
Final SCHEDULE

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

2016 FSAC Annual Conference
Conférence annuelle de l'ACÉC 2016

May 31 - June 2 / 31 mai - 2 juin 2016
University of Calgary / l'Université de Calgary
Calgary, Alberta, Canada

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

« Energizing Communities / L'énergie des communautés »

Program Chair: Darrell Varga (NSCAD University)
Local Arrangement Coordinator: Charles Tepperman
(University of Calgary)

May 30 mai

Welcome to Calgary!

Bienvenue à Calgary!

Welcome Gathering / Rassemblement de bienvenue 7:00 p.m.

8:00p.m. Film Screening *Elements of Light*

Presented by

Canadian Filmmakers Distribution Centre and
The Calgary Society of Independent Filmmakers

**Good Luck Bar
207 12th Ave SW
Calgary, AB**

May 31 mai

9:00 - 10:30 a.m.

Conférence Gerald Pratley Lecture

Rozsa Centre - Eckhardt Gramatte Hall

Julie Ravary (Université de Montréal)

Terre-mère:

une figure mythique enracinée dans l'imaginaire national du cinéma québécois

In French with simultaneous English translation

Cette présentation porte sur les moments de l'émergence, de réactualisation, de déplacement et de résurgence de la figure de la Terre-mère dans le cinéma québécois de 1940 à aujourd'hui. J'entends examiner les potentiels théoriques et retombées concrètes de l'approche des « gender and nation », théorie ayant fourni le concept opératoire de la figure de la femme-nation, par le biais d'une étude du cinéma québécois. Son passé sociopolitique, les liens étroits entre ses objets culturels et son processus identitaire ainsi que les tiraillements entre mouvements féministe et nationaliste, font du Québec un exemple idéal à l'introduction de la figure de la Terre-mère dans l'étude d'un cinéma national. Le moment d'émergence (*Un homme et son péché* (Paul Gury, 1949)), la réactualisation (*Valérie* (Denis Héroux, 1968)), le déplacement (*Q-bec my love* (Jean-Pierre Lefebvre, 1969)), et la résurgence (*Mariages* (Catherine Martin, 2001) et *À l'origine d'un cri* (Robin Aubert, 2010)) de la figure de la Terre-mère semblent permettre d'interroger l'évolution du lien entre identité féminine et imaginaire national.

Julie Ravary est doctorante à l'Université de Montréal. Son projet de thèse traite des liens entre identités genrées féminines et identités nationales dans le cinéma québécois. Ses intérêts de recherche portent sur le cinéma québécois, le cinéma

argentin, le cinéma des femmes, les théories des cinémas nationaux ainsi que les théories « gender » au cinéma.

Mother Earth:

A Mythical Figure Rooted in the National Imagination of Quebecois Cinema

This presentation focuses on four key periods – emergence, renewal, displacement, and revival – of the Mother Earth figure in Quebecois cinema from 1940 to the present day. I intend to examine the theoretical possibilities and concrete implications of the « gender and nation » approach, a theory that has informed the underlying concept of the image of « woman-nation », through a study of Quebecois cinema. Its socio-political past, direct linkages between its cultural objects and identity development process as well as tensions between the feminist and nationalist movements make Quebec an ideal example through which to introduce the image of Mother Earth in the study of a national cinema. The moment of emergence (*Un homme et son péché* (Paul Gury, 1949)), the renewal (*Valérie* (Denis Héroux, 1968)), the displacement (*Q-bec my love* (Jean-Pierre Lefebvre, 1969)), and the revival (*Mariages* (Catherine Martin, 2001) et *À l'origine d'un cri* (Robin Aubert, 2010)) of the Mother Earth figure allow us to examine the evolution of the link between feminine identity and national imagination.

Julie Ravary is a doctoral candidate at the University of Montreal. Her thesis project examines the links between feminine identities and national identities in Quebecois cinema. Her research interests focus on Quebecois cinema, Argentinian cinema, women's cinema, theories of national cinemas, as well as theories of gender in cinema.

Note: Coffee/Tea/Juice and snacks will be served starting at 8:30 a.m.

Panel Sessions held in Murray Fraser (MF), Professional Faculties (PF) and Social Sciences (SS) buildings

Panels A: 11:00 – 12:30

MF 160

A1: What Comes After Affect?—Post-Affective Cinema and the New Master Narrative(s)

Chair: Russell Kilbourn (Wilfrid Laurier University)

Terrance McDonald (Brock), “Creative Force: Iñárritu, Nolan, and a Posthuman Imagination”

Elène Tremblay (University of Montreal), “Working the Affects: Dominic Gagnon and Natalie Bookchin’s Postcinematic Practices”

Anders Bergstrom (Wilfrid Laurier), “‘Nobody will miss it’: Affect and Nihilism in *Melancholia*”

A2: Making Meaning

Chair: Darrell Varga (NSCAD University)

