
FILM STUDIES ASSOCIATION OF CANADA/
ASSOCIATION CANADIENNE D'ÉTUDES
CINÉMATOGRAPHIQUES

**2014 FSAC Annual Conference /
Conférence annuelle de l'ACÉC 2014**

May 27-29 Mai 2014
Brock University
St. Catharines, Ontario, Canada

Held in conjunction with the
Congress of the Humanities and Social Sciences
Tenu dans le cadre du
Congrès des sciences humaines

Borders Without Boundaries /
Frontières sans limites

Program Chair: Paul Moore (Ryerson University)
Local Arrangement Coordinator: Peter Lester (Brock University)

Schedule at a Glance / Programme en bref

May 27 mai

8:30 - 9:45	Conférence Gerald Pratley Lecture
9:45-10:00	Break / Pause
10:00-11:45	A1: Youth, Subculture and Violence A2: Canadian and Québécois Film and Media History A3: Science Fiction A4: Experimental Film and Video
11:45-13:00	Déjeuner / Lunch
13:00-14:45	B1: Bodies and Embodiment B2: Issues in Adaptation B3: Tendencies in European Cinema B4: Regional/National/Global
14:45-15:00	Break / Pause
15:00-17:00	Special Screening / Événement spécial "The Tax Shelter Project"
17:30-19:30	FSAC Members Book Launch & Reception / Lancement des nouveaux livres des membres d'ACÉC

May 28 mai

8:30-10:00	C1:Reconsidering Documentary Practice C2:Animation C3: Movements, Masses, Monstrosities: Cinematic Visions of Societies in Struggle C4: Hermeneutic Encounters with Paul Thomas Anderson's <i>The Master</i> C5: Explorations in Useful Cinema
10:00 - 10:15	Break / Pause
10:15 - 11:45	D1: Hidden Within Sight: Unearthing and Unwinding Films Left Outside of History D2: Film Theory and the State of the Field D3: Documentary Explorations: histories, World, Technologies D4: Screening Event: <i>Cinema Palestine</i> D5: New Perspectives on <i>Bioshock</i> D6: The Borders and Boundaries of Emerging Media
11:45-13:00	Déjeuner / Lunch
13:00-14:45	E1: Desination Canada: Film, Tourism, and Modernity E2: Postcolonial Cinema and Contested Representations E3: Borders, Mobilities and Transnational Film E4: Hollywood Histories E5: New TV, New Theories
14:45-15:00	Break / Pause
15:00-16:30	F1: Film Festivals F2: Race and Gender in Hollywood Cinema F3: Love & Sex F4: Brenda Longfellow's <i>Offshore</i> : Navigating Documentary Environments
16:30-18:00	Conférence Commémorative Martin Walsh Memorial Lecture
18:00-20:00	Reception / Recéption
19:30-22:00	Congress Event / Événement du Congrès Reinventing the language of storytelling: A screening and conversation / Réinventer le langage narratif: Une projection et une conversation

May 29 mai

8:30-11:30	FSAC Annual General Meeting / Assemblée générale annuelle d'ACÉC
11:30-12:30	G1: Authorship and Form G2: Screening/Discussion: <i>Voices from the Visual Volley: A</i> film on filmmakers, bituminous sands and public health G3: Cinemas of the North G4: The Best Laid Plans...The International Heist Film
12:30-13:30	Déjeuner / Lunch
13:30-15:00	H1: Space, Time, Magnitude: Rethinking Knowledge and Affect in Contemporary Documentary H2: Cinematic Environments and the Environment in Cinema H3: Masculinities and Contemporary American Cinema: Filmic Negotiations of Masculinity in Crisis H4: Les frontières perméables de la fiction audiovisuelle sur le web
15:00-15:15	Break / Pause
15:15-16:45	I1: Ecocinema: Materiality, Ideology, Theory I2: Counter Narratives in the Cinema of World War I I3: Theories of Cinema in the Digital Age I4: Bazin Revisited H5: Performing on Screens
17:00-19:00	President's Reception / Réception du président
17:00-18:30	CCA Keynote Speaker / Conférencière invitée ACC

May 26 mai

Welcome to St. Catharines!

Bienvenue à St. Catharines!

Welcome Gathering / Rassemblement de bienvenue

18:00 – 20:00

Niagara Artists Centre – 354 St. Paul Street

Currently in Exhibition: *Your Face Arrived: Video Work by Mike Hoolboom*

May 27 mai

8:30 – 9:45

Conférence Gerald Pratley Lecture

Academic South/South Block 204

Kester Dyer (Concordia University)

“A Transportable/Transnational Cinema: The Wapikoni Mobile”

[Un cinéma transnational/transportable : le Wapikoni Mobile]

The Wapikoni Mobile was created in 2004 to provide Indigenous youth in Québec with access to filmmaking equipment and training. My presentation examines how the Wapikoni promotes radical re-conceptualizations of nationhood by inducing shifts in representation, perception and communication that fundamentally redefine intercultural relationships via practical and thematic approaches to transportation. Placing emphasis on the significance of the geopolitical and cultural context and on Québec’s historical ambiguity as a conquered settler colonial nation, it investigates the ways in which the Wapikoni influences impressions of national space, borders, and land, whether through links to earlier Indigenous cinematic provocations, consequent global interconnections, or synergy with contemporary political and cultural movements.

