The Society for Cinema Studies Conference
Ottawa, May 15-18, 1997
Special focus: Cinema(s) in Canada

SOCIETY FOR CINEMA STUDIES

Founded in 1959, the Society for Cinema Studies is composed of college and university educators, filmmakers, historians, critics, and others concerned with the study of the moving image. Activities of the Society include an annual meeting and the publication of Cinema Journal.

Officers
Janice Velich, Acting President
Virginia Wright Wexman, Past President
Diane Cameron, Secretary
Marcia Landy, Treasurer

Council
David Deser (ex officio)
Linda Dittmar
Ed Guerrero
Mary Beth Haralovich
Ana Lopez
Millicent Manglos
Chon Noriega
Ellen Selzer

Conference Organization
Host Committee for Carleton University
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Christopher Faulkner
Laura U. Marks
Zuzana M. Pick

Program Committee
David Deser, Chair
Rhona Berenstein
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Ana Lopez
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Isabelle Raynauld
Special Thanks: Francis Gateward

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Charles O'Brien
Patricia R. Zimmermann

Special Events
Jean Gagnon, Associate Curator of Media Arts, National Gallery of Canada
Mark Langer
Tom McGarry, Executive Director, Canadian Film Institute

Acknowledgements
Canadian Film Institute
National Film Board of Canada: Les Vetters
John Shepheard, Director, School for Studies in Art and Culture, Carleton University
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Accounting, Carleton University
The Guy Maddin event is supported by the Dorothy and Horace Murte Memorial Award administered by the Toronto Film Society.

Acknowledgements: Screenings
Asian-Pacific American Caucus
Lahn Sung Kim, Poonam Arosa
Audio-Visual Films
Brewdog Films: Tony Buba

Canadian Film Centre
Jenna Dougher Bourdeau
Canadian Filmmakers Distribution Centre: Barbara Costiwski
Cassius on Class: Tony Charab
Cinéma Libre: Marc Béliveau
Copley Odeon Films: Paul Ross
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Instructional Media Services, Carleton University: Mike Jackson
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SAV Video: Susan Terrill
V Tape: Lisa Steele and Kim Tomczak
Clement Virgo

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The following honors will be awarded at the plenary session, Friday, May 16, 11:00 a.m.

Dissertation Award

Honorable mentions

Student Writing Award
1st Place: Adam Lowenstein (University of Chicago), “Films Without a Face: Surrealism, Horror, and Historical Trauma in the Cinema of Georges Franju.”
2nd Place: Paul Young (University of Chicago), “A Straight Down the Line: Technology, Utopia, and Fate in Film Noir.”
3rd Place: Anne T. Cecco (University of Pittsburgh), “Representing the Spaces of Diaspora in Contemporary Feature Films by British Women.”

Honorary Membership
William K. Everson (posthumously)

Conference Program
Daytime screenings will be held in Ballroom C. Publisher and distributor exhibits will be held in Ballroom B. An exhibit of antique film cameras, courtesy of Robert Guttridge, will be held in Ballroom B. Coffee service available in lobby area outside Ballroom B.

Wednesday
6:00 pm - 8:00 pm:
SCS Executive Council (Vice-Regal Suite)

Thursday
9:00 am - 2:00 pm:
SCS Executive Council (Vice-Regal Suite)

2:00 pm - 3:45 pm: Session A

A1 Daytime Television: The Pleasure, Misery, and Politics of “Girl Culture”
Room: Ballroom
Chair: Marsha Cassidy, Northwestern University
Marsha Cassidy, Northwestern University: “Misery, Morality, and Excess: Daytime Talk Shows, Heterosexual Coupling, and the Melodramatic Imagination.”
Sheila Petty, University of Regina: “The Same But Different: Articulations of Nation in The Young and the Restless and A Nous Deux.”
Gael Sweeney, Syracuse University: “It’s an Afternoon_PAJama Party!: The Rosie O’Donnell Show and Television Girl Culture.”

A2 Acting in the Age of Mechanical Reproduction
Room: Richelieu
Chair: Cynthia Baron, Washington University
Rhona Berenstein, UC-Irvine: “The Absentee Actor: (Film) Theory and (TV) Performance.”
Cynthia Baron, Washington University: “Reconstructing a Session at the Warner Bros. Drama School.”
Respondent: Carole Zucker, Concordia University

A3 Labor and the Working Class
Room: Victoria
Chair: Inez Hedges, Northeastern University
George Mc Knight, Carleton University: “The Politics of Betrayal: Ken Loach’s Land and Freedom.”
Andrew Light, University of Montana: “John Sayles on Labor Crises and Class Identity.”
Inez Hedges, Northeastern University: “Faust in Hollywood.”
Katie Mills, USC: “Destroying the Walls of Jericho: Racial/Class Barriers and Gender Mobility in It Happened One Night and Love Field.”

A4 Canada’s Fair Domain
Room: Seignory
Chair: Murray Pomerance, Ryerson Polytechnic University
André Loiselle, University of Regina: “The Outsider Within: Representations of Québécois in Anglophone Films.”
Linda K. Fuller, Worcester State College: “Canadian Mints: Images of Canada in Popular Film.”
Murray Pomerance, Ryerson Polytechnic University: “Alfred Hitchcock’s Stairway to Heaven: I Confess and the Labors of the Eye.”
Thomas Hemenster, Beaver College: “A Canadian Postcolonial Perspective in The 39 Steps.”

A5 Sound: Theorizing the “Quiet Revolution”
Room: York
Chair: Angelo Restivo, USC
Angelo Restivo, USC: “Kill Me Deadly: Voice, Trauma, History.”
Peter Sarran, Northwestern University: “The Grain of the Dub: Disarticulating the Voice From the Body.”
Peter Feng, University of Delaware: “Where is that Music Coming From? Spatial Perception of Musical Sound Effects.”
Respondent: Elizabeth Weis, CUNY.

A6 Theorizing the Spectator
Room: Laurentian
Chair: Martin Lefebvre, Université Laval (Quebec)
Martin Lefebvre, Université Laval: “From Semiology to Semiotic: Toward a Theory and Practice of Spectating.”
Susan Courtenay, University of California - Berkeley: “The ‘Agony’ of Spectatorship at Biograph.”
Moya Lockett, University of Pittsburgh: “Conquering the American Girl: The British Invasion and the Rearticulation of Gender.”
Jaqueline Stewart, University of Chicago: “Who Watches Whom in a ‘Black Woman’s Film’?: The Structure of the Look in Waiting to Exhale.”

A7 Film Theory Meets Analytic Philosophy
Room: Frontenac
Chair: Murray Smith, University of Kent (UK)
Deborah Knight, Queen’s University: “In Fictional Shoes: Mental Stimulation and Film Fiction.”
Berys Gaut, University of St. Andrews: “Film Language.”
Richard Allen, NYU: “Narrative Comprehension.”
Thursday

A8 Looking at Children's Books, Cartoons, Classrooms, and Video Games
Room: Jewel
Organizer: Women's Caucus
Chair: Ethne Johnson, Emerson College
Henry Jenkins, MIT. "Children are Threatened People: Progressive Conceptions of Childhood in Post-War America."
Shari Goldin, University of Wisconsin - Madison. "Un-learning Black and White: Representing the Multi-racial Classroom in the Civil Rights Era."
Heather Hendershot, Hampshire College. "No Reservoir Tip: The Dynamics of Children's Television Censorship."
Karen Orr Vered, USC. "Blue Room Boys Play 'Incredible Machine,' Girls Play Hop-Scotch."

A9 Workshop: Film/Video Curating and Public Programming
Room: La Caudrière
Chair: Anne T. Cleck, University of Pittsburgh
John Columbus, University of the Arts
Kelly Hankin, University of Rochester
Bruce Jenkins, Walker Art Center
Mark Langer, Carleton University
Susan Leonard, South Carolina Arts Commission
O. Fumilayo Makarah, Rochester, NY
Gina Marchetti, University of Maryland
Laura U. Marks, Carleton University
Tom Scorsore, Canadian Film Institute
Charles Musser, Yale University

B1 Reconfiguring Stars
Room: Victoria
Chair: Ramona Curry, University of Illinois at Urbana-Champaign
Jon Byrd, Emory University. "Locating Elvis Presley's Place in the Hollywood Musical."
Ramona Curry, University of Illinois at Urbana-Champaign. "Playing with Desire: Asta Nielsen as Comic Ingenue."
Brenda Wiesler, Miami University Ohio. "I've Been Working on the Male Road: Constructions of Masculinity at the Crossroads of Film and Celebrity."
Christine Becker, University of Wisconsin - Madison. "From the Big Screen to the Small Box: Hollywood Stars on Fifty's Television."

B2 Revising Genre
Room: Seigneur
Chair: Glenn Man, University of Hawaii at Manoa
Rikke Schubart, University of Copenhagen. "Suffering and Acceleration: Generic Changes in the Action Movie."
Alexandra Keller, NYU. "Printing the Legend: The Photographic as Marker of Authenticity in the Revisionist Western."
Glenn Man, University of Hawaii at Manoa. "The Revisionist Agenda of Unforgotten and Uptown."
Sharon Willis, University of Rochester. "Race on the Road: Comings and Goings."

B3 Authorship/Canada
Room: Jewel
Chair: Mark Langer, Carleton University
Mark Langer, Carleton University. "Embattled Silhouettes: Animation by Bryant Frye."
Carol L. Robinson, Middle Georgia College. "Québécois Martyrdom and Denys Arcand."
Adam Lowenstein, University of Chicago. "Canadian Horr! Mark Feld: Contextuizing David Cronenberg."
Jerry White, University of Alberta. "The Middle Course of Jean-Pierre Leblonde."