MF 164

Kass Banning (University of Toronto), "Installation of the Real: Hagiography Undone"

Clint Burnham (Simon Fraser University), "Residential School Horror: *Rhymes for Young Ghouls*"

Julia Huggins (Concordia University), "How Do You Say 'I Love You' in the Information Age? The Function of the Serenade in the Work of Benny Nemerofsky Ramsay"

A3: Appareil des archives/archives des appareils. Expérimentation, technique et méthodes

Président: Louis Pelletier (Concordia University / Université de Montréal)

PF 122

Jean-Pierre Sirois-Trahan (Université Laval, Québec), « La collection François Lemai de l'Université Laval. Patrimoine, appareils cinématographiques et questions méthodologiques »

Nicolas Dulac (Université de Montréal/Université de Lausanne), « Le dispositif-Bolex : discours promotionnel, iconographie et invention du cinéaste "professionnel-amateur" »

André Habib (Université de Montréal), "Looking at Ken Jacobs' *Tom, Tom the Piper's Son* through the lens of a 16mm projector : notes on technology and experimental pedagogy"

A4: Nostalgia and Identity

Chair: Brendan Burrows (University of Toronto)

PF 222

Liz Czach (University of Alberta), "Nostalgia, Heritage, and the Contemporary Quebec Bio-Pic"

Paul M. Babiak (University of Toronto), "Imperial Oil's *The Newcomers* – Transvaluing the 'Contestedness' of the Canadian Community"

Brock Silversides (University of Toronto) and Paul Babiak (University of Toronto), "The Fiesta Cinemas and the Mastrangelo Collection: Cinema and Community in Late 20th-century Toronto"

DÉJEUNER / LUNCH 12:30 – 13:30

Panels B: 13:30-15:00

B1: Ecocinema: A Philosophical Approach

Chair: Mario Trono (Mount Royal University)

MF 160

Mario Trono (Mount Royal University), "Ecocinema as Occurrent Art"

Chelsea Birks (University of Glasgow), "Not For Us, Inevitably For Us: A Critique of Speculative Realism through *Tectonics* and *La Libertad*"

David Christopher (University of Victoria), "Žižek, Freud, and the Return of the Return of the Repressed Eco-Critical Simian Monster"

B2: Mapping Televisual Fiction / Cartographier la fiction télévisuelle

Chair: Marta Boni (Université de Montréal)

MF 164

Marta Boni (Université de Montréal), "Television series as complex systems: interferences and emergences"

Larissa Christoforo (Université de Montréal), "From a heterogeneous audience to a heterogeneous production: the remodeling of Brazilian telenovelas in the Era of Convergence"

Camille Martinez (Université de Montréal), « La notion d'espace dans le cas d'un phénomène complexe, le monde de *Fargo* »

B3: Style: Working Philosophically through Film

Chair: Ryan Pierson (University of Calgary)

SS 203

Ryan Pierson (University of Calgary), "Walk Cycles and the Experience of Proof"

Lee Carruthers (University of Calgary), "Forged from Ear to Eye": From Ambiguity to a Phenomenology of Montage"

Brian Price (University of Toronto), "Political Maturity: Assayas's Late Style"

B4: Rethinking Popular Documentary

Chair: Christie Milliken (Brock University)

PF 222

Marina Grozdanova (University of Montreal), "Deconstructing the Music Documentary: A Hybrid Audiovisual Artwork"

Michael Meneghetti (Independent Scholar), "The Antinomies of the 'Popular': Abnegation and Politics in the Observational Documentary Today"

Christie Milliken (Brock University), "Make 'em Laugh?: Humour, Irony and the Politics of Entertainment in Popular Ecodocumentaries"

15:00: Light Refreshments (MF 160)

Panels C: 15:15 -17:00

C1: Hollywood Hallucinations

Chair: Olivia Heaney (McGill University)

MF 160

Philippa Gates (Wilfrid Laurier University), "Narcotics and the Code: Dealing with Drugs in Classical Hollywood Film"

Peter Lester (Brock University), "The Camera! Eye: Editorial Policy in Hollywood, 1918-1924"

Andrew Patrick Nelson (Montana State University), "Delmer Daves, Casualty of Auteurism"

C2: Roundtable: New Tendencies in Current Research on Film Festivals

Chair: Ger Zielinski (Independent Scholar)

MF 164

Ger Zielinski, Chair (Independent Scholar), "Festival Ephemera: What to Do?"