Le Wapikoni Mobile a été créé en 2004 pour donner aux jeunes des Premières Nations du Québec l'accès à de l'équipement et à de la formation en production cinématographique. Ma présentation examine comment le Wapikoni Mobile fait la promotion de re-conceptualisations radicales de l'identité nationale en initiant des changements en termes de représentation, de perception et de communication, lesquels redéfinissent les relations interculturelles au moyen d'approches pratiques et thématiques du transport. Mettant l'accent sur la signification du contexte géopolitique et culturel ainsi que sur l'ambiguïté historique du Québec en tant que nation coloniale conquise, ma communication explore comment le Wapikoni peut influencer les perceptions de l'espace national, des frontières et du territoire, que ce soit en établissant des liens avec d'anciens films provocateurs issus des Premières Nations et, par la suite, avec des productions mondiales ou en synergie avec des mouvements politiques et culturels contemporains.

Note: Coffee/Tea/Juice and snacks will be served from 8:00am

Panels A: 10:00 – 11:45

A1: Youth, Subculture and Violence Panel Chair: Scott Henderson

Plaza 308

- ◆ Claire Davis (University of British Columbia): “Breaking Britain: Hypermasculine violence and aggression in contemporary British social realist cinema”
- ◆ Ellen Vincer (York University): “Stomp! The Intimacy of Violence in Contemporary Cinema”
- ◆ Nathaniel Weiner (York University/Ryerson University): “British Cultural Studies on Screen: *Pressure, Babylon, Bloody Kids* and *Made in Britain*”
- ◆ Scott Henderson (Brock University): “Grand Theft Adolescence: *Spring Breakers*, Immediacy, and The Youth Body”

A2: Canadian and Québécois Film and Media History

Panel Chair: Jessica Whitehead

Plaza 311

- ◆ Jessica Whitehead (York University): “*Captains of the Clouds*: The Story of Canada’s Hollywood Wartime Epic”
- ◆ Louis Pelletier (Université de Montréal/Concordia University): “Maurice Gagnon et le cinéma oublié de la Grande Noirceur”
- ◆ Anthony Kinik (Concordia University): “From *Urbanissimo* to *Urbanose*: Expanded Cinema and the ‘Supercity’ at Expo 67”
- ◆ Andrew Burke (University of Winnipeg): “SCTV is now on the air”: Television Satire and the Paratelevisual Archive”

A3: Science Fiction Panel Chair: Sydneyeve Matrix

Plaza 408

- ◆ Tess Jewel (York University/Ryerson University): “(Pre-)cogs in the Machine: Technophobia and Techno-spectacle in *Minority Report* (1999) and *Elysium* (2013)”
- ◆ Martin Zeilinger (University of Toronto/OCAD): “Time as Vital Currency and Cinematic Structuring Device in Andrew Niccol’s *Dystopia In Time*”
- ◆ Sydneyeve Matrix (Queen’s University): “Cybercinematic Folklore: *Electric Dreams* and the Internet of Things”

A4: Experimental Film and Video Panel Chair: Michael Zryd

Plaza 411

- ◆ Melanie Wilmink (University of Regina): “Intermedial Conversations: Exploring the Space of Engagement in Art/Cinema Installations”
- ◆ Cameron Moneo (York University): “Mystifications in Recent Experimental Found Footage Video”
- ◆ Michael Zryd (York University): “Film as (Not) a Visual Art in Canada”
- ◆ Katherine Quanz (Wilfrid Laurier University): “Preserving Ephemeral Aboriginal Films and Videos: The Archival Practices of Vtape”

DÉJEUNER / LUNCH: 11:45 – 13:00

♦Lunchtime Meeting of Graduate Program Directors

Plaza 308

Panels B: 13:00-14:45

B1: Bodies and Embodiment Panel Chair: Andrea K. Brooks

Plaza 308

♦Andrea K. Brooks (University of British Columbia): “The Act of Dying: Emaciated Bodies in *Dallas Buyers Club*”

♦Lauren Davine (Ryerson University): “Smells, Sounds, Feels Like Cobain’s Spirit: Biography, Embodiment, and Authenticity in *Last Days* and *Kurt Cobain: About A Son*”

♦Jake Ivan Dole (Georgia State University): “Displacement and Embodiment in Wong Kar-wai’s *In The Mood for Love*”

♦Elvis Nouemsi Njiké (Université de Toronto): “Silence sexuel et sexualisation du silence dans *La source des femmes* et *Les Saignantes*”

B2: Issues in Adaptation Panel Chair: Russell Kilbourn

Plaza 311

♦Russell Kilbourn (Wilfrid Laurier University): “Everything is Constructed”: Adapting *Cloud Atlas*”