B4 Documenting Canada
Room: York
Chair: Bill Elliott, Indiana University
Emperatrice Arzea Cameron, Universidad de Zulia (Venezuela). "Self-Representation of Aboriginal Women in the Canadian Cinema in the Last 10 Years."
Dean Duncan, Brigham Young University. "Scotland, Canada, and the Documentary Film Movement."
Peter G. Geller, University of Winnipeg. "Of Governors, Royal Visits and Aniversaries: Corporate Commemorations and Canadian Film History."

B5 'Ideology,' 'Technology,' and 'the Scientific' in French Colonial Cinema
Room: Laurentian
Chair: Peter Bloom, UCLA
Peter Bloom, UCLA. "Ideology, Ergonomics, and French Colonial Cinema."
Steven Ungar, University of Iowa. "Images of Science in French Colonial Cinema: From Pépé Le Moko to Illo."

B6 The Sponsored Eye: Theorizing Television Advertising and Spectatorship
Room: Frontenac
Chair: William Boddy, CUNY
William Boddy, CUNY. "Sightseeing at Home: Selling Postwar Television."
Sarah Berry, Murdoch University. "Truth in Advertising: An Archeology of the Discursive."
Respondent: Mary Beth Haralovich, University of Arizona

B7 Workshop: The Film Archive and Collection: Museology and Scholarship
Room: Richelieu
Chair: Antonia Lant and Annette Michelson, NYU
Paolo Cherchi Usai, George Eastman International Museum of Photography and Film
Yuri Tsvian, University of Chicago
Patrick Loughry, Library of Congress
Brian Price, NYU
Peter DeCherney, NYU

B8 Feminist Historiographic Cinema
Room: La Caudrière
Chair: Julia Erhardt, Finders University of South Australia
Melanie Nash, University of Iowa. "Feminist Historiography Be-âyous Quebec Nationalism: Anne-Claire Poisier's Les Filles du Roy."
Susan E. Linville, University of Colorado at Denver. "Graphing History: Hollywood vs. Feminist Film."
Robin Blaetz, Emory University. "Ulrike Ottinger's Johann &d Arc of Mongolia and the Absent Heroine."
Julia Erhardt, Finders University of South Australia. "Citeable in All Its Moments: Representations of History in Contemporary Feminist Film."

B9 Voices/Bodies/Movies
Room: Ballroom A
Chair: Asuman Sumer, University of Hong Kong
Catherine Williamson, Louisiana State University.
"Dangerous When Wet: The Athletic Body in Film."
M. Victoria Rueto, Tulane University. "Ideological Impotence through the Invalidated Body."
Asuman Sumer, University of Hong Kong. "When She Talks Back: The Invention of a Parodic Female Voice in Contemporary Turkish Cinema."
Christine A. Acham, USC. "Keepin' It Real: Waiting to Exhale, Searching for the Black Voice in Contemporary Hollywood Cinema."

6:00 pm - 7:15 pm:
Gay/Lesbian/Bisexual Caucus
Room: Victoria

7:30 - 10:00 pm:
Rude/ Cervantes (salle de Penthous floor)
C1 International Movie Industries: Australia, India, Mexico, and South Africa
Room: Richlieu
Chair: Gorham Kindem, University of North Carolina at Chapel Hill
Marcus Brenn, University of North Carolina at Chapel Hill, "The Last Days of National Cinema: Political Economy of Contemporary Australian Film."
Radha Subramaniam, Vassar College, "Passing the Rupee: Indian Cinema, Regional, National and International Considerations."
Joanne Hershfield, University of North Carolina at Chapel Hill, "A History of the Mexican Film Industry: Dependence and Resistance."
Kayan Tomselli, University of Natal Durban, "Restructuring the Industry: South African Cinema Beyond Apartheid."

C2 Archetypal Images in Film and Television
Room: Seiglson
Chair: Mary Beth Haralovich, University of Arizona
Robert Silberman, University of Minnesota, "Julie Dash, Tracy Chapman, and Give Me One Reason: Singing the Blues in the African-American Musical Short."
Linda C. Ehrlieh, Case Western Reserve University, "A View from the Garden: Images of Enclosure/Expansion in the Films of Tran Anh Hung, Ichikawa Kon and Victor Erice."
Claudia Springer, Rhode Island College, "The Making of James Dean and the Ambiguous Rebel Archetype."

C3 Challenging Reality: Documentary and Ideology
Room: York
Chair: Steven B. Elworth, Brooklyn, New York
Lauri Mullins, USC, "The Rhetoric of Disease in the Science Documentary."
John W. Locke, Concordia University, "Autour de L'Argent: A Contemporary Documentary About the Making of L'Herber's L'Argent and Questions About Current Film History."
Connie Shortes, University of Texas - Austin, "Bloodsisters: Issues in the Documentation of Radical Sex.

C4 Film Technology: Premodern/Postmodern
Room: Ballroom A
Chair: Christopher Faulkner, Carleton University
Ellen Selzer, UC - San Diego, "Why Computer Science Needs Media Studies."
Mark J.P. Wolf, Concordia University - Wisconsin, "From Pong to Myst: The Increasingly Cinematic Diegetic Worlds of the Video Game."
Richard J. Lukowsky, University of Illinois at Urbana-Champaign, "100 Years of Cinema - So What? The 19th Century Roots of Animation."
Matthew Solomon, UCLA, "Volk's Cinematic Conjuring and the Innovation of Animated Photography."

C5 The Films of Theo Angelopoulos: Cinema in a Greek Landscape
Room: Laurentian
Chair: Andrew Horton, Loyola University - New Orleans
Dan Georgakas, Cinematheque, "Angelopoulos, Greek History, and The Traveling Players."
Andrew Horton, Loyola University, "Angelopoulos' First Film, Reconstruction and the Death of the Greek Village."
Yvette Biro, NYU, "The Empire of Journey in Voyage to Cythera."
Catherine Porteous, University of Massachusetts, "Beyond the Balkans: A Study of Cinema and Culture in Odyssey's Gaze."

C6 Workshop: Across the 49th Parallel: Expatriate Pedagogy and Canadian Film Culture
Room: La Chaudière
Chair: Charlie Keel, University of Toronto
Rhona Berenson, U of Toronto, "Black Canada Rises."
Barry K. Grant, Brock University
Shelley Stamp Lindsey, UC-Santa Cruz
Bar T Fast, University of Toronto
Michael Zydz, NYU

C7 What is the Black and/or Canadian in Black Canadian Film?
Room: Frontier
Chair: Kass Banning, York University
Kass Banning, York University, "After the Love is Gone: Black Canada's Rudies."
Rinaldo Walcott, York University, "Exiles and Refugees: The Seeming Impossibility of Black Canadian Film."
Warren Crecichow, York University, "History, Practice and Expectations: Black Canadian Documentary at (Un)Easy Cross Roads in Selwyn Jacobs's Road Taken."

C8 New Experimental Cinemas and Film Theory
Room: Victoria
Chair: Akira Mizuta Lippit, San Francisco State University
Catherine Russell, Concordia University, "Cultural Collage: Found Footage, Ethnography, and the Avant Garde."
Laura U. Marks, Carleton University, "Living a Disappearing Image."
Akira Mizuta Lippit, San Francisco State University, "Technologies of the Trace: Experimental Cinemas and Memory."

C9 Disney-geists: It's a Small Universe
Room: Joltet
Chair: Kate Kane, DePaul University
Rebecca Epstein, UCLA, "Disneyland, Los Angeles and the Geography of the American Imagination."
Eddy Von Mueller, Emory University, "Slippy Stables and Superstars: The Voice in the Walt Disney Animated Features."
Karen Smelling, Pennsylvania State University, "Disney, Literature, and the American Dream.
Kate Kane, DePaul University and Rene S. Goldman, Columbia College, "A Cartography of Pocahontas."

11:00 a.m. - 12:45 p.m.
Dissertation and Student Writing Award Winners Presentation preceding Plenary Session: "Strategies for Ensuring the Future of Film and Television Studies"
Room: Ballroom C
Chair: Janice Welsch (Western Illinois University)
Terri Ginsberg (NYU)
Peter Harcourt (Carleton University)
Amelle Hestie (University of Wisconsin - Milwaukee)
Henry Jenkins (MIT)
Ethan Johnson (Wellesley College and Emerson College)
Virginia Wright Wexman (University of Illinois - Chicago)

1:00 p.m. - 2:00 p.m.
Caucus on Class
Room: Victoria

D0 Workshop: Toward a Comprehensive Genre Taxonomy
Room: Joltet
Chair: Brian Taves, Library of Congress
Janet Staiger, University of Texas at Austin
Phyllis Klotman, Indiana University
Richard B. Jewell, USC
Maureen Forniss, Chapman University
Rick Worland, Southern Methodist University

2:00 p.m. - 3:45 p.m.
D1 Rethinking Melodrama and Film Noir
Room: Ballroom A
Chair: Philip Morse, Penn State University
John R. Gruen, University of Pittsburgh, "Romeo Likes Bleeding: Emasculation, Identification, and the Reactionary Pleasures of Contemporary Film Noir."
William G. Simons, NYU, "Analytic Melodrama in Visconti's Rocco and His Brothers."
Roger Sorkin, University of Massachusetts, Dartmouth, "Black Narcissus: Michael Powell's Empire of Desire."
Stefan R. Copley, University of Maryland, "Rethinking Voice-OVER Narration in Film Noir."