Ezra Winton (Concordia University), "Ethically Suspect: Documentary Festivals and the Cultural Politics of Curating"

Diane Burgess (University of British Columbia), "Node, Platform, or Nexus: Competing Perspectives on the Festival's Position in the Industry Value Chain"

Liz Czach (University of Alberta), "Festival as Producer: a Case Study of TIFF"

C3: Fantasy, Adaptation and the Scientist

Chair: Russell Kilbourn (Wilfrid Laurier University)

SS 203

Mark Rowell Wallin (Thompson Rivers University), "Subversion and Disnification: Miyazaki's adaptation of *Howl's Moving Castle*"

Vanessa Nunes (University of Manitoba), "Burtonesque Frankensteins: The Postmodern Mad Scientist in Tim Burton's Filmography"

Mike McCleary (Wilfrid Laurier University), "Digital Destabilization: The Fantastical Politics of Guillermo Del Toro's *Pan's Labyrinth*"

C4: Technology and Point of View

Chair: Philippe Bédard (Université de Montréal)

PF 222

John Drew (Brock University), "A Dog's Eye View: Animal Agency in *White God* and in the *Making of White God*"

Lorene Shyba (University of Calgary), "Drones and Cinematography: Emotions and Kinetics of the New Aerial View"

Sara Swain (York & Ryerson Universities), "Animals Meet Drones, Aesthetics meets Ethics: On Ubiquitous Cameras, Non-Human Image-Making and Human Responsibility"

Reception / Réception

4:00-6:00

p.m.

University of Calgary, Department of Communication, Media and Film

Location: Social Sciences 217

Reception / Réception

6:30-8:30 p.m.

FSAC Members Book Launch & Reception
Lancement de nouveaux livres des membres d'ACÉC
Sponsored by the *Canadian Journal of Film Studies*

Location: Vendome Café
940 2nd Ave. NW
(Off campus: one block from Sunnyside C-Train station)

June 1 juin

8:30: Coffee and Tea Served (MF 160)

Panels D: 9:00-10:30

D1: The Ethics and Politics of Film Form and Aesthetics

Chair: Konstantinos Koutras (Carleton University)

MF 160

Kate Rennebohm (Harvard University), "The Ethical Picture of the Film Strip: Wittgenstein's Cinematic Remarks"

Olivier Tremblay (Université de Montréal), "Film as a 'Space of Appearance'"

Konstantinos Koutras (Carleton University), "Ontological Equality, or, The Political Project of Realism"

D2: The History of Film Editing in Light of Technological Changes, from 1906 to 1915

MF 164

Président: André Gaudreault (Université de Montréal)

Charlie Keil (University of Toronto) and Nicholas Shaw (University of Toronto), "Editing and the Institutionalization of Cinema"

André Gaudreault (Université de Montréal), "From Griffith to Pathé: Towards a New History of Crosscutting"

Santiago Hidalgo (Université de Montréal) and Timothée Huerne (Université de Montréal), "The Beginnings of Editing Consciousness in the First Film Trade Publications"

D3: Heroines, Villains, and Netflix Production: AKA The Jessica Jones Panel

SS 203

Chair: Jessica Bay (York & Ryerson Universities)

Priya Rehal (York University), "*Jessica Jones: A Marvel of Gender Politics in the Marvel Cinematic Universe*"

Mary Grace Lao (York University) & Chris Alton (York University), "*Villain Fandom: The Romanticization of Kilgrave in *Jessica Jones**"

Jessica Bay (York & Ryerson Universities), "*Programming Through Algorithms: Netflix's Content Creation Strategy and *Jessica Jones**"

PF 222

D4: Place, Territory, Representation

Chair: Philippe D. Mather (Campion College at the University of Regina),

Philippe D. Mather (University of Regina), "*Dogmas of Orientalism: Edward Saïd and Film Studies*"

Ouayda Nour (Université de Montréal), "*Cinema as a country: Or the cinematic act as a reappropriation of a contested territory in Kamal Aljafari's *Recollection**"

Katrina Orlowski (York University), "*Searching for Chaudière: Cultural Memory, Place, and Documentary Practice*"

Panels E: 10:45 – 12:15

E1: Modernity, Identity and Mental Health

Chair: Dominique Bregent-Heald (Memorial University of Newfoundland)

MF 160

Yelsy Hernández Zamora (Université de La Havane), « *Les idéaux de la Modernité dans le documentaire cubain des premiers décades de la Révolution. Les films de Sara Gómez* »

Zoë Druick (Simon Fraser), "*From Mental Mechanisms to Mental Systems: The Continuum of Mental Health in Post-War NFB Films*"

Brian R. Jacobson (University of Toronto), "*Energizing France: Industrial Coal Films and the Image of Modernity circa 1950*"

E2: L'Évolution des pratiques en fonction du support audiovisuel : télévision, vidéo et jeu vidéo

MF 164

Président: Bernard Perron (Université de Montréal)

Viva Paci (Université du Québec à Montréal) and Martin Bonnard, (Université du Québec à Montréal) « *Quand le cinéma monte comme à la télé...* »

Andréane Morin-Simard (Université de Montréal) and Hugo Montembeault (Université de Montréal), "*The Discourse Community's Cut: Video Games and the Notion of Montage*"

Rémy Besson (Université de Montréal), « Réinterpréter l'esthétique de l'archive d'Harun Farocki à l'aune de sa pratique du montage pour *En Sursis* (2007) »

