differences? Can we re-imagine a new set of social relationships grounded in decoloniality, anti-racism, and feminism today for a better tomorrow?

For this Big Thinking event, join an interdisciplinary panel of scholars in conversation as they imagine together how to enact the terms under which we might create a radically different world.

1.30pm-3.00pm

F1 (ACW 206) Global IMAX: Transnational Collaborations in Early Histories of IMAX Architectures and Projections

Chair: Allison Whitney (Texas Tech University)

Roundtable Participants

Janine Marchessault (York University)

Monika Kin Gagnon (Concordia University)

Oliver Husain (University of Toronto)

Jessica Mulvogue (York University)

F2 (ACW 204) Deleuze/ Film-Philosophy/Film Theory (one virtual)

Chair: TBD

Malorie Urbanovitch (Concordia University)

Idle Cinema

Josh Cabrita (York University)

Deleuze at Criticism

Lawrence Garcia (York University)

Any-Space-Whatever: Non-Human Affect in
Au hasard Balthazar and *EO* **(Virtual)**

Christian Zeitz (University of Toronto)

Robbing the State, Divinely and Beastly

F3 (ACW 209) Re-imagining Cult Media: Pedagogy, Material Excess, Comedy, and the Popular

Co-Chair: Justin Morris (University of Toronto)

Co-Chair: Kate J. Russell (University of Toronto)

Kartik Nair (Temple University)

Failing the Reading: Cult Approaches to
Material Excess in Film

Kate J. Russell (University of Toronto)

The Comedy of Cult: Mansionsploitation and
De-mythologizing the Myth

Justin Morris (University of Toronto)

Chat Cult: Pandemic Pedagogies

Sarah Woodstock (University of Toronto)

Is Popular Cult Media Possible? True Crime
and Cult Reading Practice

F4 (ACW 302) **Film Studies, Pedagogy, EDI, Institutions and Change**

Chair: TBD

Jon Petrychyn (Brock University) and Liz Clarke (Brock University)

Equity, Diversity, and Inclusion and the Core
Film Studies Curriculum: A Manifesto.”

Michelle Y. Hurtubise (Temple University)

The Commons @ 401: How collaborative
artist-run centres are making the most of
community.”

Adrian Kahgee (Independent Artist) & Debbie Ebanks Schlums (York University)

Archipelagic Mniidoo-Worlding with Odeimin
Runners: From Turtle Island to the Caribbean”

Alison Humphrey (York University)

Shadowcasting from Manitoulin to
Masiphumelele: “Citizen Science Fiction” as
Mixed-Reality Role-Play for Civic, Scientific and
Media Literacy

F5 (ACW 303) **Chantal Akerman, Ascendant**

Chair: Joshua Harold Wiebe (University of Toronto)

Nora Fulton (Concordia University)

Traversal or Motion: Sex and the Cinematic in
Badiou and Akerman

Erin Nunoda (University of Toronto)

Toute une nuit and Akerman's Uncoupled
Frames

Joshua Harold Wiebe (University of Toronto)

Rinse, Rest, Repeat: Labour in *Golden
Eighties*

Kate Rennebohm (Concordia University)

Sexual Trespass, Biblical Revisionism, and
Nuit et jour (1991)

F6 (ACW 304) **Archiver le cinéma au Québec : enjeux et modèles**

Président de séance: Louis Pelletier (Université de Montréal)

Président de séance: Julie Ravary-Pilon (Université de Montréal)

Kester Dyer (Carleton University)

Julia Minne (Université de Montréal)

Annaëlle Winand (Université Laval)

3.00pm-3.30pm Break

3.30pm-5.00pm (ACW 206) Martin Walsh Memorial Lecture

Paula Amad (University of Iowa)

**'Pictures that move and ship[s] that fly': 'Professor' F.W. Brinton and the
kinship between early aviation and early cinema**

Abstract:

Humans cannot fly. They also cannot rewind time. But they invented two **machines** to do away with these limitations: the airplane and the motion picture camera. This talk explores the intertwined early evolution of these two inventions understood as the twin dream machines of modernity. As Iowa's first major film exhibitor and a life-long inventor of airships, "Professor" F. W. Brinton exemplifies the curious traffic between aviation and motion pictures in the early twentieth century. Focusing upon the overlapping attractions of "pictures that move and ship[s] that fly" in Brinton's promotions, I argue that early aviation forms a missing link in the broader technological and cultural landscape from which films emerged. The talk ultimately contends that the nexus between these two iconic

inventions bears consequences for popular, military, and avant-garde contributions to what I term the “cin-aereal century.”