D2 Subjectivity in Canadian Cinema
Room: Robertson
Chair: Catherine Russell, Concordia University
Barbara Rockburn, Carleton University. “Colonialism Once Removed: The Re/Production of Canadian Subjectivity.”
Christine Stojanovska, Concordia University. “The Third Solitude in Canadian Cinema.”

D3 Star Texts/Hypertexts
Room: La Chaudière
Chair: Chris Holmblad, University of Tennessee - Knoxville
Adam Knee, NYU. “Samurai, the Samurai: Hiroshi Inagaki’s Reminiscence of Izanagi.”
Craig Fischer, University of Illinois at Urbana-Champaign. “Imagine That!: Dora Hall, Varsity Production, and the Playground of Capital.”
Keir Heagle, Concordia University. “Sinatra Inc.: Independent Production, Star Image, and L’Alfaire Albert Maltz.”

D4 Rethinking Critical Theory
Room: Frontenac
Chair: Jenny Lau, Ohio University
Arthur Knight, College of William and Mary. “Criticism Is and Criticism Ain’t: Toward an Intellectual History of African American Film Criticism.”
Michael Renov, USC. “The Place of Desire in Documentary Film Theory.”
Anthony R. Guneratne, National University of Singapore. “Neorealism’s Class Wars: Some Nagging Questions of Third Cinema.”
J. Clarke Farmer, University of Iowa. “Enchantment in a Disenchanted Age: German Critical Theory, Opera, and Cinema.”

D5 Documentary Reality, Hollywood Convention, and the Exploitation Film
Room: York
Chair: Thomas Doherty, Brandeis University
Dana Benelis, Clark University. “S.O.S. Iceberg and King Kong, Hollywood Re-Writes the Travelogue-Expedition Documentary.”
Jeffrey Rooff, University of Amsterdam. “Would They Regret the Visit of Wee Men?: The 1926 Stirling Expedition Travelogue.”
Thomas Doherty, Brandeis University. “Big Apen and Little People: Martin and Osa Johnson’s Congo Films (1932).”

D6 Intertextuality
Room: Joliet
Chair: Corey Creekmur, Wayne State University
John Thornton Caldwell, UC - San Diego. “Between Corporate Doors: The Organizational Cultures of Multimedia Conglomerates.”
Poonam Arora, University of Michigan - Dearborn. “Psycho-Analysis/Whose Psycho-Analysis?: Re-Interpreting an Indian Film and Its American Remake.”
Bruce Williams, William Paterson College. “You Never Write But You Call to Mind: The ‘Hidden’ Film as Cross-Cultural Intertext.”

D7 Critical Approaches to Television
Room: Victoria
Chair: Ellen Seltzer, UC-San Diego
Susan Ohmer, CUNY. “Behind Corporate Doors: The Organizational Cultures of Multimedia Conglomerates.”
Adrienne L. McLean, Emory University. “Hot Messages from a Cool Medium: Marshall McLuhan Meets the X-Files.”
Susan Ryan, College of Staten Island. “Los Estradle: Nicaraguan Telenovas and Revolutionary Popular Culture.”

D8 Spatializing Screens
Room: Seigrory
Chair: Darrell Davis, Kobe University of Commerce (Japan)
Josh Stenger, Syracuse University. “Lights, Camera, Action: (Re)Producing ‘Los Angeles’ at Universal Citywalk.”
James Hay, University of Illinois at Urbana-Champaign. “The West, the Backyard, and the Shadow of the Houston Astrodome.”
William Paul, University of Michigan. “Staging the Picture.”

E1 Histories of Film Style: The Image
Room: La Chaudière
Chair: Scott Higgins, University of Wisconsin - Madison
Scott Higgins, University of Wisconsin - Madison. “How to the Story Line and Let Color Fall Where it May: Creating a Place for Technicolor in the Classical Style with Trail of the Lonesome Pine.”
Richard Neupert, University of Georgia. “Color Aesthetics and the French New Wave.”

E2 From Page to Screen: Adaptations on Film and Television
Room: Ballroom A
Chair: Timothy Shary, University of Massachusetts
Charles Musser, Yale University. “Rethinking Oscar Micheaux’s Body and Soul Reappropriation and Critique of Eugene O’Neill’s The Emperor Jones and All God’s Chillun Got Wings.”
Michael Andregg, University of North Dakota. “Shakespeare on Television: King Lear, Omnibus, and Onson Welles.”

E3 Still Image, Moving Image: Film, Television, and the Comics
Room: Robertson
Chair: Greg M. Smith, Carlow College
Greg M. Smith, Carlow College. “Shaping The Maxx: Adapting the Comic Book Frame to Television.”
Anne Rubenstein, Chapman University. “El Santo Versus El Santo: The Imaginary Forms of a Real Character.”
Angela Ndalianis, University of Melbourne. “Comic Book Serials and Baroque Tendencies - Alien/Predator: Deadliest of the Species.”
Respondent: Susan Ohmer, CUNY

Friday
E4 National and Local Considerations: Identities and Representations Under Investigation in Canadian Experimental Documentaries
Room: Victoria
Chair: Carina Tervasi, University of Michigan
Lianne McLarty, University of Victoria. "Ruin Nation: Richard Hancock's Moose Jaw or 'Now it's an air town'."
Allison LaTendresse, University of Michigan. "Questions of Identity in Philip Hoffman and Sami Van Inger's Sweep."
Carina Tervasi, University of Michigan. "Uttoboad: Short Histories of Breasts as Short Narratives of Canadian Identities."
Robin Curtis, Berlin. "Altenity and Memory, or The Uses of Filmic Lacunae."

E5 Society/Culture/Film
Room: Juliet
Chair: Chon Noriega, UCLA
Leger Grindon, Middelbury College. "On the Brink of War: From Pathos to Comedy in the Boxing Film."

E6 Issues in Industry History
Room: York
Chair: Justin Wyatt, University of North Texas
Lutz Bacher, Robert Morris College. "Benedict Bogues' General Service Studios and Proto-Package Units in the '40s: Conditions of Independent Production in a Rental Studio, 1942-1947."
Anne Morey, University of Texas at Austin. "Writing the Film Viewer in the '20s."
Christopher Sieving, University of Wisconsin-Madison. "The 'Buck' Stops Here: The Decline and Fall of Buxaplopitation."

E8 The Poetics and Politics of Indian Cinema
Room: Laurentian
Chair: Jyotika Virdi, Oberlin College
Lalitha Gopalan, Georgetown University. "Rewritten Masculinities in J.K. Datta's Westerns."
Jyotika Virdi, Oberlin College. "The Postcolonial Women's Movement and the Predicament of the Popular: Revisiting the Success of the Rape Film Genre."

E9 Performing Sound
Room: Seigmy
Chair: Martin Marks, MIT
Antjie Ascheid, NYU. "Speaking in Tongues: Voice Dubbing in the Cinema as Cultural Vernacular."
Todd Berliner, University of North Carolina at Wilmington. "Movie Dialogue, Cassavetes Films, and Realism."
Maureen Furniss, Chapman University. "Silent Film Music: Performers and Performance."

6:00 pm - 7:15 pm:
Graduate Student Caucus
Room: Frontenac
Organizer: Jon Lewis

7:15 pm:
Double Bill Special Events
National Library Auditorium, 395 Wellington St.
Lilies (1996, 95:00)
Director John Greyson will be present for discussion.

Director Guy Maddin will be present for discussion.
The Guy Maddin event is supported by the Dorothy and Oscar Bunetti Memorial Award administered by the Toronto Film Society and is done in cooperation with the Guy Maddin retrospective organized by the Canadian Film Institute.

F1 Boldly Going Where We Already Are: Star Trek at Thirty
Room: Victoria
Chair: Ina Rae Hark, University of South Carolina
Selim Eyuboglu, Bogazici University (Turkey). "The Reception of Star Trek and Its Implicity."
Haylie L. Neroni, USC. "To Boldly Go Where No Woman Has Gone Before: Star Trek and Cultural Problem Solving."
Ina Rae Hark, University of South Carolina. "The Original and the Copies: The Duplicated Body in the Star Trek Series."
Julian H. Saff, UCLA. "Trouble on the Holodeck."

F2 Constructing Whiteness
Room: La Chaudere
Chair: Ed Guerrero, University of Delaware
Maria Pramaggiore, North Carolina State University. "Aliens at Home, Race and Gender in Irish Cinema."
Martti Latli, University of Iowa. "White Dift."
John Michael, University of Rochester. "Hollywood and the National Narrative: Race and Nation in Last of the Mohicans."

F3 Sex
Room: Ballroom A
Chair: Eric Schaefer, Emerson College
Nina K. Martin, Northwestern University. "Whose Porn is It? The Case of Women: Stories of Passion."
Robert Eberwine, Oakland University. "Ford's Sex Hygiene and WMVY FD Films."

F4 The Ratings Code
Room: York
Chair: Jon Lewis, Oregon State University
Justin Wyatt, University of North Texas. "Independence, Media Controversy, and the MPAA Ratings System."
Steven Cohin, Syracuse University. "Basic Instinct and Censorship: You Won't Learn Anything from Me I Don't Want You to Know."

F5 Fundamentalist Fictions: Politics and/of Hermeneutics in Contemporary Moving-Image Culture
Room: Laurentian
Organizer: Caucus on Class
Chair: Terri Ginsborg, NYU
Terri Ginsborg, NYU. "Casuistry and Historical Reaction in Eli Cohen's The Quarrel."
Kent Casper, University of Colorado at Denver. "Nostalgia for the Organic: Redeemptive in Contemporary Body Theory and the Horror Film."