E3: Hauntings, Devilry and Language

Chair: Priya Rehal (York University)

SS 203

Kevin Chabot (University of Toronto), "Televisual Haunting: Exploring Paranormal Reality Television"

Murray Leeder (University of Calgary), "Detection and Devilry in *Angel Heart*"

Lindsey Campbell (University of Alberta), "All in the Game: Making sense of language and codes on HBO's *The Wire*"

E4: Workshop: The Legacy of Chantal Akerman

Chair: Jerry White (Dalhousie University)

PF 222

Jerry White (Dalhousie University)

Kate Rennebohm (Harvard University)

Lorene Shyba (University of Calgary)

DÉJEUNER / LUNCH 12:15 – 13:30

Lunchtime Meetings

FSAC Executive Meeting / CJFS Editorial Board Meeting

MF 160

Panels F: 13:30 – 15:00

F1: Contested Bodies

Chair: Kass Banning (University of Toronto)

MF 160

Gloria Monti (California State University, Fullerton), "Contested Identities: How Lena Lost Her Groove (to Ava)"

Malcolm Matthews (Brock University), "Autistics and Alpha Males in Media: a Techno-Human Bromance for the Modern Man"

Andrew Falcao (Wilfrid Laurier University), "The Transformations of Cleopatra Jones"

MF 164

F2: Transnationalism: Canada – Quebec – Bollywood

Chair: Shana McGuire (Saint Mary's University)

Boulou Ebanda de B'éri (Université d'Ottawa) et Eliza Mystille (Université d'Ottawa), « De l'intertexte au commentaire foucauldien : la cuisine comme lieu de rencontres et de bouleversements des identités et des origines »

Sony Jalarajan Raj (MacEwan University) and Alexander Sorochan (MacEwan University), "Spectacle, Escapism and Diasporic Identity through Transnational Crossover Cinema: Bollywood in Canada"

David Hanley (Carleton University), "Bollywood's Canada, Canada's India"

F3: Art Cinema and Interactive Media

Chair: Marc Furstenu (Carleton University)

SS 203

Dana Cooley (University of Lethbridge), "The Poetic Science of Interactive Art"

Masaki Kondo (York University), "A Rupture in Clock-Time in Christian Marclay's *The Clock*: The Temporality of Affectivity in Contemporary Moving Image Art"

Christine Ramsay (University of Regina), "Anecdotal Evidence: The Work of Gerald Saul"

F4: War and Terror

Chair: Lorene Shyba (University of Calgary)

PF 222

Matthew Croombs (King's College London), "Cinema Against State Terror: Jacques Panijel's *Octobre à Paris* and the Work of Parallel Cinema"

Don Moore (University of Guelph Humber), "The Construction of the 'Terrorist Other' in Contemporary Cinema and Media"

Mandy Elliott (University of Manitoba), "Creating in miniature a world of their own': Reinventing Englishness in Postwar Prisoner of War Cinema"

15:00: Light Refreshments Served (MF 160)

Panels G: 15:15 – 17:15

G1: Time, rhetoric and Deception

Chair: Mark Rowell Wallin (Thompson Rivers University)

MF 160

Christine Evans (University of British Columbia), "Lies and Videotape: Epistemology and Deception in *The Jinx* and *The Imposter*"

Marc Furstenu (Carleton University), "The Rhetoric of the Special Effect: Expression, Representation and Imagination"

Philippe Bédard (Université de Montréal), "The Protean Camera: Crystallizing Time and Movement in the Motion Picture"

Alain Chouinard (Concordia University), "Kickstarter, Platform Politics, and the Question of Power"

G2: Documentary Troubles

MF 164

Chair: Seth Feldman (York University),

Seth Feldman (York University), "More Kinok Mischief: *Man With the Movie Camera* and the Contemporary Understanding of Documentary"

Darrell Varga (NSCAD University), "Pirates and Media Bombs: Documentary On and Around the Oceans"

Brendan Burrows (University of Toronto), "Film as Intervention: Raising the bar for teacher's engagement with Indigenous Issues"

Jeremy Maron (Carleton University & Canadian Museum for Human Rights), "Side by Side: Digital Storytelling and Reconciliation"

G3: The Peter Morris Memorial Panel: Canadian Film History

SS 203

Chair: Charles Tepperman (University of Calgary)

Charles Tepperman (University of Calgary), "From Script to Screen and Beyond: The decline of auteur cinema and rise of 'producer's cinema' in English Canada since 2000"

Sarah A. Matheson (Brock University), "Navigating the City: Urban Space and the Steadicam in the Canadian Cult TV Series *Night Moves*, *Night Ride* and *Night Walk*"

Louis Pelletier (Université de Montréal & Concordia University), "Willie Eckstein: Canadian Pianist and Star of the Silent Screen"

G4: Micro Cinema, Micro Budgets, Micro Distribution

PF 222

Chair: Peter Lester (Brock University)

Claudia Siccondolfo (York University), "Networked Publics: Mobilizing Community Participation in Film Festivals and the Twittersphere"

Caroline Klimek (York University), "Merging emerging media and the film festival space"

Melanie Wilmlink (York University), "Cracks in the Sidewalk: Cinematic Interventions into Public Space with the Situated Cinema Project"

**President's Reception / Réception du président
5:00-7:00 p.m. EEEL Building**

6:30 p.m.