Bio:

Paula Amad is an Associate Professor of Film Studies and Chair of the Department of Cinematic Arts (Jan 2016-July 2018; August 2019-December 2020) at the University of Iowa. She teaches and researches at the intersection of film history and film theory, with specialization in French cinema, nonfiction film, archive and memory studies, feminist film history, postcolonial theory and visual studies, and the relationship between photography and film.

She is the author of *Counter-Archive: Film, the Everyday and Albert Kahn's Archives de la Planète* (Columbia University Press, 2010), which was deemed a highly recommended book by the Kraszna-Krausz Foundation Book Awards (2011), and numerous articles in journals such as *Modernism/Modernity*, *Representations*, *Camera Obscura*, *History of Photography*, *Cinema Journal*, *Film History*, and *Framework*. She is currently completing a second book focused on the airplane and camera as the twin vision and dream machines of early twentieth-century modernity.

5.00pm-7.00pm

President's Reception

6:00pm-7:00pm

Transport by subway to Lindsay McIntyre event and reception

7.00pm-10.00pm

Lindsay McIntyre at downtown location TBC

Monday, May 29

8.00am-8.30am Coffee

8.30am-10.00am (ACW 206) AGM

10.30am-12noon (ACW 206) Hamilton Dialogues

Details of the 2023 Sylvia D. Hamilton Dialogues will be announced soon.

12noon-1.30pm Lunch

12.15pm-1.15pm

Big Thinking: Alanis Obomsawin

Seeds of the future: Climate justice, racial justice, and Indigenous resurgence

1.30pm-3.00pm

G1 (ACW 206) Observing, Assessing, and Accounting for Acting: Screen Actor Training and Craft Discourse (Virtual)

Chair: Aaron Taylor (University of Lethbridge)

Roundtable Participants:

Brenda Austin-Smith (University of Manitoba)

“But is it Art?”: The Persistent Perplex of
(In)visibility in Acting

Amy Cook (Stony Brook University)

Realism, Casting, and Performance Discourse

Ernest Mathijs (University of British Columbia) with Carly Wijs (**virtual**)

Acting with Delphine Seyrig

Javid Sadr (University of Lethbridge)

New Methodologies in Psychological Research
on Screen Acting

Aaron Taylor (University of Lethbridge) with Douglas MacArthur and Javid Sadr

Screen Acting and Embodied Cognition

G2 (ACW 209) Pornography and Censorship

Chair: TBD

Hubert Alain (Université de Montréal)

“This Heated House Is Yours!”: Screen Media,
Nationalist Pornotopia and Queer
Disidentification During Expo-67 and Québec’s
Quiet Revolution

Ana Magalhaes (University of Alberta)

Where Everything is Allowed: Boca do Lixo in
Callegaro’s *The Pornographer* and Cunha’s
Snuff, Victims of Pleasure (virtual)

Ryan Rashotte (Temple University, Japan)
Purists, Peepers, and 'Poisoned Minds': The
Ottawa Mutoscope Raids

G3 (ACW 302) **AI, Computing, and the Computational Gaze**

Chair: TBD

William Lockett (New York University)
The Significance of the Frontier in Computer
History”

Aaron Tucker (York University)
Re-imagining In the Archives of Woodrow W.
Bledsoe, the “Father of Facial Recognition”

Melissa Avdeeff (University of Stirling)
Speculative Spaces of Artificial Intelligence &
Popular Music

Owen Lyons (Toronto Metropolitan University)
Towards a Theory of Machine Learning and the
Cinematic Image

G4 (ACW 303) **Bioscape Time Machine: interactive cinema in the dome**

Moderator:

Roundtable Participants

Taien Ng-Chan (York University)

Mary Bunch (York University)

Dolleen Tisawii'ashii Manning (Queen's University)

Ian Garrett (York University)

Ilze Briede [artist alias Kavi] (York University)

Hrysovalanti Maheras [a.k.a. Fereniki] (York University)

G5 (ACW 204) **Media and Melodrama, Race and Representation**

Chair: TBD

Manfred Becker (York University)
A Vaccine against Fake News

Shahbaz Khayambashi (York University/Toronto Metropolitan University)
News Coverage of the Black Body

Kevin Wynter (Pomona College)
Sorry Not Sorry: Melodrama, Cancel Culture,
and Spectacles of Forced Apology

Julie Ravary-Pilon (Université de Montréal)
“Together for a goal that was bigger than the
game itself”: The Cookout alliance (*Big Brother*,
2021) as a model of radical political action in
Reality TV.