Warm (Wright Mead, 1992)
F6 The Voice of the Other within Canadian Film
Room: Joliet
Chair: Mary Alemany-Galway, Emily Carr College
Jacqueline Levitin, Simon Fraser University. "Double Happiness and Difference: Young, Female, Heterosexual and Chinese in the Canadian Context."
José Arroyo, University of Warwick. "La nuit, le déclin, and Le Pouvoir Intime. The interrelationship of Aesthetics and Politics in the Representation of Queer Folk in and a Queer Country."
Mary Alemany-Galway, Emily Carr College. "Rozena's I've Heard the Maerdais Singing: The Open Contradictions of Postmodernism."
Thomas Waugh, Concordia University. "Fairy Tales of Two Cities, or Queer Nations(s)/National Cinema(s)."

F7 Reading the Nation in Canadian Films
Room: Richieieu
Chair: Peter G. Geller, University of Winnipeg
Erin Manning, Carleton University. "Re-reading the Nation in Films by Clement Virgo, Santhi Krishna, Stephen Williams and Charles Bratame." 
Janice Kaye, USC. "Temporary Insanity: The Nation as Masquerade in Canadian Film."
Alanna Thain, Duke University. "Traces of Desire/Spaces of Memory: Robert Lepage’s Le Confessionnal and Quebec’s Uncanny Memory."
Chia-chi Wu, USC. "Double Happiness: The Doubling of National Identity and Sexual Politics."

F8 Class Politics, Criminal Pleasures, Noir, and Neo-Noir
Room: Frontenac
Organizer: Caucus on Class
Chair: Robert A. Nowlan, University of Wisconsin - Eau Claire
Paul Arthur, Montclair State University. "Film Noir's Inverted Dream of Home."
Carol L. Robinson, Middle Georgia College. "Middle Class Values Under Neo-Noir Light in the Coen Brothers' Films: From Blood Simple to Fargo."
Robert Bodle, Arizona State University. "Home is Where the Gun/Synringe/Cleaner Is: Film Noir and the Criminal Class in Pulp Fiction."

F9 Transnational Asian Cinemas: Identity and Diaspora
Room: Seignory
Chair: Sheldon Lu, University of Pittsburgh and Gina Marchetti, University of Maryland
Gina Marchetti, University of Maryland. "Multicultural/Transcultural: Transnational Cinema, Hybrid Identities, and the Films of Evans Chan."

G1 Hong Kong Cinema: Issues of Identity
Room: Victoria
Chair: Patricia Brett Erens, University of Hong Kong
Abbr Abbas, University of Hong Kong. "Special Effects in Hong Kong Cinema."
Hector Rodriguez, Hong Kong Baptist University. "Associational Public Spheres in the Hong Kong Film Industry: The Zhonglian Film Company."
David Eng, Columbia University. "Catastrophes of Time: Catastrophes of Space: Wong Kar-Wai’s Hong Kong."
Patricia Brett Erens, Hong Kong University. "Border Crossings: The Films of Ann Hui."

G2 The "Leaping Fish": Lessons of Uncle Tom's Cabin and the Melodramatic Stage
Room: Joliet
Chair: Linda Williams, UC - Irvine.
Lee Jacobs, University of Wisconsin - Madison. "Why Theater Matters: The Example of Uncle Tom's Cabin."
Linda Williams, UC - Irvine. "Racial Melodrama in American Culture: The Influence of Uncle Tom's Cabin."
Mark Mullen, UC - Irvine. "Uncle Tomming the Mohican."

G3 Workshop: Labor and the Contemporary Academy
Room: Seignory
Chair: Caucus on Class, Graduate Student Caucus
Facilitators: Tariq Ginsberg, NYU; J. A. Lindsay, Northwestern University
Gordon Lafer, Yale University, GSE/O/Federation of University Employees
Paula Willoquet-Maricondi, Indiana University
Jerry Lee Lembeke, Holy Cross College

G4 Maddin/Canada: Region, Nation and Irony in the Films of Guy Maddin
Room: Frontenac
Chair: Will Straw, McGill University
Tom McSorley, Canadian Film Institute. "Imagine the Past, Remember the Future: Guy Maddin and the Unfinished Canadian Cinema."
George E. Toles, University of Manitoba. "From Archangel to Mandragora in Your Own Back Yard: Collaborating with Guy Maddin."
Gene Walz, University of Manitoba. "Lost in a hostile and bewildering world: Guy Maddin's Prairie Geeks."
Will Straw, McGill University. "Irony, Regionalism and the Problem of Distance: The Films of Guy Maddin."

G5 Acting and Performance
Room: La Chaudeire
Chair: Pamela Robertson, University of Newcastle
Pamela Robertson, University of Newcastle. "Carry on Kenneth Williams."
Kristine Brunovska Karmick, Indiana University - Indianapolis. "Exit Smiling and Features of Female Comic Performance in the Silent Era."
Cynthia Felando, UCLA. "A World of Speculation: Early Film Acting Theory."
Susan Knobloch, UCLA. "Sharon Stone's (An)Aesthetic,"

G6 Psychological Approaches to the Cinema
Room: York
Chair: Lesley Bell, Wayan State University
Lesley Bell, Wayan State University. "Crowds and Power: Canetti and Film Studies."
Giorgio Bertolino, NYU. "Mute Visuality: Notes Around D’Anunzio and the Eloquent Bodies of Italian ‘Hysterical Cinema’."
Stephen Trojano, Ithaca College and Grigoris
Daskalogiannarakis, USC. "Suppression and Repression: Censorship and the Convolutions of Desire in The Boys of St. Vincent."

G7 Local Exhibition I: Questions of Social Power
Room: Richieieu
Chair: Ben Singer, Smith College
Shelley Stamp Lindsey, UC - Santa Cruz. "Off Upon the Flames of Vice: The Battle Over White Slave Films in New York City."
J.A. Lindsay, Northwestern University. "Many Bad Conditions Improved or Eliminated: Reform Campaigns Groups and Chicago Nickelodeons."
George Potamianos, USC. "Movie Mad: Local Censorship in a California Community Between WWI and the Coming of Sound."

Deux actrices (Micheline Lancot, 1993)
12

G8 Desiring Men
Room: Ballroom A
Chair: Bruce Williamson, William Paterson College
Mark Lynn Anderson, University of Rochester. "Blackness and the Cult of Valentine."
Robert Lang, University of Hartford. "To Have Known Ecstasy: Hunting Men in The Most Dangerous Game."
Peter Lehman, University of Arizona. "Melodrama and Male Nudity in Films of the 90's."
Lucia Buzoza, NYU. "Studs Have Feelings Too: Warren Beatty and the Questions of Star Discourse and Gender."

G9 Capra at the Centenary: Ideology, Reception, Form, Industry
Room: Laurentian
Chair: Chuck Maland, University of Tennessee
Vito Zagarro, University of Rome III. "Frank Capra 'Malgré Lui': The American Nightmare, 1928-1934."
Eric Smoodin, University of California - Berkeley. "The Moral Part of the Story Was Great: Frank Capra and Film Appreciation in the 1930s."
Chuck Maland, University of Tennessee. "Capra and the Abyss: Cinematic Representations of Despair in Later Columbia Films."
Tino Balio, University of Wisconsin - Madison. "Frank Capra and the Perils of Independent Production."

1:00 pm - 2:00 pm:
Asian/Pacific American Caucus
Room: Victoria

H0 Workshop: Evolving Paradigms, Shifting Promotions and Hires
Room: Joliet
Sponsor: Committee on Career Opportunity, Development and Promotion
Chair: Tim Corrigan, Temple University

2:15 pm - 4:00 pm: Session I

H1 Purchasing Identity: Female Stars/Female Sexes
Room: La Chaudrière
Chair: Virginia Wright Wexman, University of Illinois-Chicago
Leslie Mildliff DeBacque, University of Wisconsin - Stevens's Point. "Advertising with Movie Stars: Mary Pickford's Role in the Campaign for Pompeian Beauty Powder."
Tracy Cox, University of Florida. "Consuming Distractions in Prie de Beauté."
Gaylyn Studlar, University of Michigan. "Ch'i-Chi Cinderella: Audrey Hepburn as Cold War Counter Model."

H2 Projecting Canada
Room: Joliet
Chair: Gene Walt, University of Manitoba
Germain Lacasse, Université de Montréal. "American Silent Film in Quebec Theatre."
Christopher C. Newton, National University of Singapore. "Canadian Film as Image Missionary: The Reception of Le Confessionnel at the Singapore Film Festival."
Pierre Véronneau, Cinémathèque Québécoise. "Traveling Exhibition in Perspective: Beyond Canadian Experience."

H3 Film Memory and Cultural Trauma
Room: Seigley
Chair: Linda Dittmar, University of Massachusetts, Boston
Shally Shafuto, University of Iowa. "Images Conveying History: The Concurrence of Jean Faivre in Chałubi's Les Cousins."
Joshua Hirsch, UCLLA. "Don't Look, Dear": Holocaust Memory in the Autobiographical Films of Itzhan Salbo."
Yosefa Loshitsky, Hebrew University. "Memory in Transition: Second Generation Israelis Tell the Holocaust."