♦Brenda Austin-Smith (University of Manitoba): “Possessing James: Adaptation, Haunting, and Truffaut’s *The Green Room*”

♦Gillian Roberts (University of Nottingham): “Adapting Magic Realism: Veracity and Visibility in *Life of Pi* and *Midnight’s Children*”

♦Patrick Faubert (Wilfrid Laurier University): “Reading the Literary: Warner Bros. in the 1930s”

B3: Tendencies in European Cinema Panel Chair: Kass Banning

Plaza 408

♦Giacomo Boitani (Independent Scholar): “«Average Italians» without boundaries: «Italian style» comedies abroad, 1963-1974”

♦Tara Sadeghian (Ryerson University/York University): “The Use of Doors in Jean Renoir’s *The Rules of the Game*”

♦Christine Albert (Université de Montréal): “Frontières de la vraisemblance au cinéma : le *deux ex machina* dans le *Judex* de George Franju”

B4 - Regional/National/Global Panel Chair: Jerry White

Plaza 411

- ♦Jerry White (Dalhousie University): Stan Brakhage and Soviet Regionalism: Reading about Shepitko and Parajanov in *Rolling Stock*
- ♦Zak Bronson (Western University): “Roads Untraveled: the Failed Journeys of Nuri Bilge Ceylan”
- ♦Janina Falkowska (Western University): “Global or local: newly discovered national and regional cinemas and new cinemas of intimacy”
- ♦Brian McIlroy (University of British Columbia): “Reassessing Sidney Olcott: Irish-Canadian filmmaker”

Special Screening / Événement spécial

15:00 – 17:00

Academic South/South Block 215

**“The Tax Shelter Project”
(Jonathan Culp, 100 min.)**

Presented in conjunction with the Niagara Artists Centre

Six years in the making, this groundbreaking feature collage narrative is made entirely from over 400 Canadian films of the 1970s and 1980s. These were the infamous 'tax shelter' years, when nation-building and avant-garde cultural movements duked it out with the vulgar capitalist ambitions of policy hacks and genre pros. Niagara born, Toronto based filmmaker Jonathan Culp re-imagines this much-maligned and little-seen era in narrative form. Using a deep diageitic collage format – no original voiceover or subtitles augment the found materials – his video tells a story of aliens invading Canada and turning people's everyday lives into cinema. Slated for a fall premiere and national tour, FSAC presents the first-ever sneak preview screening of this important work.

Reception / Réception

17:30 – 19:30

**FSAC Members Book Launch & Reception
Lancement des nouveaux livres des membres d'ACÉC**

Held in conjunction with the *Canadian Journal of Film Studies* and sponsored by the Council for Research in Social Sciences, Faculty of Social Sciences, Brock University.

Rodman Hall
109 St. Paul Crescent
(Shuttle bus provided / par navette)

Panels C: 8:30-10:00

C1: Reconsidering Documentary Practice Panel Chair: Aisha Jamal

Plaza 308

♦Aisha Jamal (Trent University): Presentation Abstract: On the Border of Actuality: Burhan Qurbani's "Warrior without Enemy"

♦Thomas Waugh (Concordia University): "Ageing and Raging, Dying and Desiring: Joris Ivens' first-person testament *Tale of the Wind*"

♦Christine York (Concordia University): *The Moontrap*: An "Execrably Mutilated" English Version of *Pour la suite du Monde*"

C2: Animation Panel Chair: Troy Rhoades

Plaza 311

♦Troy Rhoades (Université de Montréal): "Choreographing for the Vortical: McLaren and Lambart's *Lines Horizontal*"

♦Jenna Stidwill (Carleton University): "The Animaker: Stop-Motion Animation, D.I.Y. Animators and the Spatial Media World of Making-of Documentaries"

C3: Movements, Masses, Monstrosities: Cinematic Visions of Societies in Struggle Panel Convener: Scott Birdwise

Plaza 408

♦Matthew Croombs (University of Toronto): "Archaeologies of Resistance: René Vautier and the Counter-Visual History of the Algerian War"

♦Tamas Nagypal (York University): "Monsters of the Italian Revolution That Didn't Happen: The Political Unconscious of Lucio Fulci's *Zombi 2*"

♦Scott Birdwise (York University): "'Bloody and Dark and Strange': Monstrosity, Measure, and Magnitude in *Leviathan* (2012)"

C4: Hermeneutic Encounters with Paul Thomas Anderson's *The Master*

Panel Convener: Trevor Mowchum

Plaza 411

♦Shaun Gamboa (Concordia University): "Encountering the Other: Aletheia in Paul Thomas Anderson's *The Master*"

♦Julio Jose Valdes Jover (Concordia University): "The Social World of *The Master*"

♦Trevor Mowchum (Concordia University): "Living Without A Master: A Film For Free Spirits"

C5: Explorations in Useful Cinema Panel Chair: Charles Acland

♦Kaia Scott (Concordia University): "Moving Pictures to Soothe the Man of Battle: Film Technologies as Therapy in the Second World War"

♦Joel Hughes (Concordia University): "First Nations Residential Schools in Canada and the Pedagogical Use of Film"