****Special Late Start for Panel G6****
2.00pm-3.30pm

G6 (Archives of Ontario, George Spragge Classroom, first floor) **Making
Counter-Archives: Artist-in-Residence as Research Methodology**

Moderator: Janine Marchessault (York University)

Roundtable Participants

Aaditya Aggarwal Artist-in-Residence, Canadian Filmmakers
Distribution Centre and A/CA; Festival
Programming Coordinator, Toronto
International Film Festival

Jordan Beley Artist-in-Residence, The Archives and A/CA;
Independent Artist

Victoria Redsun Artist-in-Residence, University of Winnipeg
Film Group and A/CA; Independent Artist

Nadine Valcin Artist-in-Residence, Library and Archives
Canada and A/CA; Professor, Sheridan
College

3.00pm-3.30pm Break

3.30pm-5.00pm

H1 (ACW 206) **Screening of Curated Program: *Procession* (curated by Mary Bunch
& John Greyson)**

Co-presented by: Cinema & Media Arts, Sensorium, Archive/Counter Archive, Hemispheric Encounters, Sexuality Studies, FMSAC, WGSRF, Viral Interventions, York University's 2022 Queer Summer Institute

Note: This session will extend until 5.30pm.

H2 (ACW 209) **Lacanian Film Studies: Theory and Praxis**

Chair: Louis-Paul Willis (UQAT)

Clint Burnham (Simon Fraser University)

Don't Worry Darling and the return to normal:
the conservative function of conspiracy
(virtual)

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

Hélène Théberge (Université du Québec en Abitibi-Témiscamingue)

Beyond the Mirror and Across the Screen:
Lacanian Hermeneutics Within Film Theory

Tamas Nagypal (Toronto Metropolitan University)

Noir Interpassivity and the Paradoxes of
Neoliberal Agency

H3 (ACW 302) **Genre 2**

Chair: Russell J.A. Kilbourn (Wilfrid Laurier University)

Mynt Marsellus (University of Toronto)

Scorsese's Gangsters: Returning to Cavell's
Genre as Medium.

Mary Arnatt (York University)

Multimedia Monsters: Exploring the creative
career of Producer Sandy King Carpenter

Gregory Brophy (Bishop's University)

Animal Montage: Cutting Continuities in Julia
Ducournau's *Raw*

Russell J.A. Kilbourn (Wilfrid Laurier University)

Towards an Apotropaic Cinema: Feminist Posthumanism and Representation in *Tár*, *She Said*, and *Women Talking*

H4 (ACW 303) **Ecocinema**

Chair: Mary Hegedus (York University)

Mary Hegedus (York University) Planet Z and the Nevermore Earth

Matthew Thompson (University of Toronto Mississauga)
Standing for Trees: Ecocinema and the Personification of Plants”

Brenda Longfellow (York University)
New Canadian Eco-Cinemas: placemaking, immersiveness and alternate ecologies of relationality in *Lichen*, Lisa Jackson (2019); *vulture*, Phil Hoffman (2019) and *Geographies of Solitude*, Jacquelyn Mills (2022)

Meghan Romano (University of Toronto)
Snow Gets in Your Eyes: The Environmental Aesthetics of Varick Frissell’s *The Viking* (1931)

H5 (ACW 204) **Investigations into Contemporary Cinema**

Chair: TBD

Emily Collins (York University)
Access, Humour, and Form: Visualizing Sonic Resistance in *Time Owes Me Rest Again* (2022)

Mark Rowell Wallin (Thompson Rivers University)
Semantic Shifts and Ethical Reckonings in Ari Aster’s *Midsommar*

Oliver Kenny (ISTC Catholic University of Lille)
The Ethical Stakes Of Scholarly Engagement With Controversial Films

Tamar Hantske (University of British Columbia)

“So you’re really like a movie expert”: Degrees of Cinephilia in the Novel-to-Film Adaptations of *Me and Earl and the Dying Girl* and *The Miseducation of Cameron Post*.

5.00pm-7.00pm

**Black Canadian Studies Association (BCSA) Keynote
Sylvia D. Hamilton and Cheryl Foggo in Conversation**

In collaboration with the BCSA, FMSAC presents this very special conversation between noted Black Canadian filmmakers Sylvia D. Hamilton and Cheryl Foggo.