Conférence commémorative/Martin Walsh Memorial Lecture
Murray Fraser Hall 160

Loretta Todd (Cree Writer and Filmmaker)

“Can I know Canada by its stories?”

As an Indigenous filmmaker, I wonder about the stories Canadian filmmakers and TV and digital producers tell. What do I learn about Canada when I watch their screens and the parade of their stories? Who are these people and where did they come from? In this presentation, I explore key threads I see emanating from Canadian screens, from an Indigenous perspective. This isn't reverse ethnography, though I am looking at material culture and engaging in some mapping of a structural analysis of Canadian narrative. Instead, I want to immerse myself in the metaphor or lack of metaphor that flows through the stories of Canada by Canadians – and understand the origin stories of what is Canada and who is Canadian. And if there is no origin story, what does it say about Canadians and Canadian filmmakers?

Specifically I will explore key films/narratives: *Stories We Tell*, by Sarah Polly. How can you not admire Sarah Polly? She famously denounced her privilege by quitting high school to dedicate herself to class struggle. In *Stories We Tell*, she searches her own origin story but I wonder: is she the poster child for post-structuralists everywhere? *Souvenir of Canada*, by Robin Neinstein (based on the book by Douglas Coupland): While Coupland wears his Canadian heart on his sleeve – he is also casting himself as the New Native – the *materia prima* of the true north strong and free. And I'm not just saying that because I'm Native – though we seemed to have been thought to death in this neo-ethnography of Canada. The presentation shall also make reference to various Canadian digital screens, including vice.com.

Loretta Todd: Female. Cree. Metis. White.

In demand as a writer and lecturer on arts and media, Ms. Todd spoke at the International Day of the World's Indigenous Peoples at the United Nations, as well as other prestigious institutions, including Museum of Modern Art, Museum of the American Indian, World Cultures Department of UCLA and numerous conferences. Her essays appear in many publications from MIT Press to UBC Press. Two of her recent publications include: *About the Future* (published in *Close Encounters: The Next 500 Years*, by Plug In Institute of Contemporary Art). And she provided the afterward for *Bill Reid and Beyond: Expanding on Modern Native Art*.

Loretta is a scriptwriter (Sundance Writer's Lab) and director, whose work includes award-winning documentaries, such as *Forgotten Warriors*, primarily with the NFB of Canada, as well as experimental work and television. She created, produced and directed *Tansi! Nehiyawetan*, a Cree children's series on APTN. And, she created MyCree, a Cree language-learning app, free in the App Store with over 9000 downloads. Currently she is in production with *Coyote's Crazy Smart Science*, a new children's series about Indigenous science, and has two feature films in development. She also produced, directed and wrote the pilot for *Skye and Chang*, a sci-fi, martial arts mash-up

broadcast on APTN. And she is about to go into production with *Fierce Girls*, a transmedia project about superheroes – a co-production with New Zealand.

« Peut-on connaître le Canada par ses histoires ? »

À titre de cinéaste autochtone, je m'interroge sur les histoires que les cinéastes canadiens, et les producteurs de télévision et de contenu numérique racontent. Qu'est-ce que j'apprends au sujet du Canada quand je regarde leurs projections et le défilé de leurs narrations? Qui sont ces personnes et d'où viennent-elles? Dans cette présentation, j'explore les éléments principaux que je perçois d'un point de vue autochtone sur les écrans du cinéma canadien. Ceci n'est pas de l'ethnographie inversée, bien que j'examine la culture matérielle et que j'engage dans la configuration d'une analyse structurelle du cinéma narratif canadien. Par contre, je veux explorer les métaphores, ou le manque de métaphores, qui parcourent à travers les histoires du Canada racontées par les Canadiens – et je veux comprendre les origines des histoires qui décrivent l'identité du Canada et des Canadiens. Et s'il n'y a pas d'origines, qu'est-ce que ceci nous dit à propos des Canadiens et des cinéastes canadiens ?

Plus précisément, j'examinerai des éléments clés/cinématographiques: *Stories We Tell*, par Sarah Polley. Comment ne pouvez-vous pas admirer Sarah Polley ? Elle est connue pour avoir dénoncé son privilège en quittant l'école secondaire et pour se consacrer à la lutte de classes. Dans *Stories We Tell*, elle cherche la propre histoire de ses origines, mais je me demande : est-elle vraiment l'exemple idéale pour les post structuralistes? *Souvenir of Canada*, par Robin Neinstein (fondé sur le livre de Douglas Coupland): Bien que Coupland a le cœur canadien sur la main – il se décrit aussi en étant le Nouveau Indigène – la *materia prima* du nord véritable, libre et puissant. Et je ne dis pas ceci seulement parce que je suis autochtone – bien que nous semblions avoir été discuté à mort dans cette néo-ethnographie du Canada. Cette présentation fera aussi référence à plusieurs projections numériques canadiennes, y compris Vice.com.