H4 Case Studies: Reception
Room: Victoria
Chair: G. Tom Poe, University of Missouri - Kansas City
Brian O'Leary, University of Texas at Dallas. "The Missing Discourse on Chaplin's Genocide Theme in The Great Dictator."
G. Tom Poe, University of Missouri - Kansas City. "Re v. the Pope v. the Bomb v. Kramer: A Historical Reception Study of On the Beach."
Mary Grover, University of Texas at Austin. "To Wong Foo's Compromising Liberal Rhetoric."
Allison Macor, University of Texas at Austin. "Play MYS!te for Me: Defining the Online Fan Community of Mystery Science Theatre 3000."

H5 Mediating Youth
Room: Frontier A
Chair: Ira Konigsberg, University of Michigan
Ira Konigsberg, University of Michigan. "Children at the Movies: The Uses and Abuses of Cinema."
Mary Celeste Kearney, USC. "I Was a Tomboy Serial Killer: The Horror of Feminine Adolescence."
Christie Milliken, USC. "Generation Sex: Constructing Teen Sexuality in Film and Video."
Timothy Shary, University of Massachusetts. "We Kids: The American Angst of Youth and Technology in Recent Cinema."

H6 Time/Space/Cinema/Tarkovsky
Room: York
Dorit Naaman, University of Alberta. "Film Poetry De-constructed: The Case of Andrey Tarkovsky, Part One: Time."
Elena Siemens, University of Alberta. "Film Poetry De-constructed: The Case of Andrey Tarkovsky, Part Two: Space."

H7 Women Filming Women
Room: Ballroom A
Chair: Frances Gateward, University of Maryland
Luis A. Trelles, University of Puerto Rico. "Female Characters of Maria Luisa Burgos."
Marla L. Shelton, USC. "Hip Hop and You Don't Stop: The African American Woman Making Films."
Jocelyne DeNault, Montreal. "Acknowledging the Participation of Women in the Film Industry: Specific Problems, Specific Sources, Specific Research Strategies."

H8 The Postmodern Crime Film
Room: Laurentian
Chair: Christopher Sharrett, Seton Hall University
Christopher Sharrett, Seton Hall University. "The Postmodern Crime Film and the Cult of Anti-Politics."
Tony Williams, Southern Illinois University at Carbondale. "Apocalyptic Chaos in Tiger Cage."
Richard Edwards, USC. "Seven and the Seven: Deadly Sins of Critical Theory."
William Luhr, Saint Peter's College. "Seven and the Millenial Apocalypse: Back to the Future."

H9 Workshop: Surveying Film History: Issues and Approaches
Room: Richelieu
Chair: Tricia Welsch, Bowdoin College
John Belton, Rutgers University
Diane Carson, St. Louis Community College. "Whose Story Is It Anyway? Remembering Bonnie and Clyde."
David Cook, Emory University
Frank Tomaszulo, Georgia State University
Tricia Welsch, Bowdoin College
Steve Wurtzel, Bowdoin College

3:15 pm - 6:00 pm: Session I

I1 Workshop: History and Historiography: Issues of Practice and the Profession
Room: Ballroom A
Chair: Eric Smoodin, UC - Berkeley
Rhona Berinstein, UC - Irvine
Henry Jenkins, MIT
Heather Hendershot, Hampshire College
Sumiko Higashihara, SUNY - Brockport
Eric Smoodin, UC - Berkeley
Nicholas Sammond, UC - San Diego
Mark Lynn Anderson, University of Rochester

12 Women's Voices in Canada and Quebec
Room: Joliet
Chair: Peter Harcourt, Carleton University
Peter Harcourt, Carleton University. "Lucie Lambert and the cinema vécu."
Brenda Longfellow, York University. "Speculations on a New Documentary Landscape."
Joannette Slesnack, Brock University. "Mourir a titre de et the Political Uses of Cruelty."

13 Producing European National Identity
Room: Yestercarrier
Chair: Carmen Hendershott, New School for Social Research
Philip Mosley, Penn State University. "Language, Identity, and European Cinema."
Dina Iordanova, University of Chicago. "The Yugoslav Prague Group Moving to America or Why Emir Kusturica Would Not Make It in Hollywood."
Amy Lawrence, Dartmouth College. "Always Irish: Gabriel Byrne and the Issue of National Identity."

14 Bonnie and Clyde: A 30th Celebration
Room: Laurentian
Chair: Lester Friedman, Syracuse University
Diane Carson, St. Louis Community College. "Whose Story Is It Anyway? Remembering Bonnie and Clyde."
Matthew Bernstein, Emory University. "Model Criminals: The Visual Style of Bonnie and Clyde."
Steve Carr, Indiana University - Purdue University, Indianapolis. "Contemporary Discourse on Bonnie and Clyde."

15 Epistemologies of Television
Room: La Chaudrière
Chair: Mimi White, Northwestern University
Mimi White, Northwestern University. "Flows and Other Close Encounters with Television."
Lynn Spiegel, USC. "The Making of a 'TV' Literate Elite: The Industry, the Critic, the Text."
Lynne Joyrich, University of Wisconsin - Milwaukee. "Epistemology of the Console: Knowing Glasses and Television's Cate."
Respondent: William Boddy, CUNY
On the Future of a Deleuzian: The Uses and Disadvantages of Deleuze for Film Theory  
Room: Frontenac  
Chair: Gregory Flaxman, University of Iowa  
Timothy Murray, Cornell University. "Baroque Chaos: Errancy and the Cinema of Deleuze."  
Gregory Flaxman, University of Iowa. "The System Was Breaking Down: The Cinematographic Philosophy of Gilles Deleuze."  
Dudley Andrew, University of Iowa. "The Visual Turn: Figureation and the Philosophy of Gilles Deleuze."  
Respondent: Gaylyn Studlar, University of Michigan.

Screening Spaces  
Room: Victoria  
Chair: Vivian Sobchack, UCLA  
Sabine Hauert, University of Chicago. "American Cosmopolis: The Production of Urban Social Space in The Italian."  
Scott Bulatman, University of New Mexico. "Cities of Light: Ren Kooiho and Filmic Urbanism."  
Dona M. Kercher, Assumption College. "Film History/Art History/Nationalism: Domesticating Cityspace in Victor Erice's Dream of Light and Antonio Lopez's Paintings."

The Colonizing Gaze  
Room: Victoria  
Chair: Ruth A. Hotte, University of Toledo  
James Castonguay, University of Wisconsin - Milwaukee. "Recruiting the Early Spectator: Re-presenting the Spanish-American War."  
Yasmin Nair, Purdue University. "Saturating Desire: Images of the Yearning Orient in Farewell My Concubine."  

Black Women with Nonblack Lovers: In a Minor Frame  
Room: Joliet  
Chair: Mark A. Reid, University of Florida  
Chris Holmlund, University of Tennessee. "Channeling Desire, Making Whooopi."  
Carole-Anne Tyler, UC - Riverside. "She Must Be Seeing Things? Race and Lesbian Feminism."  
Mark A. Reid, University of Florida. "Black Women Crossing Borders: Transracial Intimacy."  
Respondent: Gloria Gibson, Indiana University

Rethinking Third World Cinema  
Room: Richelieu  
Panel Organizer: Anthony R. Guneratne, National University of Singapore  
Chairs: Timothy White, National University of Singapore; N. Frank Ukulde, University of Michigan  
Anthony R. Guneratne, National University of Singapore; Manjunath Pendakur, Northwestern University. "Innovation in Tradition: Vishwanath's Telugu Film Trilogy."  
N. Frank Ukulde, University of Michigan. "Get In Where You Fit In: Video Rooms and the Manifestations of First Cinema in Anglophone Africa."  
Timothy White, National University of Singapore. "Malaysian Cinema (Re)Considered: P. Ramlee, the "Unknown" Superstar."  

Workshop: Expanding Possibilities: Media Studies and K-12 Education  
Room: York  
Chair: Susan Hunt, Glendale Community College  
Karen Shear, National Alliance of Media Arts and Culture, Minneapolis  
Chris Worsnop, Ontario Film Association, Association for Media Literacy  
Mark Zamparo, Ottawa Board of Education  
R.J. Godwin, Glebe College, Ottawa

The Films of Atom Egyoan  
Room: La Chaudière  
Chair: James Martin Moran, USC  
James Martin Moran, USC. "From Father to Son, From Film to Video: Wenders, Egyoan, Oedipus."  
Bill Elliott, Indiana University. "Sex, Videotape, and 'Lying': Cultural Identity in the Films of Atom Egyoan."  
Cynthia Erb, Wayne State University. "Exotica as Trauma Narrative."  
Hamid Naficy, Rice University. "Making Film with an Accent."

Gay and Lesbian Representation: Yesterday and Today  
Room: Frontenac  
Chair: Karen Hollinger, Armstrong Atlantic University  
Ronald Gregg, Duke University. "Oh, That Billy Haines: Star Discourse, Male Homosexuality, and Studio Publicity in the 1930's."  
Matthew Tinkom, Georgetown University. "Warhol's Sexual Revolution: Bike Boy and Vinyl."  
Karen Hollinger, Armstrong Atlantic University. "Theorizing Mainstream Female Spectatorship: The Case of the Popular Lesbian Film."