♦Matthew Ogonoski (Concordia University): "On the Frontlines of Television: wartime television-promotion films and their industrial management"

Plaza 601C

Panels D: 10:15 – 11:45

D1: Hidden Within Sight: Unearthing and Unwinding Films Left Outside of History Panel Convener: Kelly Egan

♦Angela Joesse (McGill University): "*The Gravediggers from Guadix*: Hiddenness in Marie Menken's Cinematic Vision"

♦Kelly Egan (Trent University): "Collecting, Curating, Creating: A Media Archaeology of Spencer Douglass Crockwell's Mutoscopes"

♦Izabella Pruska-Oldenhof (Ryerson University): "MAN – TIME. TIME – MAN. Nothing new: the Humanist Poetics of Sorel Etrog's *Spiral*"

Plaza 308

D2: Film Theory and the State of the Field Panel Chair: John Hunting

♦Masaki Kondo (York University): "Screen as Vibrant Matter"

♦Timothy Nicodemo (Western University): "An Empirical Perspective: Cognitivism and the Journey to Revitalizing Film Studies"

♦John Hunting (Dawson College): "Troubling the Visual: Levinas' Ethics in Photography and Film"

Plaza 311

D3: Documentary Explorations: Histories, Worlds, Technologies

Panel Convener: Colin Burnett

♦Colin Burnett (Washington University in St. Louis): "The Explorations of an Impure Modernist: Roger Leenhardt's *Films du Compas*"

♦James Cahill (University of Toronto): "Tracing the World: André Bazin, Jacques Cousteau, and France's Cinema of Exploration"

♦Michael Baker (University of British Columbia): "'The Digital Opportunity': The Interactive Documentary in Canada, Future and Past"

Plaza 408

D4: Screening Event: *Cinema Palestine* Tim Schwab (Concordia University)
Screening of new feature documentary *Cinema Palestine* to be followed by Q & A.

Plaza 411

***Please note Panel Time: 11:00-12:00

D5: New Perspectives on *Bioshock* Panel Convener: Felan Parker

[Joint Panel with Canadian Game Studies Association]

◆ Jessica Aldred (Université de Montréal): "If you want to kill it, kill it:" The *Bioshock* movie and media franchise authorship in the "post-*Bioshock* era"

◆ Eben Holmes (Independent Scholar): "Into the Engine Room: Apocalypse and Katabasis in Ken Levine's *Bioshock*"

◆ Felan Parker (York University): "*Bioshock* and its Critics"

East
Academic
102

D6: ROUNDTABLE: The Borders and Boundaries of Emerging Media / TABLE

RONDE: Frontières et limites des médias émergents Chair: Jennifer Good

[Co-sponsored by the Canadian Communication Association]

◆ Dale Bradley (Brock University)

◆ Marian Bredin (Brock University)

◆ Derek Foster (Brock University)

◆ Jennifer Good (Brock University)

◆ Scott Henderson (Brock University)

◆ Christie Milliken (Brock University)

East
Academic
307

DÉJEUNER / LUNCH 11:45 – 13:00

Panels E 13:00 – 14:45

E1: Peter Morris Memorial Panel: Destination Canada: Film, Tourism, and Modernity Panel Convener: Dominique Brégent-Heald

◆ Dominique Brégent-Heald (Memorial University): "Sublime Niagara: Constructing the Modern Tourist through Film"

◆ Scott Preston (University of New Brunswick): "Moose, Salmon, and Picture Postcards: New Brunswick's Golden Age of Travel Promotion (1895-1965)"

◆ Liz Czach (University of Alberta): "James Fitzpatrick's *Traveltalks: Mighty Niagara* (1943) and the Travelogue Tradition"

Plaza 308

E2: Postcolonial Cinema and Contested Representations

Panel Chair: Malini Guha

◆ Itrath Syed (Simon Fraser University): "*The Rising: the Ballad of Mangal Pandey* – A postcolonial reading"

◆ Aboubakar Sanogo (Carleton University): "Figuring Capital in Med Hondo's Migrant Image"

◆ Malini Guha (Carleton University): "The Limits of Subversion: New Orientalism and the case of Caveh Zahedi's *The Sheik and I* (2012)"

◆ Nasrin Himada (Concordia University): "Between Two Things: The Conundrum of Representing Palestine in Film"

Plaza 311

E3: Borders, Mobilities and Transnational Film Panel Chair: Lee Parpart

♦Lee Parpart (York University): “Transnational transformation – or, what Virgin Records, the Virgin Mary, Harry Potter, and Netflix have to do with Wiebke von Carolsfeld’s Canada-Irish co-production *Stay* (2013)”

Plaza 408

♦Allison Macleod (University of Glasgow): “Queer Mobility and Border Crossing in Queer Irish Cinema”

♦Wendy Donnan (York University): “An Excess of Affect and the Border Mentality in the Moving Image”

E4: Hollywood Histories Panel Chair: Katherine Spring

♦Katherine Spring (Wilfrid Laurier University): “Film Music, Moral Rights and the Portentous Case of *John Paine v. ERPI*”

Plaza 411

♦Jacquelyn Cain (York University): “Otis Ferguson and The Popular American Critic of the Postwar Era”

♦Andrew deWaard (University of California, Los Angeles): “Marty Weiser, Exploitation Agent: Product Placement, Publicity and the Tie-Up Business in Hollywood, 1940-1980”

♦Justin J. Morris (University of Toronto): “Big Little Books: A Case Study in the Material Culture of the Cinema”

E5: New TV, New Theories Panel Convener: Yves Picard

♦Yves Picard (André-Laurendeau/ Université de Montréal): “The Third Golden Age of Television, The Second-Degree Style and *Tu m’aimes-tu?*”

Plaza 601C

♦Audrey Bélanger (Université de Montréal): “New Platforms, Convergence Culture and *tou.tv*”

♦Viviane Couto (Université de Montréal): “Mirror, Mirror, Tell Me, am I Still the Most Beautiful? TV Series, Movies and Personas”

Panels F 15:00 – 16:30

F1: Film Festivals Panel Chair: Ian Rae

♦Ian Rae (King’s University College at Western University) and Jessica Thom (Western University): “The Rise and Fall of the Stratford International Film Festival”

Plaza 308

♦Ian Robinson (McGill University): “The Film Festival Economy: Culture, the City and the Public Sphere”

♦Virginie Mesana (University of Ottawa): “The Indian Diaspora Off Screen: The Mise-en-scène of an Imagined Community at the New York Indian Film Festival (NYIFF)”

F2: Race and Gender in Hollywood Cinema Panel Chair: Philippa Gates

Plaza 311

◆Philippa Gates (Wilfrid Laurier University): “Racial Politics in the “House” of the 1940s: Keye Luke’s Chinese American Intern in the *Dr. Gillespie* Series”

◆Justin Shaw (Wilfrid Laurier University): “Sexual Decoys, Imperial Feminism, and Imperial Democracy in *Zero Dark Thirty*”

F3: Love & Sex Panel Chair: Christine Evans

Plaza 408

◆Christine Evans (University of British Columbia): “Modern Love: The Anxieties of ‘Post-Sex’ & Homosocial Desire in Cinema”

◆Elisabet Björklund (Lund University): “Pushing the Limits: Sexuality and the Liberalization of Film Censorship in Sweden in the late 1960s”

F4: Brenda Longfellow’s *Offshore*: Navigating Documentary Environments

Screening Excerpts from *Offshore* (2013) Panel Convener: Janine Marchessault

Plaza 411

Introduction by Brenda Longfellow (York University): “Interactive Documentary and the Politics of Experience”

◆Janine Marchessault (York University): “Lost in the Maelstrom at the End of the World”

◆Jessica Mulvogue (York University): “Ludic spectatorship: the political potential of play in the interactive documentaries *Offshore* and *Fort McMone*y”

◆Saara Liinamaa (NSCAD University): “The Oil City, Public Space and Culture under Planetary Urbanization”

◆Ken Rogers (York University): “Petromedia: Oil, history, and the Turn to Environmental Media Studies”

Conférence Commémorative Martin Walsh Memorial Lecture

16:30 – 18:00

Barry Keith Grant
(Brock University)

“Beyond the Time Barrier:
Science Fiction Cinema and the Boundaries of Classic Narration”

[Au-delà de la frontière du temps : le cinéma de science-fiction et les limites de la narration classique]

Through extrapolation, science fiction offers us imaginary worlds clearly different from (even if continuous with) our own, fantastic worlds that inevitably return us the known world for comparison. If this dynamic of “cognitive estrangement,” as Darko Suvin and others have called it, is central to science fiction, then theoretically it is an ideal genre for experimenting with narrative form, which orders the diegetic world presented in any given text. Although science fiction films have generally been designed in the classic narrative style, indeed most in a way that formalist theorists such as David Bordwell would label merely average and “excessively obvious,” some science fiction films, even those within the commercial mainstream, challenge classic narrative construction in significant ways. Moreover, they do so in a manner that helps shape their thematic concerns. Indeed, throughout the genre’s history science fiction films of different types have taken bold formal liberties, opening up the conventionally comfortable spectatorial position of classic narrative cinema, challenging both the viewer and the classic narrative paradigm itself. I will look closely at several of these films, exploring the aesthetic and thematic implications of their variations of classical norms and what they suggest about the science fiction genre itself.