Loretta Todd : Femme. Crie. Métis. Blanche.

Recherchée en tant qu'écrivaine et conférencière dans le domaine des arts et média, Mme Todd a présenté un discours lors de la Journée Internationale des Peuples Autochtones aux Nations Unies, ainsi qu'à d'autres institutions prestigieuses, incluant le Museum of Modern Art, National Museum of the American Indian, UCLA Department of World Arts and Cultures/Dance et de nombreuses conférences. Ses articles ont parus dans plusieurs publications, tels que MIT Press et UBC Press. Parmi ses publications récentes: *About the Future* (publié dans *Close Encounters: The Next 500 Years*, par Plug In Institute of Contemporary Art). Elle a aussi fourni la postface pour *Bill Reid and Beyond: Expanding on Modern Native Art*.

Loretta est une scénariste (Sundance Writer's Lab) et réalisatrice. Son travail inclut des documentaires qui ont reçus de nombreux prix, tels que *Forgotten Warriors*, majoritairement avec l'Office national du film du Canada (ONF), ainsi que la télévision et des travaux expérimentaux. Elle a créé, produit et réalisé *Tansi! Nehiyawetan*, une série pour enfants cris pour l'APTN. Elle a aussi créé MyCree, une application pour apprendre la langue crie, gratuit dans l'App Store avec plus de 9000 téléchargements. Elle est actuellement en production avec *Coyote's Crazy Smart Science*, une nouvelle série pour enfants sur la science autochtone, et elle a deux longs métrages en développement. Elle a aussi produit, réalisé et écrit le pilote pour *Skye and Chang*, une diffusion inspirée de science-fiction et d'arts martiaux sur APTN. Finalement, elle est sur le point de passer en production avec *Fierce Girls*, un projet transmédia sur les superhéros – une coproduction avec la Nouvelle-Zélande.

June 2 juin

8:45 – 10:45

MF 160

FSAC Annual General Meeting / Assemblée générale annuelle d'ACÉC

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

Panels H: 11:00 – 12:30

H1: Sex, Transgression, and the Odd Cult

Chair: Dana Cooley (University of Lethbridge)

MF 160

Shana McGuire (Saint Mary's University), "Corporal Capitalism in Claire Denis's *Bastards*"

Brenda Austin-Smith (University of Manitoba), "Odd Cult Out: Cinema by any 'other' name"

Daniel Sacco (Ryerson University), "Cannes and Cannots: Transgression, Ostracism and Vincent Gallo's *The Brown Bunny*"

H2: Les états chaotiques de l'Amérique : attraction, fuite, et spécularité

Président: Ryan Harper-Brown (University of Lethbridge)

MF 164

Louis-Paul Willis (Université du Québec en Abitibi-Témiscamingue), « De l'alter à l'égo : *Black Swan* et la spécularité cinématographique »

Marc-Antoine Lévesque (Université de Montréal), « Attraction de la comédie musicale à l'expressionnisme allemand dans l'expérience télévisuelle d'*American Horror Story* »

Simon Laperrière (Université de Montréal), « *Renaldo and Clara* de Bob Dylan – Une expérience de la fuite »

H3: Quebec Cinema

Chair: Liz Czach (University of Alberta)

SS 203

Karine Bertrand (Queen's University), « Survivance et témoignages : guérison et redynamisation des communautés dans le cinéma autochtone québécois »

Andre Dubois (Concordia University), "Our Game, *Notre Jeux*: Hockey in Québec's Cinematic Consciousness"

Theodor Stojanov (Concordia University), "*Fait au Québec*, or The Art of Adapting to Intra/Trans-National Television"

DÉJEUNER / LUNCH 12:30 – 14:00

Working lunch roundtable: Strategizing Budget Models, Streaming Costs, and other Administrative Challenges of the Discipline

Chair: Susan Lord (Queen's University)

-Department chairs and interested parties are welcome to attend

MF 160

Panels I: 13:30 – 15:15

I1: Cinema, Truth, Location

Chair: Jerry White (Dalhousie University)

Zach Melzer (Concordia University), "Public-Private Moving Image Cultures in Canada: Business Improvement Districts and the Regulations of Dundas Square and Quartier des Spectacles"

Thomas Waugh (Concordia University), "Cinematic Parrhesis: Telling Truth, Taking Risk, Transforming the Self"

Jonathan Petrychyn (York University), "Feeling Queer in the Small City: Encounters with *My Prairie Home* and *Closet Monster*"

MF 160

I2: Bodies, Technologies, Hauntings

Chair: Murray Leeder (University of Calgary)