Star Bodies/Star Biographies  
Room: Ballroom A  
Chair: Mary Desjardins, Dartmouth College; Amelie Hascie  
Hascie, University of Wisconsin - Milwaukee  
Amelie Hascie, University of Wisconsin - Milwaukee. "Documenting Auto/biographies: Dietrich, Riefenstein and Film Studies."  
Dennis Bingham, Indiana University - Indianapolis. "I Want to Live! Female Subjectivity and Hollywood Biography."  
Michael DeAngelis, University of Texas at Austin. "Death and Sex: Ambiguous Constructions in James Dean Biographies."  
Mary Desjardins, Dartmouth College. "Star Bodies/Star Biographies."
Sunday

J8 New Theories of Film Music
Room: Seignory
Chair: Krin Gabbard, SUNY - Stony Brook
Krin Gabbard, SUNY - Stony Brook. "Listeners at the Movies, Competent and Incompetent."
Jeff Smith, NYU. "Towards a Cognitive Theory of Film Music and Emotion."
Claudia Gorbman, University of Washington - Tacoma. "Retrograde Canon."

J9 Questioning Methodology in Film Studies
Room: Laurentian
Chair: Martti Lahd, University of Iowa
Leo Charnay, Northwestern University. "Containing Digression."
Jan Simons, University of Amsterdam. "Cognitive Against Interpretation."
Kathleen McNulty, University of California, Riverside. "Women in Traffic: Feminist Film Theory and the Question of Method."

11:00 am - 12:45 pm: Session K

K1 Developing the Nation Through the Mass Media
Room: Laurentian
Chair: James Schwoch, Northwestern University
Mike Gasher, Concordia University. "Developing Film: The Case of British Columbia."
Sarah Matheson, USC. "Entertaining History: The Promises of Canada's History and Entertainment Network."

K2 Black Like Me - Not: Whites Performing "Others"
Room: Joliet
Chair: Gloria Monti, Yale University
Charlene Regester, University of North Carolina - chapel Hill. "Playing in the Dark: An Examination of Lost Boundaries: A White Fantasy Film."
Karla Rae Fuller, Northwestern University. "Creatures of Good and Evil: Caucasian Portrayals of the Chinese and Japanese in WWII."
Mary Kate Kelly, University of Rochester. "A De-Vision of Difference: Visible Racial Difference and the Construction of Identity in Suture."

K3 Early Cinema and Scientific Practice
Room: York
Chair: Scott Curtis, Academy of Motion Picture Arts and Sciences
Scott Curtis, Academy of Motion Picture Arts and Sciences. "The Scientific Management of Cinema."
Alison Griffiths, NYU. "Celluloid Subjects: Science and Vision in Turn-of-the-Century Anthropological Film."

K4 Local Exhibition II: New Case Studies
Room: Fontenac
Chair: Charlie Keil, University of Toronto
Gregory A. Waller, University of Kentucky. "Film Exhibition at Independent Chautauqua Assemblies."
Richard Abel, Drake University. "Cinema During the Transition" in a "Not So Visible Place": Des Moines, Iowa, 1907-1913."
Randy Gue, Emory University. "It Didn't Take the Depression: Bailey's 81 Theater and Black Atlanta During the 1930's."
Kathryn H. Fuller, Virginia Commonwealth University. "Itinerant Exhibition and the Cinema of Attractions in Upstate New York, 1899-1907."

K5 Paranoid Fantasies
Room: Victoria
Chair: Maurizio Viano, Wellesley College
Amanda Howell, Griffith University (Australia). "Trust No One (Over ThirtySomething): Paranoia, the Paranormal, and the (Generation) X-Files."
Monica Molso, USC. "Hackers and Viruses: Heroes and Demons of the Popular Imaginary."

K6 Media, Social Memory, and National Identity
Room: Ballroom A
Chair: Robert Burgoyne, Wayne State University and Barbara Klinger, Indiana University
Susannah Radstone, University of East London. "Re-membering Deeds Done: Responsibility, Memory, and the Contemporary History Film."

K7 Euro Art/Euro Trash
Room: La Chaucièrre
Chair: Joan Hawthorne, Indiana University
Joan Hawthorne, Indiana University. "Steal-Mania, Euro-Trash and High Art: The Place of European Art Films in American Low Culture."
Peter Lev, Towson State University. "Last Tango in Paris as a Model for International Filmmaking."
Julie Sandor, Northwestern University. "Why Too Many Chefs End Up Making Euroupoddling: An Examination of the Canadian Co-Production System as It Faced the 1990's."
Mark Betz, University of Rochester. "Wandering Women: (Re)Colonization and the Body Politic in European Art Cinema."

1:30-3:00 - Special Event
National Gallery of Canada, 380 Sussex Dr.
Media Arts collection of the National Gallery of Canada
Associate Curator of Media Arts Jean Gagnon will present selections from the collection.
Screening Program

Society for Cinema Studies: Cinema(s) in Canada
May 15-18, 1997

Screening Schedule Overview
All screenings will take place in Ballroom C, except where noted otherwise.

Thursday, May 15, 1997
2:00-4:00
Ulysses’ Gaze (Theo Angelopoulos, 117:00)

4:00-6:00
The Learning Path (Loretta Todd, 59:00)

6:00-7:30
Saw Video/Vape program
The Seventh Winter (Rob Thompson and Ray Hagi, 12:35)
Tuktoyaktuk (Chris Mullington, 1989, 5:00)
The Sisters (Penny MacInnis, 1993, excerpt)
Straitened Up (Susan Terrill, 1997, 3:20)
Whispers of Kisses (Donna James, 1993, 8:40)
It Never Happened (Darlene Naporise, 1997, 4:00)
Avarukaltuk (Fish Swimming Back and Forth) (Zacharias Kunuk, 1995, excerpt)
Blending Milk & Water (Paul Wong, 1996, excerpt)
Window (Nelson Henricks, 1997, 3:00)
Prepare For the Planets’ Alignment (Liz Rosch, 1997, 3:00)
Fresh Blood (b.h. Yael, 1996, excerpt)
Queercore (Scott Treleaven, 1995, excerpt)
Treatments (Michael Bailey, 1996, excerpt)
Asplay (Steve Reinke, 1995, 1:00)
Corey (Steve Reinke, 1995, 3:00)
Shift (Nikki Forest, 1997, 9:00)
In Living Memory (Amy Gottlieb, 1997, 14:00)
Heaven or Montreal (Dennis Day, 1997, 5:00)

Friday May 16
9:30-10:45
Bye Baby Bunting (Bryan Fryer, 1933, 3:00)
Back to God’s Country (David M. Hartford/Neil Shipman, 70:00)

00.200
Dirty Laundry (Richard Fung, 60:00)

2:31:5
Flow (Quentin Lee, 45:00)

Prey (Helen Lee, 26:30)

5:00-7:30
Struggles in Steel (Tony Buba, 86:00)

7:30-9:00
Narmada: A Valley Rises (All Kazmi, 90:00)

15:11:30
Double Bill Special Events
National Library Auditorium, 359 Wellington St.
Lilies (1996, 95:00)

Director John Greyson will be present for discussion.

15:11:30
World Premiere: Twilight of the Ice Nymphs (1997)
Director Guy Maddin will be present for discussion.

The Guy Maddin event is supported by the Dorothy and Oscar Burritt Memorial Award administered by the Toronto Film Society and is done in cooperation with the Guy Maddin retrospective organized by the Canadian Film Institute.

Saturday May 17
9:00-10:55
Keepers of the Fire (Christine Welsh, 55:00)

Women in the Shadows (Norma Bailey, 56:00)

11:00-12:30
Balagan (Andres Veil, 90:00)

1:00-2:05
Paysage sous les papelines (Lucie Lambert, 63:00)

2:15-4:00
Deux actrices (Micheline Lanctôt, 95:00)

4:15-5:45
Rude (Clement Virgo, 89:00)

6:00-7:30
Saw Video/Vape program
The Seventh Winter (Rob Thompson and Ray Hagi, 12:35)
Tuktoyaktuk (Chris Mullington, 1989, 5:00)
The Sisters (Penny MacInnis, 1993, excerpt)
Straitened Up (Susan Terrill, 1997, 3:20)
Whispers of Kisses (Donna James, 1993, 8:40)
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Corey (Steve Reinke, 1995, 3:00)
Shift (Nikki Forest, 1997, 9:00)
In Living Memory (Amy Gottlieb, 1997, 14:00)
Heaven or Montreal (Dennis Day, 1997, 5:00)

7:45-10:00
Special Event
Balloon C
Rahmestake: 270 Years of Resistance (1994, 120:00)
Director Alanis Obomsawin will be present for discussion.

Sunday May 18
10:00-11:55
Daughters of the Country 1 (Norma Bailey, Aaron Kim Johnston, 114:00)

12:00-12:50
Affirmative Action Under Attack (Laura Grindstaff, 50:00)

13:30:00
Special Event
National Gallery of Canada, 380 Sussex Dr.
Media Arts collection of the National Gallery of Canada
Associate curator of media Jean Gagnon will present selections from the collection.