Par l’extrapolation, la science-fiction nous propose des mondes imaginaires qui sont nettement différents du nôtre (quoique en continuité avec lui), des mondes fantastiques qui nous renvoient inévitablement à l’univers connu de la comparaison. Si cette dynamique de « désunion cognitive », comme l’ont nommée Darko Suvin et d’autres, est au cœur de la science-fiction, ce serait donc, en principe, un genre idéal pour expérimenter la forme narrative régissant le monde diégétique présenté dans tout texte. Bien que les films de science-fiction aient généralement été conçus dans le style narratif classique – en fait, la conception de la plupart d’entre eux serait, comme l’avancent des théoriciens formalistes comme David Bordwell, tout simplement ordinaire et « excessivement évidente » –, certains films de science-fiction, même ceux du genre commercial, mettent en cause la construction narrative classique de manières significatives. De plus, leur manière de faire contribue à donner forme à leurs enjeux thématiques. En fait, durant toute son histoire, le cinéma de science-fiction de différents types s’est permis des libertés formelles audacieuses qui ont ouvert la position conventionnellement confortable du spectateur dans le cinéma narratif classique, pour se jouer du spectateur et du paradigme narratif classique en soi. J’analyserai plusieurs de ces films, en explorant les implications esthétiques et thématiques de leurs variations sur des normes classiques ainsi que ce qu’elles nous disent sur la science-fiction comme genre.

Barry Keith Grant is Professor of Communication, Popular Culture, and Film at Brock University in Ontario, Canada. He is the author or editor of more than two dozen books, including *Auteurs and Authorship: a Film Reader* (2008), *Film Genre: From Iconography to Ideology* (2007), *Film Genre Reader* (2003), and *The Dread of Difference: Gender and the Horror Film* (1996). As well as being an elected fellow of the Royal Society of Canada, he is the series editor of the *Contemporary Approaches to Film and Media* series for Wayne State University Press and the *New Approaches to Film Genre* series for Wiley-Blackwell.

Barry Keith Grant est professeur en communication, culture populaire et cinéma à la Brock University, en Ontario (Canada). Il est l’auteur ou le directeur de plus de vingt ouvrages, dont *Auteurs and Authorship: a Film Reader* (2008), *Film Genre: From Iconography to Ideology* (2007), *Film Genre Reader* (2003) et *The Dread of Difference: Gender and the Horror Film* (1996). En plus d’être membre élu de la Société royale du Canada, il dirige la collection «Contemporary Approaches to Film and Media» chez Wayne State University Press et la collection « New Approaches to Film Genre » chez Wiley-Blackwell.

Conférence commémorative Martin Walsh Memorial Lecture
Reception / Recéption 18:00 – 20:00

Pond Inlet - Mackenzie Chown Building

19:30 – 22:00

Sean O'Sullivan Theatre

**Congress Event/ Événement du Congrès:
Reinventing the language of storytelling: A screening and conversation /
Réinventer le langage narratif : Une projection et une conversation**

The internet has transformed the documentary. So, too, documentarians are reinventing the language of storytelling on the web. Director Katerina Cizek goes under the hood of three distinct multi-award winning projects within the *Highrise* story universe to explore a new kind of documentary practice. *Highrise* is an Emmy-winning interactive documentary at the National Film Board of Canada that explores the human condition of vertical living around the globe.

In this screening and conversation, Cizek is joined by Deborah Cowen, from the Department of Geography at the University of Toronto, who is currently collaborating with Cizek and NFB's HIGHRISE team, exploring 'digital citizenship' in suburbs globally, and Kristine Collins, Director of Education and Institutional Markets at the National Film Board of Canada who works closely with content creators to shape productions for educators and students. This conversation highlights new collaborative ways of working in the documentary genre that combines the expertise of creators, academic researchers, community members, educators and audiences. Join us for an inside look at the creative process behind new immersive online experiences created from a social justice perspective.

L'Internet a transformé le documentaire. De la même manière, les documentaristes réinventent le langage narratif sur le Web. La réalisatrice Katerina Cizek retrace le parcours de trois projets distincts plusieurs fois primés dans le cadre de la série *Highrise* qui témoigne d'une pratique documentaire interactive d'un nouveau genre. *Highrise* est un documentaire multimédia de l'Office national du film du Canada lauréat d'un prix Emmy qui explore la condition humaine dans les périphéries verticales des villes du monde entier.

Au cours de cette projection et conversation, Cizek est rejointe par Deborah Cowen, du Département de géographie de la University of Toronto, qui collabore couramment avec Cizek et l'équipe HIGHRISE de l'ONF à l'exploration de la « citoyenneté numérique » dans les banlieues du monde et par Kristine Collins, directrice des Marchés éducatif et institutionnel à l'Office national du film du Canada, qui collabore étroitement avec les créateurs de contenus en vue de donner forme aux productions destinées aux éducateurs et aux étudiants. Cette conversation met en lumière de nouvelles formes collaboratives de travailler dans le genre documentaire qui allie l'expertise de créateurs, chercheurs universitaires, membres de la communauté, éducateurs et public. Rejoignez-nous pour porter un regard de l'intérieur sur le processus créateur sous-jacent à de nouvelles expériences immersives en ligne créées dans un souci de justice sociale.

May 29 mai

8:30 – 11:30

Academic South / South Block 204

FSAC Annual General Meeting / Assemblée générale annuelle d'ACÉC

Note: Coffee/Tea/Juice and light breakfast will be served

Panels G 11:30 – 12:30

G1: Authorship and Form Panel Chair: Kendra Magnus-Johnston

◆ Felan Parker (York University): “You’ve Got to Deliver: *Bioshock’s* Ken Levine as Commercial Game Auteur”

◆ Kendra Magnus-Johnston (University of Manitoba): “My Life as a Fairy Tale:” The Fairy Tale Author in Popular Cinema”

Plaza 308

G2: Screening Event: “Voices from the Visual Volley: A film on filmmakers, bituminous sands and public health”

◆ Geo Takach (MacEwan University)

This session presents a screening and discussion of a short documentary film, *Voices from the Visual Volley: Filmmakers, Tar Sands and Public Health* (2013).

Plaza 311

G3: Cinemas of the North Panel Chair: Scott Mackenzie

◆ Anna Westerstahl Stenport (University of Illinois at Urbana-Champaign): “Arctic Documentary Film Expeditions in the 21st Century”

◆ Scott MacKenzie (Queen’s University): “The Creative Treatment of Alterity: Nanook as the North”

Plaza 408

G4: The Best Laid Plans...The International Heist Film

Panel Chair: Jeanette Sloniowski

◆ Jim Leach (Brock University): “A Prize of Arms: Postwar British Heist Films”

◆ Jeanette Sloniowski (Brock University): “American Heist Films of the 1980s”

Plaza 411

DÉJEUNER / LUNCH 12:30 – 13:30

Panels H 13:30 – 15:00

H1: Space, Time, Magnitude: Rethinking Knowledge and Affect in Contemporary Documentary Panel Convener: Michael Meneghetti

◆ Tess Takahashi (York University): “Magnitude and the Mass Spectator in the Expanded Field of Documentary”

◆ Christie Milliken (Brock University): “Melodramatic Hyperbole and The Politics of Morality in Contemporary Environmental Documentary”

◆ Michael Meneghetti (Brock University): “Acts and Frictions: Storytelling as Intercession in Contemporary Documentary”

Plaza 308

H2: Cinematic Environments and the Environment in Cinema

Panel Chair: Geo Takach

Plaza 311

- ♦Geo Takach (MacEwan University): "Dancing with the Tars: Contesting Alberta's Bituminous Sands Onscreen"
- ♦Dan Browne (Ryerson University/York University): "Technology and *poiesis* in the films of Peter Mettler"
- ♦Mark Rowell Wallin (Thompson Rivers University): "Hard Travel to Sacred Places: Miyazaki's Ruins and Postmodern Spirituality"

H3: Masculinities and Contemporary American Cinema: Filmic Negotiations of Masculinity in Crisis

Panel Conveners: Barry Keith Grant and Terrance McDonald

Plaza 408

- ♦Terrance McDonald (Brock University): "Multiple Purchases: *Matchstick Men* (2003) and the Commodification of Masculinity"
- ♦Jason Swiderski (Wilfrid Laurier University): "You Complete Me": Dyadic Masculinity in *The Dark Knight*
- ♦Mandy Elliot (University of Manitoba): "'Don't you 'ma'am' me!': Race and the (Re)Appropriation of Masculinity in Paul Haggis's *Crash*"

H4: Les frontières perméables de la fiction audiovisuelle sur le web

Président du panel: Jean Chateauvert

Plaza 411

- ♦Richard Bégin (Université de Montréal): "Le carnet à l'ère de la mobilité"
- ♦Philippe Gauthier (Harvard University): "Close to the screen, close to reality: "screen intimacy" from early television to web based audiovisual productions"
- ♦Jean Chateauvert (Université du Québec à Chicoutimi): "*The Guild*: la réponse de la fiction"

H5: Performing on Screens/ Performer sur écrans

Panel Chair: Jennifer Willet

[Joint Panel with Canadian Communication Association]

- ♦Alexa Hubley (University of Calgary): "The "Real" Message of KONY 2012: An Examination of Documentary Film Techniques"
- ♦Philippa Adams (Simon Fraser University): "Producing Feminist Media On Screen"
- ♦Jennifer Willet (University of Windsor): "BioARTCAMP: experiments in performing alternative biotechnological futures"

East
Academic
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Panels I 15:15 – 16:45

I1: Ecocinema: Materiality, Ideology, Theory Panel Convener: Mario Trono

◆ Thomas Patrick Pringle (McGill University/Concordia University): “Toxic Media: Visual Archaeologies of North American Nuclear Testing”

Plaza 308

◆ Malcolm Morton (York University): “The Future is Wild: Dougal Dixon and the Imaginative Politics of Ecology”

◆ Mario Trono (Mount Royal University): “So the elements can't get a foothold”: Grey Ecology in Stanley Kubrick's *The Shining*”

I2: Counter Narratives in the Cinema of World War I Panel Convener: Liz Clarke

◆ Peter Mersereau (University of Toronto): “‘From War to Peace’: Rethinking the Possible Futures of German Cinema after the First World War”

Plaza 311

◆ Liz Clarke (University of California, Santa Cruz): “Women Screenwriters and the Films of World War I”

◆ Seth Feldman (York University): “‘The Kid Who Couldn't Miss’: Documentary, Iconography and Memory Up in the Air”

I3: Theories of Cinema in the Digital Age

Panel Conveners: Anders Bergstrom and Michael McCleary

◆ Anders Bergstrom (Wilfrid Laurier University): “*Upstream Color*, Digital Filmmaking, and the Aesthetics of Epistemological Collapse”

Plaza 408

◆ David Richler (Carleton University): “Cinema, Realism, and the World According to Jia Zhangke”

◆ Michael McCleary (Wilfrid Laurier University): “Digital Cinema, From Hollywood to Beyond: Destabilizing the Ontology of Visual Effects in Contemporary Cinema”

I4: Bazin Revisited Panel Chair: Katharine Rennebohm

◆ Katherine Rennebohm (Harvard University): “A World We Have Forgotten How to Love: Bazanian Ethics and Cinematic Ontology”

Plaza 411

◆ Sara Swain (York University): “Glimmers of Animal Worlds: André Bazin and the Ontology of Amateur Animal Videos”

◆ Sarah O'Brien (Brock University/University of Toronto): “Can the First-Person Be Posthuman?”

President's Reception / Réception du président

17:00 – 19:00

Congress Centre (Walker Complex)

Canadian Communication Association / Association Canadienne de Communication
Keynote speaker/Conférencière invitée:
Jodi Dean (Hobart and William Smith Colleges, USA) "Communicative Capitalism and Class Struggle" / "Capitalisme communicationnel et lutte des classes"

17:00-18:30 (Welch Hall, Davis S. Howes Theatre)

Abstract: Capitalism has subsumed the entire world. Communication is the form of this subsumption, the vehicle for capitalism's intensification and expansion. Our setting is thus one of the convergence of communication and capitalism in a formation that incites voice, engagement, and participation only to capture them in the affective networks of mass personalized media. But if the entire communicative field is a domain of production, what happens to exploitation and class struggle? How are these to be conceived? After summarizing the idea of network exploitation (exploitation as rooted in the basic structure of complex networks whereby links follow a powerlaw distribution), this talk will argue that the digital divide be thought as a class divide. Previous approaches to the digital divide as rooted in the privilege of access concealed the ways that gaining access to the internet was like becoming waged. Current emphases on social media occlude the ways that networks enforce class relations: there is no social media; there is only class media. And, ongoing treatment of knowledge workers and the cognitariat too easily adopts Silicon Valley entrepreneurial ideology, failing to grasp the real class division within knowledge work. When current political struggles are recognized as struggles of the knowledge class, not only does this division appear but so do the contradictions and limits of communicative capitalism.

Résumé: Le capitalisme a englobé le monde entier. La communication est la forme que prend cette action englobante, le véhicule de l'intensification et de l'expansion du capitalisme. Notre contexte est donc celui de la convergence de la communication et du capitalisme dans une formation qui encourage la parole, l'engagement et la participation, pour ensuite les enfermer dans les réseaux affectifs des médias de masse personnalisés. Mais si tout le champ communicationnel est un domaine de production, qu'advient-il de l'exploitation et de la lutte des classes? Comment doivent-elles être considérées? Après avoir résumé l'idée de l'exploitation en réseau (une exploitation ancrée dans la structure fondamentale de réseaux complexes dans le cadre desquels les liens suivent une distribution de la loi de puissance), cette présentation soutiendra que le fossé numérique doit être pensé comme un fossé des classes. Les façons précédentes d'aborder le fossé numérique, qui le considéraient comme étant ancré dans le privilège de l'accès, dissimuleraient les manières par lesquelles accéder à Internet s'apparentait à devenir salarié ou salariée. L'insistance actuellement mise sur les médias sociaux obstrue les manières par lesquelles les réseaux renforcent les relations de classe : il n'y a pas de médias sociaux, il n'y a que des médias de classe. De plus, le traitement constant réservé aux travailleurs du savoir et au cognitariat adopte trop facilement l'idéologie entrepreneuriale de la Silicon Valley, sans comprendre la division réelle des classes au sein du travail du savoir. Lorsque les luttes politiques actuelles sont reconnues comme étant des luttes de la classe du savoir, non seulement cette division apparaît-elle, mais apparaissent aussi les contradictions et les limites du capitalisme communicationnel.

Biographie : Jodi Dean est titulaire de la chaire Donald R. Harter '39 sur les humanités et les sciences sociales aux collèges Hobart et William Smith à Geneva (N.Y.). Elle a écrit ou dirigé la publication de onze livres, dont *Publicity's Secret: How Technoculture Capitalizes on Democracy*; *Democracy and Other Neoliberal Fantasies*; *Blog Theory* et *The Communist Horizon*.

Biography: Jodi Dean is the Donald R. Harter '39 Professor of Humanities and Social Sciences at Hobart and William Smith Colleges in Geneva, NY. She is the author or editor of eleven books, including: *Publicity's Secret: How Technoculture Capitalizes on Democracy*; *Democracy and Other Neoliberal Fantasies*; *Blog Theory*; and *The Communist Horizon*.