David Jackson (Carleton University), "Between Body, Landscape and Technology: The Struggle Between Women, Nature and Science in the Golden Age of Science Fiction Film"

Tess Jewell (York and Ryerson Universities), "Playing with the blind boy: Intersections between identity and imagination in media representations of disability"

Guan Wang (University of Alberta), "Be Cautious of that Lust: Music, Fate and Sodomasochism in Ang Lee's *Lust, Caution*"

MF 164

I3: Northern Landscapes

Chair: Scott MacKenzie (Queen's University),

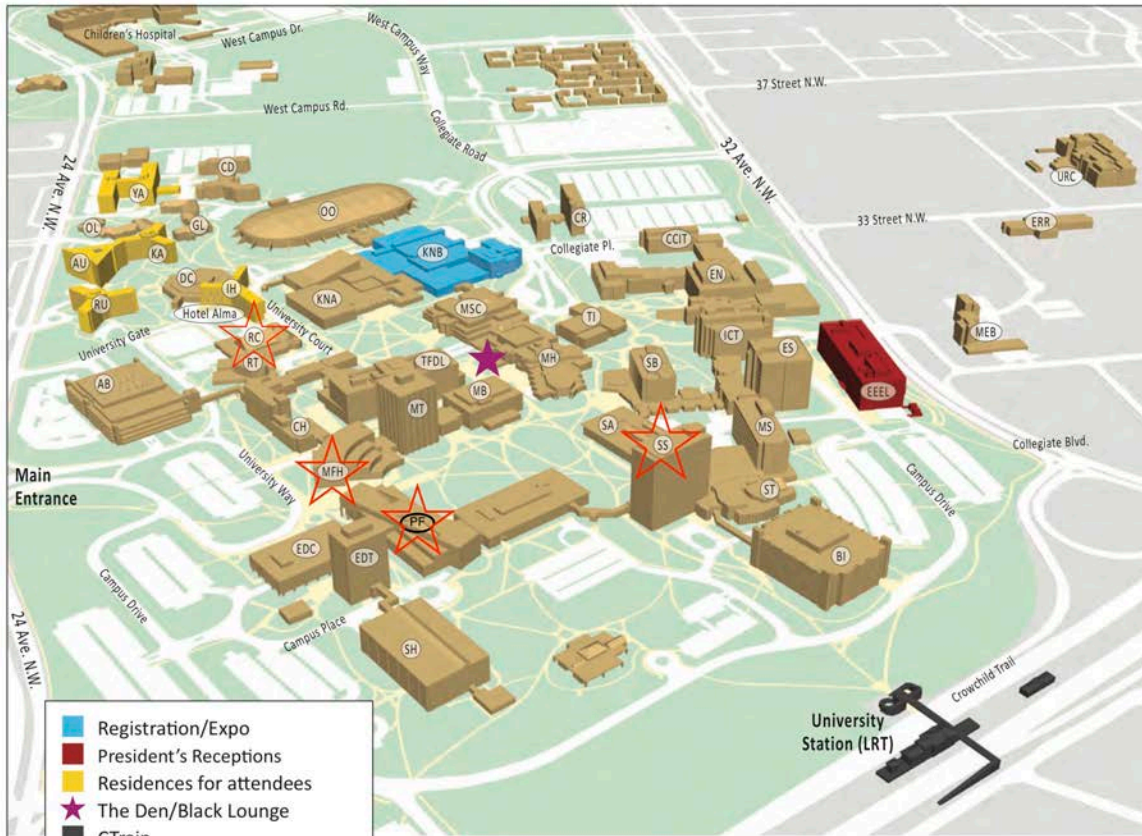
SS 203

Charlotte Dronier (Université de Montréal) "Nature as homeland of thoughts in Icelandic film"

Carmen Victor (York and Ryerson Universities), "*The Soniferous Æther of the Land Beyond the Land Beyond*"

Scott MacKenzie (Queen's University), Anna Westerstahl Stenport (University of Illinois at Urbana-Champaign) and Deirdre Ruscitti Harshman (University of Illinois at Urbana-Champaign), "Russian Arctic Cinemas and the New Cold War"

CAMPUS MAP



- Registration/Expo
- President's Receptions
- Residences for attendees
- ★ The Den/Black Lounge
- CTrain

★ **FSAC sessions take place in MFH, PF and SS buildings**
 Gerald Pratley Lecture takes place in Rozsa Centre (RC) Eckhardt Gramatte Hall

Main Campus

- AB Art Building
- AU Aurora Hall
- BI Biological Sciences
- CCIT Calgary Centre for Innovative Technologies
- CD Cascade Hall
- CH Craigie Hall (University Theatre- CHG)
- CR Crowsnest Hall
- DC Dining Centre
- EDC Education Classroom Block
- EDT Education Tower
- EEEL Energy, Environment, Experiential Learning
- EN Schulich School of Engineering
- ERR Energy Resource Research
- ES Earth Science