Alphabetical Program Synopses

With the recent passage of proposition 209 in California, the issue of affirmative action remains a vital one. Affirmative Action Under Attack—Why Now? is an educational video designed for classroom use. It chronicles the 1995 meeting of the UC Regents in San Francisco in which the Regents voted to eliminate race and gender as criteria in hiring and admissions throughout the UC system. It also contains interviews with selected UC faculty and activists in the Santa Barbara area who help to settle the current debate in a broader historical context.
Source: Laura Grindstaff. lgrundstaff@pobox.asc.upenn.edu
Screening: Sunday, May 18, 12:00-1:00

Canadian Filmmakers Distribution Centre
Presented by Barbara Golszawi. Screening: Thursday, May 15, 6:00-7:30

Girl From Mouch (Gariné Torosian, Canada, 1993, 6:00, 16mm)
Girl From Mouch is a poetic montage of the artist’s journey through her subconscious Armenia. It is not an Armenia based in a reality but one which appears, like the mythical city of Shangri La, when one closes their eyes. Rooted in what Jung might call a ‘psychic consciousness’ and the connection to the archetypal, the film appears like a collage of myth, legend, experience and imagination. (Mark Langer)

Friday, May 16, 9:30-10:35

Bye Baby Bunting (Bryan Fryer, Canada, 1933, 5:00, 16mm)
Bye Baby Bunting was one of the last, and perhaps the most charming, of the “Shadowettes” silhouette animated films by Bryan Fryer. Fryer began animating a decade earlier for puppeteer Tony Sagar and later for John Bray in New York. Moving to Toronto, Fryer produced the "Shadow Laughing" series in 1917 with the assistance of the Ontario Motion Picture Bureau. Sponsored by the distilling fortune of the Gooderham family, Fryer resummed production of films with a new sound animation series in 1933, but the failure to obtain distribution brought this to an end. Fryer’s later career was devoted to acting, painting, and the advertising business. He never animated again.

Source: National Archives of Canada. 613-994-5241.
Screening: Friday, May 16, 9:30-9:35.
Take Care Now (Ann Marie Fleming, Canada, 1989, 12:00, 16mm)

Fleming’s perilous travelogue recites, in first person voice over, a tale of two cities. The first is Bridal, where the patent sexism of her surroundings leads her to seek refuge in the hotel room of her unscrupulous tour guide. The second moves closer to home—where the simplest of street crossings becomes a nightmare journey of dark collisions, broken bones and ambulance drivers. (Mike Holbrook)

Nicola (David Rimmer, Canada, 1984, 11:00, 16mm)

A film which deals with aspects of male and female representation, spatial and temporal dislocation, and notions of framing and containment.

_transitions (Barbara Stemberg, Canada, 1982, 10:00, 16mm)

Transitions is a film of inner life and speaks of time, reality, power. It depicts the disquieting sensations of being between—between falling asleep and being awake, between here and there, between being and non-being. These metaphysical themes are evoked by the central image of a woman in white over which layers of images and sound (voices) are superimposed.

Temporary Arrangement (Phillip Barker, Canada, 1995, 12:00, 16mm)

The film began as an experiment: to study the human form suspended in a body of water—a search for normality. It was also an attempt to express with film the complexities within an individual, the multiple points of view of the human psyche. However, during the filming, a shift occurred in the agenda. Individual dramas unfolded as each person had to confront their ability—or inability—to relinquish control to the water. A personal narrative evolved as I intimately observed my friends and family coming to terms with this natural force.

Warm (Wink Mead, Canada, 1992, 5:00, 16mm)

Wink Mead’s dreamy Warm suggests the comfort of an embrace as a pillowed naked body falling against a crumbling rain is released from the anguish of containment by another man’s touch.

Letters From Home (Mike Holbrook, Canada, 1996, 15:00, 16mm)

"I wasn’t in Albany in the long summer of 1989 when Vito Russo made his way to the podium and delivered one of the keynote AIDS speeches of the decade—but I’ve read it enough since then to imagine the collective shudder that went through the crowd, and that wondrous feeling of empowerment as a collective experience is converted into language…. As a person with AIDS and a moviemaker I’ve made a few stabs at trying to represent my experience, but I saw in Vito’s speech a way to deal more directly with the plague, to offer something that joined Vito’s terrible fury and the more personal responses I had. Because his point seemed to be that we were all HIV positive, that we all lived within the plaque whether we were infected or not, I thought of its moments to a number of people from various backgrounds—so that his monologue would become a diaspora of texts." (Mike Holbrook)

Daughters of the Country 1 (Norma Bailey, Aaron Kim Johnson, Canada, 1987, 114:00, 16mm)

Two dramatizations of the conditions endured by Canadian Native women. In 1770, a young Ojibway woman is married off to a Scottish fur trader. The union promises prosperity for her tribe, but hardship for wife (Norma Bailey, 57:00). Mistress Madelaine: In the 1850s, a Métis woman is torn between loyalty to her people and loyalty to her "husband," a Hudson’s Bay clerk. Her life is shattered when she returns from England with a legal wife (Aaron Kim Johnson, 57:00). Source: National Film Board of Canada. Tel: 800-267-7710. Fax: 514-283-7564. http://www.nfb.ca Screening: Sunday, May 15, 10:00-12:55

Deux actices (Two Can Play) (Micheline Lanthoc, Canada, 1993, 95:00, 16mm)

Two sisters—one civilizes the other; one straight, the other not—after many years encounter each other with explosive results. Alongside this fictional exploration runs a video pre-shoot with two performers—one bold, the other not; one a professional actress, the other not—which contest the ontological constructions of the film. An experimental narrative, in French with English subtitles. (Peter Harcourt)


Dirty Laundry (Richard Fung, Canada, 1996, 60:00, video)

Roger Kwong is on a trip across the Canadian Rockies. He is travelling on railway tracks originally laid in the nineteenth century by immigrant Chinese workers, including his great-grandfather. Roger’s readings into the documents of this history contain surprising accusations. These, combined with the discovery of an inexplicable photograph, and fatefully encounters with a spirited, tree-planting dyke and a husky Chinese attendant, raise unsettling questions about Roger’s great-grandfather and Roger’s own connection to the past.

In the nineteenth century, Chinese communities in Canada consisted mainly of "bachelor" workers, often married men separated from their wives and children in China. Anti-Chinese rhetoric of the time reviled these men as sodomites. The few Chinese women were assumed to be prostitutes. Later accounts of the period, however, cleansed sexuality from this history altogether. Infiltrating its framing narrative with archival material, interviews and stylized recreations, Dirty Laundry excavates the historical representation of outlaw sexuality in nineteenth century Chinese Canada.

Source: V Tape. Tel: 416-351-1317. Fax: 416-351-1509. video@astral.magic.ca Screening: Friday, May 16, 1:00-2:00. Asian Pacific American Caucus.

Flow (Quentin Lee, U.S.A., 1996, 45:00, 16mm)

Flow opens with a public announcement warning that HIV has become a language-borne virus and this is an "injected" film. Flow tells five stories, each of which takes on a different rhetoric: "Hysteria Passio" is a postmodern montage/slash flick with a knife-wielding drag queen; "Matricide" is an impressionist film noir about a young man who kills his mother on Christmas Day; "Key in the Heart" is a queer vampire tale crossing surrealism and expressionism; "Fall 1990" is a Hollywood romance about two roommates who move beyond their differences; and finally, the structural glue holding this operatic work together is a witty mock autobiography of an aspiring filmmaker with a love of sticky rice. Lee weaves together an epic survey of film language which he calls "an allegory of the fictive history of gay Asian films."


Keepers of the Fire (Christine Welsh, Canada, 1994, 55:00, 16mm)

For half a millennium, First Nations women have been at the forefront of Aboriginal peoples’ resistance to cultural assimilation. Keepers of the Fire profiles contemporary Canadian women who, in the time-honoured tradition of their foremothers, are fighting for the survival of their cultures and their peoples—in the rain forest and the city, in the courts and the legislatures, in the homes, and in the media where three remarkable Native educators who recast their own harrowing experiences at residential schools, and who are leading young Natives along the path of self-enlightenment.

Source: National Film Board of Canada. Tel: 800-267-7710. Fax: 514-283-7564. http://www.nfb.ca Screening: Saturday, May 17, 9:00-10:00

The Learning Path (Loretta Todd, Canada, 1991, 59:00, 16mm)

Today’s generation of Native students no longer have to undergo the painful experience of being taught that being Native is somehow wrong: the First Nations now have control over their own system of formal education. In The Learning Path we meet three remarkable Native educators who recast their own harrowing experiences at residential schools, and who are leading young Natives along the path of self-enlightenment.

Source: National Film Board of Canada. Tel: 800-267-7710. Fax: 514-283-7564. http://www.nfb.ca Screening: Thursday, May 15, 4:00-5:00

The Media Arts collection of The National Gallery of Canada

Jean Gagnon, associate curator of media arts, will present the National Gallery of Canada’s Media Arts collection, comprising some 1400 video titles by international artists, some 200 films by artists, and video, film, and interactive media installations. Gagnon will also show some works from the collection. Tel: 613-990-8611. Fax: 613-990-8689. Screening: Sunday, May 18, 1:30-3:00.

Location: National Gallery of Canada, 380 Sussex Dr.

Narmand: A Valley Rises (Ali Kazmi, Canada, 1995, 90:00, 16mm)

The Sarhad Sarower dam project in central India is both a technological marvel and a sociological disaster. To the Indian government and the World Bank, the Narmand River dam—one of the largest in the world—is an ambiguous attempt to harness water for irrigation. But to the 160,000 people displaced by the mega-development project, it represents the denial of basic human rights and social justice. Shot during the course of three and a half years, Narmand documents a 200-kilometre nonviolent protest march led by 6000 farmers and tribal people, organized in an attempt to pressure the government for a comprehensive environmental review. Canadian filmmaker Ali Kazmi juxtaposes images from both sides of the conflict to reveal the power dynamic that propels the people forward. A dramatic and intimate portrait of a unique social movement, the film raises critical—and universal—questions about the nature of human rights, social justice and democracy.

Source: Monica Arsenault. Tel: 416-516-0651. Fax: 416-516-9775. 75764.3147@compuserve.com Screening: Friday, May 16, 6:00-7:30. Asian Pacific American Caucus.

Paysage sous les pâquerettes (Landscape in the Mind’s Eye) (Lucie Lambert, Canada, 1995, 63:00, 16mm)

Four women, three generations, all rooted in the hitherto beautiful landscapes of the North Shore of Quebec. Three of them tell their stories: one never lived; two have returned to recover from wounds inflicted by the world inside; while the fourth is preparing a recital in Ste-Anne-de-Portneuf, singing Mozart, Schubert and Gounod—affirming the joy of life left by the three women as well. Interview within an interview, the three women are images of children playing, arguing, imagining—the generation still to come. Representing a feminist spin on the direct cinema of yesteryear, Paysage sous les pâquerettes is a film of intense beauty and sensibility. In French with English subtitles. (Peter Harcourt)

Source: Cinéma Libre. Tel: 514-861-9030. Fax: 514-861-3634. Screening: Saturday, May 17, 1:00-2:05
Prey (Helen Lee, Canada, 1995, 26:30, 16mm)
Sources: Canadian Film Centre. Tel: 416-445-1446. Fax: 416-445-9481. Women Make Movies. Tel: 212-925-0606. Fax: 212-925-2052. distinfo@wmv.com
Rude (Clément Virgo, Canada, 1995, 89:00, 35mm)
"There are 10 million Nubian tales in the projects, on this sacred Ojibway ground," announces pirate radio prophet Rude. Her buttsmack voice caresses and provokes the collective soul of Toronto's Regent Park, the housing project where director Clément Virgo grew up. Riding a poetic edge where passions explode, the familiar impolites and magic takes control, Virgo weaves three of the projects' 10 million tales into a defiant parable of hope, resurrection, and transformation. (David McIntosh, Toronto Film Festival)
Screening: Saturday, May 17, 4:15-6:00
Struggles in Steel (Tony Buba and Ray Henderson, U.S.A., 1995, 86:00, 16mm)
When a local television station did a program about the closing of a major steel mill in Duquesne, outside of Pittsburgh, Ray Henderson, a former mill employee who had worked there for 15 years, couldn't help noticing that not one black worker was shown. This despite the fact that African-American workers had formed a critical part of the labour force in western Pennsylvania for 125 years. With his old friend and independent filmmaker Tony Buba, Henderson set out to collaborate on a history of African-Americans and their contributions not just to the steel industry, but to the labor movement itself. Through eloquent living witnesses and reverential archival footage, Struggles in Steel presents a striking counterpoint to the stereotyped black male image.
Source: Braddock Films, Inc. Tel: 412-531-4808. Fax: 412-531-4442.
Screening: Friday, May 16, 4:00-5:45. Caucus on Class.
Ullyses' Gaze (Theo Angelopoulos, Greece/France/Italy, 1995, 117:00, 35mm)
Ullyses' Gaze is the most personally autobiographical and contemporary of Angelopoulos's ten remarkable examinations of the human condition. His protagonist, like the mythic Ullyses, embarks on both a physical voyage and one of self-discovery. "A" (Harvey Keitel) is a Greek filmmaker working in the U.S. who returns his hometown of Potaeomai after an absence of 35 years for a screening of his latest controversial film. His real reason for coming back, however, is a documentary he's making about the Manakias brothers. In the early days of cinema, the brothers filmed day-to-day life in the Balkans without regard for ethnic, religious or national boundaries. A has learned that there are three of the Manakias' films, believed lost, may in fact be in the Sarajevo film archive. He travels through the Balkans and finally into Bosnia. Along the way he revisits his past and encounters a multitude of characters. (Dimitri Eipides, Toronto Film Festival)
Screening: Thursday, May 15, 1:00-4:00
SAW Video and V Tape Program: As of Today: a small selection of new titles
Screening: Saturday, May 17, 6:00-7:30
SAW Video Program
SAW Video is an Ottawa-based artist-run centre that for 20 years has supported artists in the production of new and innovative video projects. Tel: 613-238-7648. Fax: 613-238-4617.
The Seventh Winter (Rob Thompson and Ray Hagel, Canada, 1998, 12:35, video)
Tutuoyatik (Chris Mullington, Canada, 1989, 5:00, video)
An excerpt from From Sandpit to Dildo, a pan-Canadian travelling video of the Ignace, Trosky, assemble to travel through the Northwest.
Source: Videographe. Tel: 514-866-4720.
(excerpt) The Sisters (Penny McCarr, Canada, 1993, full length, 18:00, video)
Etched on a gravestone are the stark facts: three sisters who died on the same summer day in 1917. A present-day woman discovers the gravestone and is compelled to uncover the story of their shared young deaths. Source: V Tape: Tel: 416-351-1317. Fax: 416-351-1509. video@astral.magic.ca
Straighten Up (Susan Terrill, Canada, 1997, 3:20, video)
A short, gray stop-motion animated tale of a girl's fantasy of a mischievous wolf, a convertible, a hockey player and his progeny.
Source: V Tape: Tel: 416-351-1317. Fax: 416-351-1509. video@astral.magic.ca
Whispers of Kisses (Dorina James, Canada, 1993, 8:40, video)
Whispers of Kisses explores David Hume's treatise on human nature. The artist shares Hume's interest in the way in which the construct of desire shapes the public and private perception of self and the way in which desire is sublimated, constrained, and denied by the public display of oneself.
Source: SAW Video: Tel: 613-238-7648. Fax: 613-238-4617.
V Tape Program
V Tape is Canada's largest distributor of artists' video, with over 2000 titles in our active list. This includes some of the earliest works to be produced by artists using video dating from the early 1970s to the latest releases from new and established artists in Canada, the U.S. and around the world. Every year, V tape brings another 200-300 titles into distribution, some of which we have recovered and restored to playability from earlier video formats, some just made. This selection is, by necessity, limited: what unites these works is an attention to visual language, a desire to communicate through images and narrative, and an inventive attention to form.
Tel: 416-351-1317. Fax: 416-351-1509.
video@astral.magic.ca
Presented by Lisa Steele and Kim Tomczak.
It Never Happened (Daiene Naponise, Canada, 1997, 4:00, video)
In this first screening by a young Aboriginal director, a young girl confronts her loss of control and faces the disrespect she has shown herself and her body. Based on a true story.
(excerpt) Avamukulitak (Fish Swimming Back and Forth) (Zacharias Kunuk, Canada, 1995, full length 28:00, video)
In episode 8 of the 13-week series "Nunavut" (Our Land), Inuit director Kunuk follows Inuaraq in his quest for fish and a future. But the fish remain elusive.
(excerpt) Blending Milk & Water (Paul Wong, Canada, 1996, full length 18:00, video)
In this sex and AIDS awareness documentary, all the subjects are full or part ethnic Chinese. Vancouver-based veteran learners testify, witness, off-hand remark and revelation in a rich tri-lingual collage of opinion and experience.
Window (Nelson Henricks, Canada, 1997, 3:00, video)
How do we come to know a place or person? In a deceptively simple yet elegant visual meditation, Henricks reveals how we come to acquire knowledge. A work which shares the gaze in all its intimacy.
Prepare For The Planet's Alignment (Liz Rosch, Canada, 1997, 5:00, video)
As both a warning and a tribute to the end of the millennium, the question is posed: how can we continue to ignore our human tendencies to confuse and abuse the environment within which we live? And what price will we pay?
(excerpt) Fresh Blood (b.h. Yael, Canada, 1996, full length 55:00, video)
In this vibrant and visually rich hybrid documentary, the artist interrogates her own past, seeking remnants of identity and belonging in her/her Jewish heritage. And along the way she learns to beldance.
(excerpt) Queercore (Scott Treleaven, Canada, 1995, full length 20:00, video)
A "punk-u-mentary" of exceptional impact, a brilliant account of the thriving Homopunk scene told with positive aggression and more than a nod to activism.
(excerpt) Treatments (Michael Baisler, Canada, 1996, full length 42:00, video)
A comedic work which weaves stand-up performance, story telling and animation techniques and along the way unfolds the strange and disconcerting efforts which censor, exploit and sabotage the truth people living with AIDS.
Asplay (Steve Reineke, Canada, 1995, 1:00, video)
A psychoanalytical "reading" of Disney's Pinocchio turns up some surprising findings.
Corey (Steve Reineke, Canada, 1995, 3:00, video)
"Dear Corey, do you have any pen pals?" A young boy's crush, a letter to his hero—a simple premise for a wickedly hilarious visual essay on the depth of penetration experienced via mass media images.
Shift (Niki Forest, Canada, 1997, 9:00, video)
Intensively autobiographical in scope yet haunting in the associations evoked, this work states, simply, that death deconstructs, that we are never the same, that language is inadequate to describe the loss.
In Living Memory (Arny Gottlieb, Canada, 1997, 14:00, video)
A beautiful but heartbreakingly profound portrait of the artist's aged father who poses the question: does memory reside only in the mind or is it stored, residually, throughout our cells. A complex father and daughter reunion untwinds.
Heaven or Montreal (Dennis Day, Canada, 1997, 5:00, video)
An elegy to a young dancer, prematurely dead from AIDS related causes, a work which celebrates life—no matter how unfinished or incomplete. And the dead can dance after all.
Women in the Shadows (Norma Bailey, Canada, 1992, 56:00, 16mm)
This deeply personal documentary features First Nations filmmaker Christine Welsh in her journey to bring to light the unwritten history of her foremothers. Combining contemporary storytelling techniques with dramatic re-creations of memory and history, this video explores issues of identity, racism, and the repercussions of cultural assimilation.
Screening: Saturday, May 17, 10:00-10:53
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