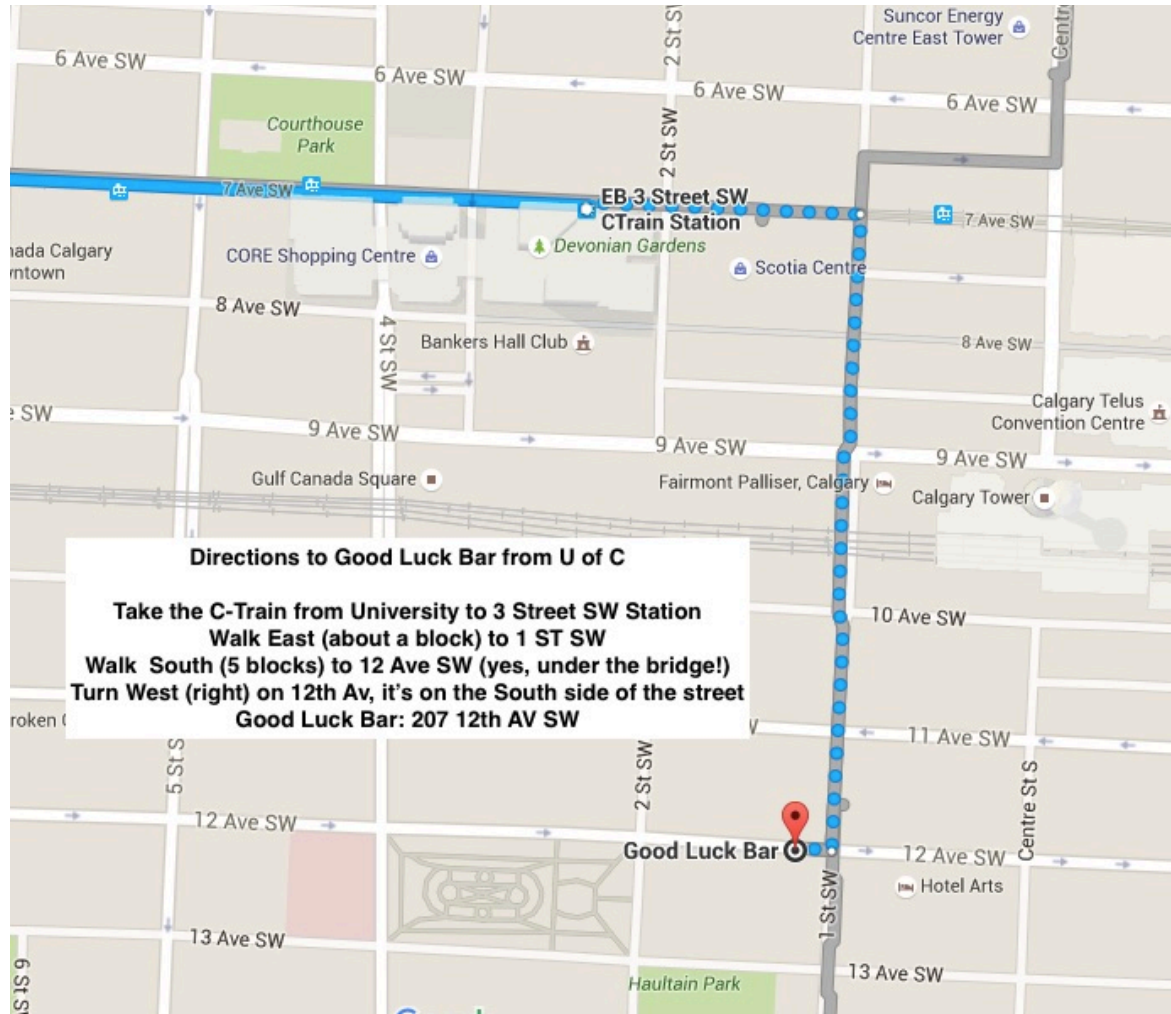
- GL Glacier Hall
- ICT Information & Communications Technologies
- IH International House & Hotel Alma*
- KA Kananaskis Hall
- KNA Kinesiology A
- KNB Kinesiology B- (Jack Simpson Gym)
- MEB Mechanical Eng Building
- MFH Murray Fraser Hall
- MH MacEwan Hall
- MB MacKimmie Library Block
- MT MacKimmie Library Tower
- MS Math Science
- MSC MacEwan Student Centre

- OL Olympus Hall
- OO Olympic Oval
- RC Rozsa Centre
- RT Reeve Theatre
- RU Rundle Hall
- SA Science A Building
- SB Science B Building
- SH Scurfield Hall
- SS Social Science
- ST Science Theatres
- TFDL Taylor Family Digital Library
- TI Taylor Institute for Teaching & Learning
- URC University Research Centre
- YA Yamnuska Hall*

* 24-hour check-in



OPENING RECEPTION:



BOOK LAUNCH:

