Schedule of Events At A Glance

Thu, March 8	12:00 NOON–1:45 P.M.	Session A
	2:00–3:45 P.M.	Session B
	4:00–5:45 P.M.	Session C
	6:00–8:00 pm	Plenary
	8:00–9:00 P.M.	Reception
Fri, March 9	8:15–10:00 a.m	Session D
	10:15 A.M.–12:00 NOON	Session E
	12:15–1:15 pm	Members Meeting
	1:30–3:15 P.M.	Session F
	3:30–5:15 pm	Session G
	5:30–7:15 P.M.	Session H
	7:30–10:30 pm	Bollywood Reception

Sat, March 10	8:15–10:00 A.M.	Session I
	10:15 a.m–12:00 noon	Session J
	12:15–2:00 P.M.	Session K
	2:15–4:00 pm	Session L
	4:15–6:00 P.M.	Session M
	6:15–8:00 pm	Session N
Sun, March 11	8:15–10:00 A.M.	Session O
	10:15 a.m–12:00 noon	Session P
	12:15–2:00 P.M.	Session Q
	2:15–4:00 pm	Session R

Exhibit Hours*

Rooms: Williford A, B, C—3RD FLOOR

Friday, March 9	10:00 am – 6:00 pm
Saturday, March 10	10:00 am – 6:00 pm
Sunday, March 11	8:00 am – 11:00 am

**Hours subject to change*

This year's conference will once again feature a special book exhibit.
The exhibit will provide a comprehensive collection of the latest and most significant titles in the field and will contribute substantially to the excitement and intellectual value of our conference.

Please stop by early and often, and browse to your heart's content.
Books are on sale at special, discounted rates.

2007 Audio Visual Policy

The following equipment will be "standard" in all rooms at the 2007 Conference:
VHS Player—NTSC—video standard for USA, Japan & Canada
DVD Player REGION 1—standard for USA & Canada
LCD Projector

We are NOT able to accommodate changes or requests for A/V equipment on site.
Thank you for your cooperation.

A SESSION

Thursday, March 8, 2007
12:00 NOON–1:45 P.M.

A1 Queer U.S. Cinema

CHAIR: **Dustin Goltz** ⊙ Arizona State University

Courtney Bates ⊙ University of Wisconsin, Madison ⊙ "Camping at Midnight: Queer Audiences, Supertexts, and the Films of Russ Meyer"

Dustin Goltz ⊙ Arizona State University ⊙ "Aliens Don't Have a Future: Queer Potentials in Gregg Araki's Teen Apocalyptic Trilogy"

Jeremy Powell ⊙ University of North Carolina, Chapel Hill ⊙ "Machinic Visions of Lynch: On the Disembodiability of Information and the Queer Private Sphere"

Lisa Henderson ⊙ University of Massachusetts, Amherst ⊙ "The Look of Love and Money"

A2 National Cinemas and Planetary Information

CHAIR: **Anustup Basu** ⊙ University of Illinois, Urbana-Champaign

Kirsten Strayer ⊙ University of Pittsburgh ⊙ "Evangelical Images: Transparency and Dissemination in New Latin American Cinema"

Abhijit Roy ⊙ Jadavpur University ⊙ "Televisuality and the 'Urban' Brand of Bengali Films"

Anustup Basu ⊙ University of Illinois, Urbana-Champaign ⊙ "Cinemas of Information and Societies of Globality"

A3 Dynamic Duos
Building Academic-archival Partnerships

WORKSHOP

CHAIR: **Jennifer Horne** ⊙ Bryn Mawr College

CO-CHAIR: **Janna Jones** ⊙ Northern Arizona University

WORKSHOP PARTICIPANTS

Mary Desjardins ⊙ Dartmouth College
Barbara Hall ⊙ Margaret Herrick Library
Jennifer Horne ⊙ Bryn Mawr College
Leslie Debauche ⊙ University of Wisconsin, Stevens Point

SPONSOR: *Media Archive Committee*

A4 Intersections of Science and Technology in U.S. Animation

CHAIR: **Susan Ohmer** ⊙ University of Notre Dame

Mark Langer ⊙ Carleton University ⊙ "From Relativity to Evolution: The Fleischer Scientific Films"

Susan Ohmer ⊙ University of Notre Dame ⊙ "The Very Model of Modernity: Disney's Burbank Studio and the Industrial Space of Animation"

Sheila Murphy ⊙ University of Michigan ⊙ "Web Animation and the Do-It-Yourself Aesthetic"

A5 Mind Control!
Ideas about Media Influence in the Post-WWII Era

CHAIR: **Charles Acland** ⊙ Concordia University

CO-CHAIR: **Kirsten Ostherr** ⊙ Rice University

Kirsten Ostherr ⊙ Rice University ⊙ "Public Relations and Public Health: Propaganda Versus Education in Postwar Instructional Films"

Heather Hendershot ⊙ Queens College/CUNY Graduate Center ⊙ "How the Old Christian Right Became the New Christian Right: Historical Revisionism and Billy James Hargis"

Zoë Druick ⊙ Simon Fraser University ⊙ "Controlling World Communication: UNESCO and the UN on Film"

Charles Acland ⊙ Concordia University ⊙ "Psychic Hucksterism: Tracing the 1957 Subliminal Communication Panic"

A6 Challenging the Status Quo

Latina/os, Media and the Transformation of the Public Sphere through Critical Pedagogy and Experiential Learning

CHAIR: **Mari Castaneda** ◎ University of Massachusetts, Amherst

Mari Castaneda ◎ University of Massachusetts, Amherst ◎ "Latina Media Studies: Transformative Learning Through Community Engagement"

Jean Lauer ◎ University of Texas, Austin ◎ "The Role of Academia in Shaping a Culturally Integrated U.S. Entertainment Industry"

Hector Amaya ◎ Southwestern University ◎ "Scapegoating Hollywood: How Latinas(os) Are Not Benefiting From Critical Media"

Katynka Martinez ◎ University of Southern California ◎ "With a Camera in Her Hand: The Boyle Heights Latina Independent Film Extravaganza and the Power of Creation"

RESPONDENT: **Catherine Benamou** ◎ University of Michigan

SPONSOR: *Latino/a Caucus*

A7 The Ontology of the Body

Representing the Human Form in Documentary Media

CHAIR: **Broderick Fox** ◎ Occidental College

Margaret Schwartz ◎ University of Iowa ◎ "A Productive Remainder: Narrating the Corpse of Evita Perón"

Jeffrey Chown ◎ Northern Illinois University ◎ "Documentary Film and the Iraq War: Soldiers and Victims as Cinematic Signifiers"

Broderick Fox ◎ Occidental College ◎ "The Ontology of the Gay Male Body: A Contemporary Crisis in Self-Representation"

Michael Renov ◎ University of Southern California ◎ "Documentary, Contemporary Art, and the Ethical Function"

A8 Melodrama

Gender, Genre, Space, and Affect

CHAIR: **Nathan Holmes** ◎ University of Chicago

Nathan Holmes ◎ University of Chicago ◎ "'This Isn't What It Looks Like': *Stella Dallas* and Melodrama's Cinematic Appearances"

Brenda Austin-Smith ◎ University of Manitoba ◎ "Containing Desire: *Rose Hobart* and *Home Stories*"

Megan Williams ◎ Santa Clara University ◎ "In the Ring with Mildred Pierce: Million Dollar Baby and the Revival of the 1940s Melodrama"

Joanna Hearne ◎ University of Missouri, Columbia ◎ "Cinematic Interventions and Political Reform in 1920s 'Indian Dramas'"

A9 Gender and Sexuality in Post-Colonial Hindi Cinema

CHAIR: **Nandana Bose** ◎ University of Nottingham

Meheli Sen ◎ Emory University ◎ "Debonair Dev: Genre, Masculinity and the Hindi Crime-melodrama"

Sreya Mitra ◎ University of Wisconsin, Madison ◎ "From Chakkas to Gays: The Changing Queer Dynamics in Mainstream Hindi Cinema"

Kevin John Bozelka ◎ University of Texas, Austin ◎ "Lesbian Representability in Bollywood Musical Numbers"

Nandana Bose ◎ University of Nottingham ◎ ""No Sex Please, We're Indians!" Censorship, Sexuality and the Hindu Right in 1990s Hindi Cinema"

A10 Film and Video Within the Gallery Walls

WORKSHOP

CHAIR: **Linda Ehrlich** ◎ Case Western Reserve University

WORKSHOP PARTICIPANTS

Jonathan Rosenbaum ◎ Chicago Reader
Charles Musser ◎ Yale University
Nancy Mathews ◎ Williams College
Jorge LaTorre ◎ Universidad de Navarra
James Quandt ◎ Cinematheque Ontario
Linda Ehrlich ◎ Case Western Reserve University

A11 British Cinema

CHAIR: **Charles Wolfe** ◎ University of California, Santa Barbara

George Lellis ◎ Coker College ◎ "The Tableau within the Tableau: Brechtian Contradiction in Stephen Frears's *Mrs Henderson Presents*"

Peter Limbrick ◎ University of California, Santa Cruz ◎ "Transnational Circuits of Imperial Production: the U.S./British Empire Film 1920–1940"

A12 Fifty Years of Movies (1957–2007)
The Extraordinary Career of Sidney Lumet

CHAIR: **Joanna E. Rapf** ◎ University of Oklahoma

Stephen Prince ◎ Virginia Polytechnic Institute and State University ◎ "Realism, Truth and Cinematic Style in the Work of Sidney Lumet"

Joanna E. Rapf ◎ University of Oklahoma ◎ "The 'Basis of Everything': Sidney Lumet and the Law"

Lester Friedman ◎ Hobart and William Smith Colleges ◎ "Remembrance and Atonement: The Jewish Cinema of Sidney Lumet"

Sarah Kozloff ◎ Vassar College ◎ "The Tragedies of *Prince of the City*"

A13 African Americans, Education, and the Public Sphere

CHAIR: **Christine Acham** ◎ University of California, Davis

Christine Acham ◎ University of California, Davis ◎ "Negotiating Black Masculinity in the Black Revolution: *Nothing But a Man* (1964)"

Gregory Jay ◎ University of Wisconsin, Milwaukee ◎ "Uplifting the Spectator: Oscar Micheaux and the Black Public Sphere"

Marsha Orgeron ◎ North Carolina State University ◎ "'We Both Know You Can Do Better': Redirecting Black Anger in Riot-Era Educational Films"

Curt Hersey ◎ Georgia State University ◎ "Hood Films, The War on Drugs and the Condemnation of African-American Addicts"

A14 Special Effects/Special Affect

CHAIR: **Kristen Whissel** ◎ University of California, Berkeley

Alison Griffiths ◎ City University of New York, Baruch College ◎ "Spectacularis Effectus: A Medieval Pre-History of Cinematic Special Effects"

Anne Nesbet ◎ University of California, Berkeley ◎ "Visible Effects: Cinema's Ecstatic Economics in the Soviet 1920s"

Russell Merritt ◎ Independent Scholar ◎ "Crying in Color: How Hollywood Coped When Technicolor Died"

Kristen Whissel ◎ University of California, Berkeley ◎ "The Digital Multitude"

A15 Screening A
For more information, see the Screening Synopses following the index.

SCREENING

Trumpetistically Clora Bryant

Zeinabu Irene Davis, USA, 2005, 56 min

SPONSORS: *African/African American Caucus* and *Women's Caucus*

Filmmaker Zeinabu Irene Davis will be available for questions.

B SESSION

Thursday, March 8, 2007
2:00–3:45 P.M.

B1 Close Encounters of the Synaesthetic Kind

CHAIR: **Tarja Laine** University of Amsterdam

CO-CHAIR: **Wanda Strauven** University of Amsterdam

Julian Hanich Free University, Berlin "(Dis)liking Disgust: A Phenomenology of the Cinematic 'Ugh!'"

Tarja Laine University of Amsterdam "'It's the Sense of Touch': Skin in the Making of Cinematic Consciousness"

Jennifer Barker University of Wisconsin, Milwaukee "Spectacular, Spectacular: Synaesthesia in Contemporary Film Spectacle"

Wanda Strauven University of Amsterdam "The Force of Attraction: The Role of Distance in *Vanya on 42nd Street* and *Dogville*"

B2 Cogntion and Experience

CHAIR: **Charles Kronengold** Wayne State University

Mark Minett University of Wisconsin, Madison "Anxious Moments: Returning Free-Floating Filmic Anxiety Safely to Earth"

Tim Smith University of Edinburgh "Seeing Eye To Eye: The Role of Attentional Synchrony in the Perception of Editing Continuity"

Charles Kronengold Wayne State University "Sensing Thinking in Cinema"

B3 Mainstream/Sub-culture

CHAIR: **Aaron Sachs** University of Iowa

Amanda Howell Griffith University "'. . . But We Did Get You, Chocolate City': Narrative Spaces, Narrative Address and the Role of Music in Blaxploitation Cinema"

Aaron Sachs University of Iowa "'You the Missionary and I'm the Native': Cinematic representations of race and class in hip-hop and the function of *Beat Street* in the Mainstream Appropriation of the Subculture"

Josh Stenger Wheaton College "Ghetto/Superstar: Mediating Blackness in post–1965 'Watts'"

B4 Queer Theory and Media Studies

WORKSHOP

CHAIR: **Richard Cante** University of North Carolina, Chapel Hill

CO-CHAIR: **Kara Keeling** University of North Carolina, Chapel Hill

WORKSHOP PARTICIPANTS

Lynne Joyrich Brown University
Amy Villarejo Cornell University
Jonathan M. Hall University of California, Irvine
Sean Metzger Duke University
Kara Keeling University of North Carolina, Chapel Hill

SPONSOR: *Lesbian/Gay/Bisexual/Transgendered/Queer Caucus*

B5 Television Histories

CHAIR: **Chuck Berg** University of Kansas

Chuck Berg University of Kansas "Flirting with Fifties Jazz: Early Television's Engagement with 'America's Classical Music'"

Peter Kovacs University of Arizona "Toward an Advertiser-centered History of Early Television"

Kirsten Pike Northwestern University "Girls Gone Liberated? Negotiating Femininity, Power, and Independence on 1970s Teen TV"

Leshu Torchin University of St. Andrews "White Band's Burden: Humanitarian Synergy, *Live 8*, and the Campaign to Make Poverty History"

B6 Television As Film / Film As Television

CHAIR: **Sean O'Sullivan** ◎ Ohio State University

Karen Hornick ◎ New York University ◎ "The End(s) of Television: A Cinematic Turn?"

Marit Knollmueller ◎ University of Kent at Canterbury ◎ "D-Dag: The Dogma Brotherhood Invades Danish Television"

Sean O'Sullivan ◎ Ohio State University ◎ "*The Decalogue* and the Remaking of American Television"

RESPONDENT: **Christian Keathley** ◎ Middlebury College

B7 Ambiguous Nations
Central Europe on Film

CHAIR: **Meta Mazaj** ◎ University of Pennsylvania

Meta Mazaj ◎ University of Pennsylvania ◎ "Between National and World Cinema: *Cabaret Balkan* (1998) on a Global Stage"

Vlastimir Sudar ◎ University of St Andrews ◎ "Examining 'Kara-sevda': Self-Exoticism or the Revival of Romanticism in the Balkan Cinema"

Laszlo Strausz ◎ Georgia State University ◎ "From the Aesthetics of Geometry Towards the Face: Public vs. Private Space in Miklós Jancsó's *The Red and the White* and *The Lord's Lantern in Budapest*"

Claudia Pummer ◎ University of Iowa ◎ "At the Border: Supplementation and Intertextuality in Edgar G. Ulmer's Foreign-language films *The Singing Blacksmith* and *Cossacks in Exile*"

B8 Silent Cinema in the Middle East

CHAIR: **Kaveh Askari** ◎ University of California, Berkeley

CO-CHAIR: **Hamid Naficy** ◎ Northwestern University

Canan Balan ◎ University of St. Andrews ◎ "The Screen of Dreams: Pre-Cinema and the Public Sphere in Istanbul"

Kaveh Askari ◎ University of California, Berkeley ◎ "The Mitigated Success of Early Film Export to the Middle East"

Negar Mottahedeh ◎ Duke University ◎ "Collection and Recollection: Studying the History of National Cinemas"

SPONSOR: *Middle East Caucus*

B9 Hollywood Remix
Transnational Borrowings, Quotation or Citation

CHAIR: **Reena Dube** ◎ Indiana University of Pennsylvania

Yiman Wang ◎ University of California, Santa Cruz ◎ "The Goddess, Hollywood 'Before' and *Hong Kong* 'After'"

Melissa Lenos ◎ Temple University ◎ "Something More Than Just an Ape: The Myth of *King Kong* (1933, 1976, 2005)"

Iain Smith ◎ University of Nottingham ◎ "'So You Think *Spiderman* and His Gang Are in Turkey, *Captain America*?': Transnational Media Flow and the Politics of 'Borrowing' U.S. Popular Culture"

B10 Orientalism, Nation, and the Moving Image

CHAIR: **Delia Konzett** ◎ University of New Hampshire

Charles Musser ◎ Yale University ◎ "Long Live Titay Molina, Edward Meyer Gross and Filipino Film Culture: or, A Reconsideration of Early Cinema in the Philippines"

Delia Konzett ◎ University of New Hampshire ◎ "War, Hysteria, and the Model Minority"

Geoffrey Hill ◎ Quinnipiac University ◎ "Orientalism, Race Performance, and the Time-Image in *The Tea House of the August Moon*"

Matthias Konzett ◎ Tufts University ◎ "European Migrants: Fatih Akin's *Head-On* and Michael Haneke's *Caché*"

SPONSOR: *Asian/Pacific American Caucus*

B11 Narrative and Narration in Film Theory

CHAIR: **Patrick Keating** ◎ Hofstra University

Patrick Keating ◎ Hofstra University ◎ "Classicism and the Corporation: The Problem of the Goal-oriented Narrative and the Group-oriented Protagonist"

Daniel Steinhart ◎ University of California, Los Angeles ◎ "Time Travel: Long Takes and Non-linear Narratives in *Elephant*, *Irreversible*, and *Russian Ark*"

Rodger Frey ◎ Duke University ◎ "Return to Duration"

Andras Balint Kovacs ◎ National Audiovisual Archive ◎ "Analysis of Causal Sequences in Classical Narratives"

B12 Private Parts in Public
Cult Cinema Reception in the Public Sphere

CHAIR: **Ernest Mathijs** ◎ University of British Columbia

Jamie Sexton ◎ University of Wales, Aberystwyth ◎ "A Hybrid Journey into the Future: The Cult Recuperation of *Space is the Place*"

Ernest Mathijs ◎ University of British Columbia ◎ "Big Head Goes Boom: Scanners and the Public Reception Trajectory of a Cult Film"

Geoff King ◎ Brunel University ◎ "Mainstreaming Cult: Multiple Levels of Viewer Investment in *Kill Bill*"

RESPONDENT: **Jonathan Rosenbaum** ◎ Chicago Reader

B13 The City Universal
Work, Politics and Utopia in Early Hollywood

CHAIR: **Shelley Stamp** ◎ University of California, Santa Cruz

CO-CHAIR: **Mark Cooper** ◎ Florida State University

Mark Cooper ◎ Florida State University ◎ "Where Work Is Play and Play Is Work"

Jennifer Bean ◎ University of Washington, Seattle ◎ "The Imagination of Early Hollywood: 'Movie-Land' and the Magic Cities"

Denise McKenna ◎ New York University ◎ "The Ties that Bind: Constructing Universal's Corporate Family"

Shelley Stamp ◎ University of California, Santa Cruz ◎ "Universal Suffrage"

B14 Global TV Formats
An International Agenda for TV Studies, Part I

CHAIR: **Michael Kackman** ◎ University of Texas, Austin

Michael Kackman ◎ University of Texas, Austin ◎ "Selling Difference: *The Cisco Kid*, 1950s Television, and Emergent Media Globalization"

Sharon Sharp ◎ California State University, Los Angeles Pepperdine University ◎ "Global Franchising, Gender, and Genre: The Case of Domestic Reality Television"

Chiara Ferrari ◎ University of California, Los Angeles ◎ "American Television Formats and the Development of Italian National Identity in Broadcasting"

RESPONDENT: **Joe Straubhaar** ◎ University of Texas

SPONSOR: *Television Studies Interest Group*

B15 Screenings B
For more information, see the Screening Synopses following the index.

SCREENINGS

Just a Click Away from Home
Silvia Mejía, USA, 2006, 52 min

SPONSOR: *Women's Caucus*

Filmmaker Silvia Mejía will be available for questions.

Happy Crying Nursing Home
Niklas Sven Vollmer, USA, 2005, 30 min

C SESSION

Thursday, March 8, 2007
4:00–5:45 P.M.

C1 Queer Theory/HistoryMedia

CHAIR: **Matthew Ramsey** ◎ Stephen F. Austin State University

Hollis Griffin ◎ Northwestern University ◎ "Television and the Performativity of Citizenship: Cable Narrowcasts to the Gay Consumer-Citizen"

Nick Davis ◎ Northwestern University ◎ "The Desiring-Image: Gilles Deleuze and Queer Cinema"

Joseph Wlodarz ◎ University of Rochester ◎ "Tell Me If You Can: Masculinity and Queer (In)Visibility in American Network Television of the 1970s"

Matthew Ramsey ◎ Stephen F. Austin State University ◎ "'I'm Not the Other Woman in this Case': *Murder!,* Queer Performance and Sound"

C2 Reality Television, Television Genres

CHAIR: **Yael Sherman** ◎ Emory University

Ethan Thompson ◎ Texas A&M University, Corpus Christi ◎ "Comedy Verite? The Documentary Aesthetic and the Televisual Sitcom"

Karen Backstein ◎ Independent Scholar ◎ "I Can't Dance . . . Please Ask Me!: Choreography and Representation in *Dancing with the Stars*"

Yael Sherman ◎ Emory University ◎ "Vision, Power and the Self in *What Not to Wear*"

C3 Gods, Techies, Bloggers, and Bollywood
India, Diaspora, and Cyberculture

CHAIR: **Aswin Punathambekar** ◎ University of Wisconsin, Madison

Aswin Punathambekar ◎ University of Wisconsin, Madison ◎ "Monetizing Citizenship: Bollywood, Dotcoms, and the NRI Market"

Rohit Chopra ◎ Emory University ◎ "Regional Selves, Global Citizens: Particularistic Notions of Indian Selfhood in Cyberspace"

Radhika Gajjala ◎ Bowling Green State University ◎ "Why the World is Not Flat: Examining Local/Global, Rural/Urban, Virtual/Real Intersections in South Asian Digital Diasporas"

Dale Hudson ◎ Amherst College ◎ "Documenting Dream and Dystopia: Cinephilia, Consumerism, and Call Centers"

RESPONDENT: **Lalitha Gopalan** ◎ Georgetown University

C4 Class on the Border
Screening the Multitudes

CHAIR: **Susan Ryan** ◎ College of New Jersey

Camilla Fojas ◎ DePaul University ◎ "Border Cinema and Global Labor"

Patricia Keeton ◎ Ramapo College ◎ "Recent Documentary and Grassroots Media in Argentina: The Global Context Shaping Contemporary Immigrant Experience"

Martin O'Shaughnessy ◎ Nottingham Trent ◎ "Fragments in Collision: The Disenfranchised and the Displaced"

Susan Ryan ◎ College of New Jersey ◎ "Documenting the Undocumented"

SPONSOR: *Caucus on Class*

C5 Brazilian Cinema
Between Hollywood and Latin America

CHAIR: **Stuart Davis** ◎ University of Minnesota

Salome Skvirsky ◎ University of Pittsburgh ◎ "The Forgotten Utopia of Brazilian Film: Palmares, the State, and the Black Movement"

Sean Griffin ◎ Southern Methodist University ◎ "Mamae Eu Quero: Carmen Miranda Performing Maternal Abundance"

Fernando Mascarello ◎ UNISINOS, Brazil ◎ "'What Do We Need a Brazilian Cinema for?'—Brazil's Post–1994 Film Production and Its (Lack of) Local Audiences"

Stuart Davis ◎ University of Minnesota ◎ "Interrogating the Cultural Foundations of Underdevelopment in Brazilian Cinema Novo"

C6 Issues in Contemporary French Cinema

CHAIR: **Scott Nygren** ◎ University of Florida

Scott Nygren ◎ University of Florida ◎ "Cinema as Concept: Film in Recent Paris Exhibitions"

Peter Baxter ◎ Queen's University ◎ "Imagining the National: Today's French Dilemma in Two Recent Films"

Jonathan Buchsbaum ◎ Queen's College ◎ "Guardians of Cinephilia: The Cinemas d'Art et Essai and the Multiplexes in France"

C7 Copyright and Fair Use

CHAIR: **Richard Paterson** ◎ British Film Institute/University of Stirling

Richard Paterson ◎ British Film Institute/University of Stirling ◎ "Creativity, Intellectual Property Rights and the Public Sphere"

Jennifer Lynde Barker ◎ Stanford University ◎ "Animating Racial Representation: Censorship, Copyright and 'Fair' Use"

Lindsay Fullerton ◎ University of Pennsylvania ◎ "Captives of Copyright: The Fates of Documentaries in the Digital Age"

Mark Benedetti ◎ Indiana University ◎ "Encoding Piracy: CAP Code and Deleuze's Simulacrum"

C8 Documentary and the Abject
Representing Recent Aberrations

CHAIR: **Kevin McDonald** ◎ University of Iowa

Kristopher Fallon ◎ University of California, Berkeley ◎ "'In My Life I Have Seen Wars': Memory, War Crimes and the Visual Artifact in Errol Morris' *The Fog of War*"

Kevin McDonald ◎ University of Iowa ◎ "On the Face of Death: *Silverlake Life* as Minor Cinema"

Benedict Stork ◎ University of Minnesota ◎ "'He Liked to Look at Pictures of Boys': Tracing the Contours of the Abject in *Capturing the Friedmans*"

RESPONDENT: **Bill Nichols** ◎ San Francisco State University

C9 Japanese Cinema and Culture

CHAIR: **Daisuke Miyao** ◎ University of Oregon

Brian Ruh ◎ Indiana University ◎ "America's Anime, Japan's Anime: Identifying Japanese Animation in Global Circulation"

Daisuke Miyao ◎ University of Oregon ◎ "Japanese Men with Movie Cameras: 'Lights, Camera, Nation!'"

Akira Lippit ◎ University of Southern California ◎ "At the Center of the Outside: Japanese Cinema Nowhere"

Alastair Phillips ◎ University of Warwick ◎ "Unsettled Visions. Space, Time and Modernity in Imamura Shohei's *Vengeance is Mine* (1979)"

C10 Necessary Revisionism
Northern European Media

CHAIR: **Shannon Mattern** ◎ The New School

Shannon Mattern ◎ The New School ◎ "A Public Sphere of Poetic Engagement: Alvar Aalto's Woodberry Poetry Reading Room"

Thomas Waugh ◎ Concordia University ◎ "Joris Ivens: Canonicity, Stagnation and Revisionism"

Jennifer Fleeger ◎ University of Iowa ◎ "The Dialectics of Hearing: Copenhagen, Silent Cinema, and Walter Benjamin"

Mariah Larsson ◎ Lund University ◎ "Filmic Freedom in the Public Sphere—Swedish Film Censorship Debate in the Late 1960s"

C11 Public Privacy
Indeterminate Spaces

CHAIR: **Pamela Wojcik** ◎ University of Notre Dame

Margot Bouman ◎ The New School ◎ "Video Technologies, Private Acts and the Public Sphere: Ghost Hunting on the Bridge"

Amy Herzog ◎ Queens College/City University of New York ◎ "From Jukebox Films to Peepshow Loops: Intimacy, Corporeality, and Perversity in the Public Sphere"

David Coon ◎ Indiana University ◎ "'Look Closer': Negotiating the Public/Private Binary in Suburban Narratives"

Pamela Wojcik ◎ University of Notre Dame ◎ "A Primer in Urbanism: Public Privacy and *Rear Window* Ethics"

C12 Configurations of Emergence

Proliferation and Synergy of Approaches in Early Cinema Studies

CHAIR: **Nicolas Dulac** ◎ Université Paris III Sorbonne Nouvelle

Louis Pelletier ◎ Concordia University ◎ "Film Descending a Staircase: For a Dynamic Approach to Early Cinema Filmographies"

Pierre Chemartin ◎ Université de Montréal ◎ "Are Ideas Copyrightable? Copyright, Piracy and Intermediality in Early French Cinema"

Nicolas Dulac ◎ Université Paris III Sorbonne Nouvelle ◎ "Persistence of 'Pre-Cinema': Optical Toys, Early Film and the Determinist Discourse"

C13 WORKSHOP Walking the Talk

Media Literacy in Theory and Practice

CHAIR: **Miriam Petty** ◎ Princeton University

WORKSHOP PARTICIPANTS

Aniko Imre ◎ University of Southern California
Bambi Haggins ◎ University of Michigan
Darrell Newton ◎ Salisbury University
Beretta E. Smith-Shomade ◎ University of Arizona

SPONSORS: *African/African American Caucus, Media Literacy and Outreach Interest Group,* and *Asian/Pacific American Caucus, Latino/a Caucus*

This workshop is recommended for those who wish to participate in the Media Literacy Outreach Event on Friday from 1-4pm.

C14 Beyond the Infinite

New Journeys into the Worlds of Stanley Kubrick

CHAIR: **Jason Sperb** ◎ Indiana University

Robert Kolker ◎ University of Virginia ◎ "Rage for Order: Kubrick's Fearful Symmetry"

James Naremore ◎ Indiana University ◎ "The Uncanny, the Fantastic, and Stanley Kubrick"

Susan White ◎ University of Arizona ◎ "The Power of Acting Bad: Performance in *Barry Lyndon* and *Eyes Wide Shut*"

Jason Sperb ◎ Indiana University ◎ "Effect-ively Kubrick: Regenerating Stanley Kubrick in a Life After-Life"

C15 SCREENINGS Screenings C

For more information, see the Screening Synopses following the index.

Looking Awry [Hawal]

Sobhi al-Zobaidi, Palestine, 2001 (re-edited 2005), 29 min

A Long Palestinian Film [Film Filastini Taweel]

Sobhi al-Zobaidi, Palestine, 2006, 60 min

SPONSORS: *Middle East Caucus* and *Caucus on Class*

Filmmaker Sobhi al-Zobaidi will be available for questions.

These films will be discussed by the speakers in Session H5.

Award Ceremony and Plenary

Award Ceremony

Thursday, March 8, 2007
6:00–6:45 P.M.

2007 SCMS AWARD WINNERS

PRESENTER: Stephen Prince, SCMS President
VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY

DISSERTATION AWARD — **Laura Isabel Serna**
"'We're Going Yankee': American Movies, Mexican Nationalism, Transnational Cinema, 1917-1935"

SERVICE AWARD — **Jeremy Butler**

HONORARY LIFETIME MEMBERSHIP AWARD — **Richard Dyer**

PEDAGOGY AWARD — **Chuck Kleinhans**

THE KATHERINE SINGER KOVACS BOOK AWARD — **Henry Jenkins**
Convergence Culture: Where Old and New Media Collide
(New York University Press)

THE KATHERINE SINGER KOVACS BOOK AWARD—*Honorable Mention* — **Jacqueline Najuma Stewart**
Migrating to the Movies: Cinema and Black Urban Modernity
(University of California Press)

THE KATHERINE SINGER KOVACS ESSAY AWARD — **Jan-Christopher Horak**
"The Strange Case of *The Fall of Jerusalem*: Orphans and Film Identification"
(*The Moving Image*, December 2005)

STUDENT WRITING AWARD FOR SCHOLARLY WRITING—*First Place* — **Katherine Spring**
"Pop Go the Warner Bros., et al.: Marketing Film Songs During the Coming of Sound"

STUDENT WRITING AWARD FOR SCHOLARLY WRITING—*Second Place* — **Josh Lambert**
"Wait for the Next Pictures: Intertextuality and Cliffhanger Continuity in Early Cinema and Comic Strips"

STUDENT WRITING AWARD FOR SCHOLARLY WRITING—*Third Place* — **Adam Fish**
"Film and Archaeology in the Supermodern Native American West"

Plenary

Thursday, March 8, 2007
6:45–8:00 P.M.

CONTINENTAL AB—LOBBY LEVEL

PLENARY SESSION

Media in the Public Sphere

"Publics, Disciplines, and SCMS"

James Chandler, UNIVERSITY OF CHICAGO

The Society for Cinema and Media Studies is honored to have James Chandler present its annual plenary address to the membership on the topic of "Publics, Disciplines, and SCMS."

James Chandler is Professor of English Language and Literature and a member of the Committee on Cinema & Media Studies at the University of Chicago, where he also serves as Director of the Franke Institute for the Humanities and Director of the Center for Disciplinary Innovation.

Chandler's research is not only deeply historical but also truly interdisciplinary, exploring relations between politics and literature, history and criticism, film and romantic fiction, and the long history of sentiment. He is author of *England in 1819: the Politics of Literary Culture and the Case of Romantic Historicism* (University of Chicago Press, 1998) and *Wordsworth's Second Nature: a Study of the Poetry and Politics* (University of Chicago Press, 1984). He is editor, with Arnold Davidson and Harry Harootunian, of *Questions of Evidence* (University of Chicago Press, 1994). His most recent publication is *Romantic Metropolis: Cultural Productions of the City, 1780-1850*, co-edited with Kevin Gilmartin (Cambridge University Press, 2005). He is currently completing a book entitled *A Sympathetic Eye: Capra, Commerce, and the History of Sentiment* which locates Capra's work and Hollywood cinema within long-evolving conventions of the sentimental novel, the Romantic-period conception of sympathy and spectatorship in the literary public sphere, and what he calls "sentimental probability" in the commercial theory of Adam Smith.

Opening Reception

Thursday, March 8, 2007
8:00–9:00 P.M.

NORMANDIE LOUNGE—2ND FLOOR

D SESSION

Friday, March 9, 2007
8:15–10:00 A.M.

D1 Postcolonial and Diasporic Filmmaking

CHAIR: **William Watson** ⊙ University of Arizona

William Watson ⊙ University of Arizona ⊙ "Whose War Was It, Anyway?: Moustapha Akkad's *The Lion of the Desert* and the Italian Fascist Reconquest of Libya"

Liora Moriel ⊙ University of Maryland ⊙ "Weddings as Political Tropes in Recent Mid-East Movies"

Cécile Boex ⊙ Institute Aix en Provence ⊙ "When Cinema Becomes an Alternative Space for Public Expression: The Experience of 'Auteur Cinema' in Syria"

Yesim Burul ⊙ Istanbul Bilgi University ⊙ "Migrant Cinema in the Third Space: Young Turkish Filmmakers in Germany"

D2 What If . . .

CHAIR: **Frances Gateward** ⊙ University of Illinois

Stan Beeler ⊙ University of Northern British Columbia ⊙ "What If the Fantasy Continued?"

Robert Cagle ⊙ University of Illinois, Urbana-Champaign ⊙ "What If There Really Were Such a Thing as a Second Chance?"

Frances Gateward ⊙ University of Illinois ⊙ "What If the Black Characters Made It to the Last Reel? Redefining Race and the Genre of Speculative Fiction"

Craig Fischer ⊙ Appalachian State University ⊙ "What If All our Teaching about Visual Culture Really Mattered?"

D3 *Bus 174* and the Future of Documentary

Prismatic Perspectives

CHAIR: **Amy Villarejo** ⊙ Cornell University

Esther Hamburger ⊙ University of Sao Paulo ⊙ "Performance, Television and Film: *Bus 174* As A Perverse Case of Appropriation of the Means of Constructing Spectacular Audiovisual Form"

Cecilia Sayad ⊙ New York University ⊙ "With a Little Help from Fiction: Performing for Life in *Bus 174*"

Marina Moguillansky ⊙ Universidad de Buenos Aires ⊙ "Documentaries and Narrative: An Analysis of *Bus 174* as a Life History"

D4 Trends and Tendencies in Recent Latin American Cinema

WORKSHOP

CHAIR: **Gilberto Blasini** ⊙ University of Wisconsin, Milwaukee

WORKSHOP PARTICIPANTS

Tamara Falicov ⊙ University of Kansas
Federico Windhausen ⊙ California College of the Arts
Luisela Alvaray ⊙ University of New Mexico
Scott Baugh ⊙ Texas Tech University
Mariana Johnson ⊙ New York University

SPONSOR: *Latino/a Caucus*

D5 Multi-medias

CHAIR: **Malte Hagener** ⊙ Friedrich-Schiller-Universitaet Jena

Malte Hagener ⊙ Friedrich-Schiller-Universitaet Jena ⊙ "Split-Space. Omni-directional Space and Multiple Screens in Video Installation Art"

Shana MacDonald ⊙ York University ⊙ "The Performative Function of Film: Carolee Schneemann's Mixed-Media Installations"

D6 Zizek
the Panel

CHAIR: **Angelo Restivo** ◎ Georgia State University

Peter Paik ◎ University of Wisconsin, Milwaukee ◎ "A Legend Beyond Zizek?: Schlöndorff's Rita and Militant Subjectivity"

Jaime Rodríguez-Matos ◎ Washington University ◎ "The Subject at the Movies, or Not: Zizek's Changing Stances Toward Cinema"

Angelo Restivo ◎ Georgia State University ◎ "Zizek for Queers"

Richard Cante ◎ University of North Carolina, Chapel Hill ◎ "Zizek for Deconstructionists?"

D7 Digital Media in the Public Sphere

CHAIR: **Michelle Cho** ◎ University of California, Irvine

Michelle Cho ◎ University of California, Irvine ◎ "'The Use of Illusion': Reality, Subjectivity, and Digital Video in *Taxi Blues* and *10*"

Pavel Skopal ◎ Masaryk University ◎ "'The Adventure Continues on DVD'—Franchise Movies as Home Video"

Wheeler Winston Dixon ◎ University of Nebraska, Lincoln ◎ "The Digital Divide—The Moving Image in the 21st Century"

Richard Edwards ◎ Indiana University Purdue University of Indianapolis ◎ "The Politics of Remix: Digital Media and Civic Engagement"

D8 Post-Wall German Cinema

CHAIR: **Peter Lutze** ◎ Boise State University

Peter Lutze ◎ Boise State University ◎ "Learning Process with Democratic Outcome: Kluge, Idaho and the Public (Access) Sphere"

Marco Abel ◎ University of Nebraska ◎ "Imaging Germany: The (Political) Cinema of Christian Petzold"

Catherine Wheatley ◎ Oxford University ◎ "Who's Afraid of the Big Bad Wolf? The Critical and Commercial Reception of Michael Haneke's *Le Temps du Loup*"

D9 The Practitioner Interview in Film and Television Studies
WORKSHOP

CHAIR: **Christine Cornea** ◎ University of East Anglia

WORKSHOP PARTICIPANTS

Linda Ruth Williams ◎ University of Southampton

Brett Mills ◎ University of East Anglia

Christine Cornea ◎ University of East Anglia

D10 Not So Silent Stars
Questions in Feminist Historiography

CHAIR: **Vicki Callahan** ◎ University of Wisconsin, Milwaukee

CO-CHAIR: **Gregory Jay** ◎ University of Wisconsin, Milwaukee

Kristen Anderson Wagner ◎ University of Southern California ◎ "'An Inferiority Complex in a One-Piece Bathing Suit:' Beauty, Femininity, and Silent-Era Comediennes"

Vicki Callahan ◎ University of Wisconsin, Milwaukee ◎ "Picturing Film History: (Re)Framing Mabel Normand"

Giuliana Muscio ◎ University of Padua ◎ "Tina Modotti in Hollywood: Italian Emigrant and Mexican Maid"

D11 Early Comedy

CHAIR: **Rob King** ◎ University of Michigan

Jane Greene ◎ Denison University ◎ "Sophisticated Comedy, Censorship, and the Early Sound Era"

Susan Linville ◎ University of Colorado, Denver ◎ "Buster Keaton's Uncanny Comedy"

Rob King ◎ University of Michigan ◎ "'The Camera Is a Monumental Liar': From Slapstick to Stop-Motion and Back Again in the Films of Charley Bowers"

D12 The International Film Festival Network
From Center to Periphery

CHAIR: **Liz Czach** ◎ Brock University

Marijke de Valck ◎ University of Amsterdam ◎ "Understanding the Complex Connections in the Festival Network"

Christian Jungen ◎ University of Zurich ◎ "What Can Films Do for a Festival? How New Hollywood Promoted the Cannes Film Festival"

Dina Iordanova ◎ University of St. Andrews ◎ "What Are Film Festivals For?"

Liz Czach ◎ Brock University ◎ "'Hollywood is Coming!' The Toronto International Film Festival and the Spectacle of Celebrity"

D13 Media and Public Spheres

CHAIR: **Richard Butsch** ◎ Rider University

Zach Schiller ◎ University of California, Davis ◎ "The 'Fruitful Perversity' of Community Radio"

Virginia Nightingale ◎ University of Western Sydney ◎ "*Lost in Space*: Television's Missing Publics"

Peter Lunt ◎ Oxford University ◎ "Emotions and Engagement in the Mediated Public Sphere"

Shawn Shimpach ◎ University of Massachusetts, Amherst ◎ "Representing the Public of the Cinema's Public Sphere"

RESPONDENT: **Michele Hilmes** ◎ University of Wisconsin, Madison

D14 Filmi Noir
Action and Crime in Popular Indian Cinema

CHAIR: **Corey Creekmur** ◎ University of Iowa

Rosie Thomas ◎ University of Westminster ◎ "A Woman and a Whip: Fearless Nadia and the Action Films of 1930s India"

Corey Creekmur ◎ University of Iowa ◎ "The Indians Are Making Dark Films Too: The Case for 1950s Bombay Noir"

Lalitha Gopalan ◎ Georgetown University ◎ "Speed and Movement in Ramgopal Varma's *Company* (2002)"

David Desser ◎ University of Illinois ◎ "Noir as Global Currency: *Oldboy* from Manga to Mumbai"

SPONSOR: *Asian/Pacific American Caucus*

D15 Global TV Formats
An International Agenda for TV Studies, Part II

CHAIR: **Sharon Shahaf** ◎ University of Texas, Austin

Sharon Shahaf ◎ University of Texas, Austin ◎ "A Globalized Outlook for Television Genre Theory—Negotiating Nationalism and Commercialism through Global Formats in Israeli Television"

Dana Heller ◎ Old Dominion University ◎ "So We Think We Can Dance?: The Global Appeal of Competitive Dance Formats"

Tasha Oren ◎ University of Wisconsin, Milwaukee ◎ " . . . With Just a Pinch of Local Spice: Looking Beyond 'Culture Blend' in the Global Television Format"

Marwan M. Kraidy ◎ American University ◎ "De-Westernizing Reality Television Studies"

SPONSOR: *Television Studies Interest Group*

D16 Media, Trauma, and Public Spheres

CHAIR: **Rebecca Bell-Metereau** ◎ Texas State University

Rebecca Bell-Metereau ◎ Texas State University ◎ "Post-traumatic Media Fatigue, New Expressionism, and the Carnivalesque"

Sasha Torres ◎ University of Western Ontario ◎ "Thinking After 9/11 Television's 'Reality-Based' Communities"

Allison Perlman ◎ University of Texas, Austin ◎ "Conservatism and the Public Interest: The Media Research Center's Battle with the 'Liberal Media'"

Mark Bartlett ◎ San Francisco Art Institute ◎ "Three Fates of Anxious Media: Efficacy, Relevance, and Complicity"

D17 European Film Culture and Industry

CHAIR: **Alejandro Pardo** ◎ University of Navarra

Philippe Meers ◎ University of Antwerp ◎ "Cinephilia in the European City. A Study on Art House Audiences in Antwerp and Discourses on Film Experiences in Context"

Karla Oeler ◎ Emory University ◎ "A Tale of Two Hamlets, or Cinema and Inwardness"

Alessandra Meleiro ◎ University of London ◎ "The Film Industries in Europe: A Development Strategy"

Alejandro Pardo ◎ University of Navarra ◎ "Hollywood on the European Sphere: Cultural and Economic Policies Abroad"

D18 Conner, Warhol, Snow and Co.

Problems of Periodization and Categorization

CHAIR: **James Kreul** ◎ University of North Carolina, Wilmington

Ben Singer ◎ University of Wisconsin, Madison ◎ "Expressionism, Popism, Structuralism, and Inconvenient Fusions Thereof"

James Kreul ◎ University of North Carolina, Wilmington ◎ "Up Against the Cactus, Getting Pricked Here and There: The Cases For and Against Andy Warhol's *Lonesome Cowboys*"

Eric Crosby ◎ University of Wisconsin, Madison ◎ "Style and Substance: Reconsidering Andy Warhol's Camerawork"

Bart Testa ◎ University of Toronto ◎ "Michael Snow's Film Encyclopedias, 1991–2005"

D19 Topophilia and/as Cinephilia

CHAIR: **Elena Gorfinkel** ◎ New York University

CO-CHAIR: **John David Rhodes** ◎ University of Sussex

John David Rhodes ◎ University of Sussex ◎ "Pasolini and Slum Love"

Hugh Manon ◎ Oklahoma State University ◎ "Living Dead Spaces: The Desire for the Local in the Films of George Romero"

Elena Gorfinkel ◎ New York University ◎ "Tales of Times Square: Sexploitation's Secret History of Place"

Ara Osterweil ◎ Muhlenberg College ◎ "The Last Place on Earth: The Confrontation of Western Space and Third World Place in Dennis Hopper's *The Last Movie*"

D20 Screenings D

SCREENINGS

For more information, see the Screening Synopses following the index.

The Hermitage Dwellers

Aliona van der Horst, Netherlands, 2003, 73 min

To Be Seen

Alice Arnold, USA, 2005, 30 min

D21 Meeting D

MEETING

Graduate Student Organization Meeting

E SESSION

Friday, March 9, 2007
10:15 A.M.—12:00 NOON

E1 Documentary Encounters in the War Zone

CHAIR: **Suzanne Gauch** ◎ Temple University

Selmin Kara ◎ Wayne State University ◎ "War Zones and the Cultural Logic of Globalization in Middle East Documentaries"

Joanne Nucho ◎ University of California, Los Angeles ◎ "A Cinema of Traces: Lebanese Artists Re-examine the Real"

Mark Westmoreland ◎ University of Texas, Austin ◎ "Lebanese Video: Deconstructing the Documentary"

SPONSOR: *Middle East Caucus*

E2 A One Way Ticket to Hollywood
Investigating the Work of Contemporary Foreign Filmmakers Overseas

CHAIR: **Serena Formica** ◎ University of Nottingham

Gérard Kraus ◎ University of Wales, Aberystwyth ◎ "Pol Cruchten, *Boys on the Run* and its Pan-Atlantic Reception"

Serena Formica ◎ University of Nottingham ◎ "The Four Acts of 'Peter Weir/Hollywood' Drama: Exploring the Reasons for Its Success"

Peter Urquhart ◎ University of Nottingham ◎ "Minor National Film Cultures and Hollywood's Internationalism: Considering Ivan Reitman's Career"

E3 Radio in the Public Sphere

CHAIR: **Daniel Yezbick** ◎ Peninsula College

David Uskovich ◎ University of Texas, Austin ◎ "Radio-Friendly Paradigm Shifter: The Politics of Student Broadcasting in the 1980s"

David Jenemann ◎ University of Vermont ◎ "The Sound of Sight: The Architecture of Radio Vision"

Shawn VanCour ◎ University of Wisconsin, Madison ◎ "Bridging the Cultural Divide: 1920s American Radio and the Popularization of Classical Music"

Joshua Shepperd ◎ University of Wisconsin, Madison ◎ "In-listening: A Husserlian Cognitive Approach to Radio Studies"

Daniel Yezbick ◎ Peninsula College ◎ "The Ear-Minded Audience: Early American Radio Fans and the Remediated Dramas of NBC's 1929 *Hour with Shakespeare*"

E4 Cinema and Gaming

CHAIR: **Adam Lowenstein** ◎ University of Pittsburgh

Adam Lowenstein ◎ University of Pittsburgh ◎ "Cinema, Gaming, Interactivity: Between *eXistenZ* and *Un Chien Andalou*"

Aubrey Anable ◎ University of Rochester ◎ "'Come Out to Play': *The Warriors* Video Game, Moral Panic, and the Remaking of the Decaying American City"

Erin Hill ◎ University of California, Los Angeles ◎ "Achievement Time: Chronotopic Interpenetration of Real and Game Time-Space in *World of Warcraft*"

David Golumbia ◎ University of Virginia ◎ "Games, Codes, and Cultural Studies"

E5 Fabián Bielinsky and Juan Pablo Rebella In Memoriam
New Cinemas in the Southern Cone

CHAIR: **Catherine Benamou** ◎ University of Michigan

Ana Ros ◎ University of Michigan ◎ "Beyond Three Dudes Wandering in the Neighborhood: *25 Watts* and the Challenge of a New Relationship with Time and History"

Tamara Falicov ◎ University of Kansas ◎ "Fabián Bielinsky and Juan Pablo Rebella: Symbols of Newer Trends in Southern Cone Cinema"

Luisela Alvaray ◎ University of New Mexico ◎ "Uruguayan Films in Sight: *25 Watts* and *Whisky* Transcend Aesthetic and National Borders"

Dona Kercher ◎ Assumption College ◎ "Fabián Bielinsky's Debt to Late Hitchcock"

SPONSOR: *Latino/a Caucus*

E6 Narratives of National Identity in the Aftermath of U.S. Occupation

CHAIR: **Edward Chan** ◎ Kennesaw State University

CO-CHAIR: **Patricia Ventura** ◎ Spelman College

Jennifer Fay ◎ Michigan State University ◎ "Dead Subjectivity: *White Zombie* and the Culture of Occupation"

Patricia Ventura ◎ Spelman College ◎ "*Gunner Palace*, Technologies of Representation, and the War on Terror"

Juhwan Kim ◎ Emory University ◎ "Serving the U.S., Teaching English"

Shana Higgins ◎ University of Redlands ◎ "Constructing the (Post) Colonial Nation: *Mi Puerto Rico* (1995) and *Brincando El Charco: Portrait of a Puerto Rican* (1994)"

E7 Censoring Cinema

CHAIR: **Tom Kemper** ◎ Crossroads School

Kathy Fuller-Seeley ◎ Georgia State University ◎ "'One Movie a Week for Children:' The Struggles of the Atlanta Better Films Committee to Control the Child Audience in the 1920s"

Tom Kemper ◎ Crossroads School ◎ "Viewing Rights & Voting Rights: Censorship, Civil Rights, and Cinema"

Candace Moore ◎ University of California, Los Angeles ◎ "Spy vs. Queer: Cold War TV's McCarthy-Army Hearings and the Early Queer Press"

E8 Developing a Teaching Philosophy
A Tool for Success on the Job Market

WORKSHOP

CHAIR: **Michele Torre** ◎ University of Southern California

WORKSHOP PARTICIPANTS

Manjunath Pendakur ◎ Southern Illinois University, Carbondale

Richard Edwards ◎ Indiana University-Purdue University of Indianapolis

Charles Ramirez Berg ◎ University of Texas, Austin

SPONSOR: *Graduate Student Organization*

E9 The National in the Transnational
Ventriloquism in Korean Cinema

CHAIR: **JungBong Choi** ◎ New York University

Hye Jean Chung ◎ University of California, Santa Barbara ◎ "Historicization of Personal Testimony: The Reclamation of Voice in *The Murmuring*"

Sangjoon Lee ◎ New York University ◎ "Rewriting 'Korean National Cinema' in the Age of Transnational Imaginary: The First Period of Shaw Brothers/Shin Film Co-productions during the 1960s"

Sueyoung Park-Primiano ◎ New York University ◎ "The Roundabout: National Identities in Transnational Korean Culture"

HyunHee Park ◎ University of Chicago ◎ "Between Korea and Japan: On Yoichi Sai's Cinematic Instability"

E10 French Film Theory

CHAIR: **Grace An** ◎ Oberlin College

Boaz Hagin ◎ Tel Aviv University ◎ "The Cinematic Thing: Bazin's 'Ontology' and Deleuze's Critique of the Phenomenology of Film"

Jonathan Haynes ◎ University of California, Berkley ◎ "The French Hitchcock"

Sulgi Lie ◎ Freie Universität Berlin ◎ "Creatural Cinema. On Robert Bresson's Animal Images"

Grace An ◎ Oberlin College ◎ "'They'll Never Forgive Us For This': A Brief Film History of *Hiroshima Mon Amour*"

E11 Rethinking Feminist Film and Media Studies

CHAIR: **Paula Massood** ◎ Brooklyn College/City University of New York

Heidi Schlipphacke ◎ Old Dominion University ◎ "*Big Love*: Polygamy and Postfeminist Kinship Models"

Rebecca Sullivan ◎ University of Calgary ◎ "Representing Virginal Sexual Independence in Peyton Place"

Sarah Crymble ◎ University of Michigan ◎ ""Messy Like Life—Not Like TV": Quality Television, Audience Pleasure, and Ambiguity in *Sex and the City*"

Margaret McFadden ◎ Colby College ◎ "'To Choice': The Politics of Feminism in *The L Word*"

E12 Queer(ing) Melodrama

CHAIR: **Mark Harper** ◎ Indiana University/Purdue University Indianapolis

Mark Harper ◎ Indiana University/Purdue University Indianapolis ◎ "The Violent Act of Femininity: Truffaut and the Queer Melodrama"

Hiram Perez ◎ William Paterson University ◎ "Two or Three Spectacular Mulatas and the Queer Pleasures of Overidentification"

Sarah Sinwell ◎ Indiana University ◎ "Eight Desiring Bodies Multiplied: Queering Family Melodrama in Todd Solondz's *Palindromes*"

Milan Pribisic ◎ Loyola University Chicago ◎ "Not So Brief Encounter: Fassbinder, Melodrama and Queer"

E13 SCMS and the Future of Fair Use

WORKSHOP

CHAIR: **Jason Mittell** ◎ Middlebury College

WORKSHOP PARTICIPANTS

Peter Decherney ◎ University of Pennsylvania
John Belton ◎ Rutgers University
Stephen Prince ◎ Virginia Polytechnic Institute and State University
Anna Everett ◎ University of California, Santa Barbara
Patricia Aufderheide ◎ American University

SPONSOR: *Public Policy Committee*

E14 Translating Film/Media Texts Across Language, Culture, and Class

CHAIR: **Kyle Conway** ◎ University of Wisconsin, Madison

Anna Sofia Rossholm ◎ Stockholm University and **Eirik Frisvold Hanssen** ◎ Örebro University ◎ "*Terje Vigen*/A Man There Was: Intertitles, Translation and Adaptation in a Swedish and Transnational Context"

Ramona Curry ◎ University of Illinois, Urbana-Champaign ◎ "'A Rebel Lion Breaks Out': (Re)parsing the 1960s U.S. Film Critical Discourse about Dubbing vs. Subtitling"

Kyle Conway ◎ University of Wisconsin, Madison ◎ "'Faut que le Quebec Become Independent': The Promise and the Pitfalls of Translation in the Public Sphere"

E15 Fathers

CHAIR: **William Rothman** ◎ University of Miami

Marcia Landy ◎ University of Pittsburgh ◎ "In the Name of Todd Haynes's *Fathers*"

Christopher Sharrett ◎ Seton Hall University ◎ "Patriarchy, Family, and the Deceit of Bourgeois Life: Haneke's *Caché*"

Adrienne L. McLean ◎ University of Texas, Dallas ◎ "Papa, Won't You Play With Me? Postwar Hollywood and Fan-Magazine Fatherhood"

Murray Pomerance ◎ Ryerson University ◎ "*Fathers* and Sons in Hollywood's Araby"

E16 Animation

CHAIR: **Scott Bukatman** ◎ Stanford University

Scott Bukatman ◎ Stanford University ◎ "The Mystery of the Animator's Hand: McCay and Picasso"

Satomi Saito ◎ The University of Iowa ◎ "Between Cinema and Animation: Animeic Reproduction of Reality in Mamoru Oshii"

Nicholas Sammond ◎ University of Toronto ◎ "*Swing, You Sinners*: Vaudeville, the Coming of Sound, and Self-Reflexivity in Early American Animation"

E17 Rethinking Genre I

CHAIR: **Barbara Brickman** ◎ University of West Georgia

Erika Balsom ◎ Brown University ◎ "'Saving the Image': Scale and Duration in Contemporary Art Cinema"

Dennis Bingham ◎ Indiana University/Purdue University ◎ "Lost in the Mountains: *Gorillas in the Mist* and the Female Biopic"

Barbara Brickman ◎ Unversity of West Georgia ◎ "Riot in Girls Town: Remaking, Revising, and Redressing the Teenpic"

Derek Kane-Meddock ◎ New York University ◎ "Trash Comes Home: Recycled Genres/Domestic Spaces/John Waters"

E18 Bergson and Film Theory

CHAIR: **Malcolm Turvey** ◎ Sarah Lawrence College

Jinhee Choi ◎ Yale University/Carleton University ◎ "The Bergsonian Vogue and Epstein's theory of Photogénie"

Malcolm Turvey ◎ Sarah Lawrence College ◎ "Bergson and Vertov"

Dudley Andrew ◎ Yale University ◎ "The Movies in Sartre's Imagination"

E19 New Approaches to the Films of Alfred Hitchcock

CHAIR: **Christine Sprengler** ◎ University of Western Ontario

Janet Wondra ◎ Roosevelt University ◎ "Hitchcock's Ejaculatory Endings: Narrativity and the Gendered Pleasures of the Denouement"

Victor Fan ◎ Yale University ◎ "Pathology and Negotiations of Homosexual Tension in Early Hitchcock Cinema"

Christine Sprengler ◎ University of Western Ontario ◎ "*Vertigo* in the Gallery: Hitchcock and Contemporary Art"

E20 Screenings E

For more information, see the Screening Synopses following the index.

SCREENINGS

A Brief History of Chicago's Video Data Bank

Various, USA/UK/Belgium, 1970-2003, 70 min

Hosted by Abina Manning, Interim Director of the Video Data Bank.

E21 Meeting E

MEETING

African/African American Caucus Meeting

Friday, March 9, 2007
12:15–1:15 P.M.

MEETING

Members' Business Meeting

refreshments will be provided

LOCATION:

Special Offsite Event

Friday, March 9, 2007
1:00–4:00 P.M.

SPECIAL EVENT

Media Literacy Outreach

We will be sending groups of scholars to both Curie High School and Kenwood Academy to teach lessons designed to help students understand basic concepts of media literacy, including media as construction, issues of authorship, media's underlying assumptions about race, class, ethnicity, gender and sexuality.

We recommend that those who wish to participate in this event attend C3–"Walking the Talk" workshop on Thursday, 4:00–5:45 P.M.

Workshop and outreach were organized by the African/African American Caucus with co-sponsorship from the Asian/Pacific American Caucus, the Latino/a Caucus and the Media Literacy and Outreach Interest Group.

For more information, please visit the SCMS Registration Desk.

SESSION F

Friday, March 9, 2007
1:30–3:15 P.M.

F1 On the Ground in Asia and Asia/America

Film Festivals, Community Organizations, and Local Media Production

CHAIR: **Sudarat Musikawong** Arizona State/University of California, Santa Cruz

Tammy Robinson San Francisco Art Institute "Cross-circuits"

Chalida Uabumrungjit Thai Film Foundation "Short on the Move: The History of Thai Short Films and Video Festivals"

Sudarat Musikawong Arizona State/University of California, Santa Cruz "On the Ground in Los Angeles: Asian/American Community Based Media Production"

SPONSOR: *Asian/Pacific American Caucus*

F2 Disability and Film

Representation, Ideology, and Non-Normate Bodies

CHAIR: **Russell Meeuf** University of Oregon

Raphael Raphael University of Oregon "Staring at Beautiful Monsters: Freakshow Spectatorship, Film and the Grotesque Body"

Russell Meeuf University of Oregon "John Wayne as 'Supercrip': Disability, Masculinity, and Demobilization in *The Wings of Eagles*"

Sharon Snyder University of Illinois, Chicago "'How Do We Get All of These Disabilities in Here?': Disability Film Festivals and the Politics of Atypicals"

F3 Andy Warhol

CHAIR: **Leanne Gilbertson** University of Rochester

Carlos Kase University of Southern California "Psychodrama at the Chelsea: Andy Warhol and the Cinema of Provocation"

Leanne Gilbertson University of Rochester "Moving Time: Performing Intimacy Queerly on Screen in Stage at Warhol's Factory and Judson Memorial Church"

John Lay University of North Texas "Desperate, Dangerous, and Homosexual: Cinematic Representations of the Male Prostitute as Fallen Angels in Andy Warhol's *My Hustler* and Richard Stockton's *The Meatrack*"

David Resha University of Wisconsin, Madison "The Art of Interrogation: Andy Warhol, 1965"

F4 Screen Decades

American Cinema and the 1910s

WORKSHOP

CHAIR: **Ben Singer** University of Wisconsin, Madison

CO-CHAIR: **Charlie Keil** University of Toronto

WORKSHOP PARTICIPANTS

Rob King University of Michigan
Lee Grieveson University College London
Richard Abel University of Michigan

F5 Videogame Mechanics

The Structural Components of a New Medium

CHAIR: **Robert Buerkle** University of Southern California

CO-CHAIR: **Christopher Hanson** University of Southern California

Robert Buerkle University of Southern California "Threshold Bodies: A Primer on Avatars"

Zach Whalen University of Florida "Heads-Up Display, Text, and the Videogame Interface"

David Parisi New York University "Gamic Touch: The Haptic Semiotics of Force Feedback"

Christopher Hanson University of Southern California "Time After Time, Space After Space: Replay in Video Games"

F6 European Art and Popular Cinema

CHAIR: **Ian Olney** ◎ York College of Pennsylvania

John Fawell ◎ Boston University ◎ "Artiste and Artisan: Bresson, Tarkovsky and the Classic Hollywood Film"

Ian Olney ◎ York College of Pennsylvania ◎ "Making *Trouble Every Day*: From Euro-trash to a Cinema of Abjection"

Olof Hedling ◎ Lund University ◎ "Don't Interrupt My Movie!—On Intellectual Property Rights as an Impediment for the Expansion of European Cinema"

F7 Institutions and Counter-institutions

The Circulation of Images and the Creation of a Public Sphere

CHAIR: **Dan Leopard** ◎ Saint Mary's College of California

Mariana Baltar ◎ Universidade Federal Fluminense ◎ "Public Images, Private Memories"

Alice Lovejoy ◎ Yale University ◎ "Film Exchanges and the Idea of the Nation in Communist Czechoslovakia"

Noah Shenker ◎ University of Southern California ◎ "The Holocaust Museum as Affective Community: The Circulation of Survivor Testimony and the Public Sphere"

Dan Leopard ◎ Saint Mary's College of California ◎ "Mobilizing Affect: Agency, Emotion, and the Politics of Interactivity in Military New Media"

F8 Auteurs and Border-crossings in Middle East Cinemas

CHAIR: **Chris Lippard** ◎ University of Utah

Shuli Chen ◎ University of Washington ◎ "Filmic Indeterminacy, Aesthetic Reflexivity: Junkspace in Abbas Kiarostami's *Taste of Cherry*"

Gayatri Devi ◎ Lock Haven University of Pennsylvania ◎ "The Border and the Cave: Sight and Sound in *The Wind Will Carry Us*"

Chris Lippard ◎ University of Utah ◎ "Reconfiguring Alliances: Constructing Alternative Identities in Chahine's *The Other*"

Janice Morris ◎ University of British Columbia ◎ "'That's What I Need to Believe': Atom Egoyan's *Ararat* and the Heuristic Potential of Diaspora"

SPONSOR: *Middle East Caucus*

F9 Sports in the Media

CHAIR: **Jean O'Reilly** ◎ University of Connecticut

Jean O'Reilly ◎ University of Connecticut ◎ "The Women's Sports Film as Family Melodrama"

Thomas Oates ◎ Penn State University, New Kensington ◎ "'Win or Lose Like a Man': Race, Gender, and Hierarchy in *Any Given Sunday*"

Margaret Duncan ◎ University of Wisconsin, Milwaukee ◎ "Body Status and Discourse in Televised Sport"

F10 Rethinking Genre II

CHAIR: **Joseph Schaub** ◎ College of Notre Dame

Joseph Schaub ◎ College of Notre Dame ◎ "When Cute Becomes Scary: Images of the Young Female in Contemporary Japanese Horror Cinema"

Rebecca Gordon ◎ Reed College ◎ "'It's a New System. I Wanted Us All to Discover It': Crafting a Post-Feminist Horror Mythology in *The Descent*"

Donald LaCoss ◎ University of Wisconsin, LaCrosse ◎ "A Fistful of Fanon: Postcolonial Politics & the Spaghetti Western"

Jeff Smith ◎ University of Wisconsin, Madison ◎ "Film and the Musical Analogy: Rethinking an Old Theoretical Concept"

F11 Rethinking Early Cinema

CHAIR: **Thomas Slater** ◎ Indiana University of Pennsylvania

Anne Morey ◎ Texas A&M University ◎ "The Late Silent/Early Sound Circus Film—A Forum for the Exploration of Genre"

Devan Goldstein ◎ University of Pittsburgh ◎ "Bodies at Rest, Bodies in Motion: The Early Cinematic Corpse as Agent of Attraction"

Michael Hammond ◎ University of Southampton ◎ "Women Write the War: Women Scenario and Scriptwriters and the Hollywood Great War Film 1920–1930"

Thomas Slater ◎ Indiana University of Pennsylvania ◎ "The Vision and the Struggle: June Mathis's Work on *Ben-Hur*"

F12 WORKSHOP Does Media Policy Matter?

CHAIR: **Allen Larson** ◎ Penn State University

WORKSHOP PARTICIPANTS

Steven Classen ◎ California State University, Los Angeles
Cynthia Chris ◎ College of Staten Island/CUNY
Steve Macek ◎ North Central College
Yeidy Rivero ◎ Indiana University, Bloomington
John McMurria ◎ DePaul University

F13 Film and the Brass Section
Trumpters, Divas, and the Cavalry

CHAIR: **Kathryn Kalinak** ◎ Rhode Island College

Krin Gabbard ◎ State University of New York, Stony Brook ◎ "Regendering the Trumpet"
Caryl Flinn ◎ University of Arizona ◎ "Ethel Merman: Gabriel's Trumpet"
Kathryn Kalinak ◎ Rhode Island College ◎ "Trumpeting John Ford: Men, Music, and Masculinity in the Cavalry Trilogy"

RESPONDENT: **David Lugowski** ◎ Manhattanville College

F14 Black Images in Television

CHAIR: **Eric Pierson** ◎ University of San Diego

Aniko Bodroghkozy ◎ University of Virginia ◎ "Televising Civil Rights in 1963 The Movement as Media Event"
Racquel Gates ◎ Northwestern University ◎ "Knitting and Etiquette and Bible Study—Oh My! Whiteness and Whiteface on FX's *Black.White*"
TreaAndrea Russworm ◎ University of Chicago ◎ "Hey, Hey, Hey!: *Fat Albert*, Black Omnipotence, and the Politics of Cultural Mirroring"
Juanita Anderson ◎ Wayne State University ◎ "Beauty, Hip-Hop and Soul: Mainstreaming Blackness on Reality TV"
Jonathan Cohn ◎ University of California, Los Angeles ◎ "What is Lost and Gained in Racial Differance: Postponing the Answer to the Race Question Ad Infinitum"

SPONSOR: *African/African American Caucus*

F15 Reinvestigating Slow Motion

CHAIR: **Eivind Røssaak** ◎ University of Oslo

Trond Lundemo ◎ University of Stockholm ◎ "A Temporal Perspective: Jean Epstein's Theory of Movement in Cinema"
Christa Blümlinger ◎ University of Sorbonne Nouvelle ◎ "Series of Standstills and Logics of Interruption"
Kjetil Jakobsen ◎ University of Bergen ◎ "Film as Observing System"
Eivind Røssaak ◎ University of Oslo ◎ "Between the Still and the Moving: Bill Viola's *The Passions*"

RESPONDENT: **Mary Ann Doane** ◎ Brown University

F16 Godard
A Retrospection

CHAIR: **Jean-Pierre Bertin-Maghit** ◎ Bordeaux 3

Daniel Morgan ◎ University of Chicago ◎ "Nature, History, and Cinema in Godard's Late Work"
Michael Walsh ◎ University of Hartford ◎ "Godard's Politics"
Maureen Turim ◎ University of Florida ◎ "Abject Voyages towards the Sublime"
Christopher Pavsek ◎ Simon Fraser University ◎ "'As the Shades of Night Gather': *Alphaville*, *Allemagne Neuf Zero*, and Cinematic Historiography in Godard"

SPONSOR: *French and Francophone Scholarly Interest Group*

F17 Korean Media and the Public Sphere

CHAIR: **Kevin Hagopian** ◎ Pennsylvania State University

Eun Ha Oh ◎ Southern Illinois University ◎ "Alternative Media in Korean Public Sphere"
Jihoon Kim ◎ New York University ◎ "The 'RIS' of the Real in Contemporary Transnational Korean Cinema: Imaging the Nation and the Empire in Joon-ho Bong's *The Host*"

F18 *Law & Order*
Representing Justice on Television

CHAIR: **Hilary Radner** ◎ University of Otago

Anna Everett ◎ University of California, Santa Barbara ◎ "Branding *Law & Order*: Televisual Neo-Noir and the Hyperrealism Aesthetic"

Hilary Radner ◎ University of Otago ◎ "The Just Man: Enforcing the Law in the 21st Century"

Janet Staiger ◎ University of Texas, Austin ◎ "The *Law & Order* of Television Genres"

RESPONDENT: **Mary Beth Haralovich** ◎ University of Arizona

F19 Star Studies I

CHAIR: **Kirsten Pullen** ◎ University of Calgary

Heather Addison ◎ Western Michigan University ◎ "'Chop-Socky(ing)' from Beyond: Bruce Lee and the Hollywood Hereafter"

Kirsten Pullen ◎ University of Calgary ◎ "More than a Mermaid: Esther Williams, Performance, and the Body"

Gheorghita Tres ◎ Oakland University ◎ "Struggling Hypermasculinity: The Films of Javier Bardem"

Alison Trope ◎ University of Southern California ◎ "Mother Conspicuous Philanthropy and Contemporary Stardom"

F20 Screening F
SCREENING

For more information, see the Screening Synopses following the index.

Mixed Greens

Michelle Citron, USA, 2004, 90 min

SPONSORS: *Lesbian/Gay/Bisexual/Transgendered/Queer Caucus* and *Women's Caucus*

Filmmaker Michelle Citron will lead the audience through an interactive version of her film.

G SESSION

Friday, March 9, 2007
3:30–5:15 P.M.

G1 Playing the War on Terror

CHAIR: **Matthew Payne** ◎ University of Texas, Austin

Nina Huntemann ◎ Suffolk University ◎ "Playing with Fear: Catharsis and Resistance in Military-Themed Video Games"

Helga Tawil Souri ◎ New York University ◎ "From the Enemy's Perspective: An Analysis of Pro-Arab Video Games"

Matthew Payne ◎ University of Texas, Austin ◎ "Field Generals of the Military-Entertainment Complex: The Video Game Producer as a New Media Cultural Broker"

Joshua Smicker ◎ University of North Carolina, Chapel Hill ◎ "Future Combat, Combating Futures: Digital War Games and the Performance of Proleptic Histories"

G2 Documentary and the Archive
Temporality, Restoration, and the Construction of Historical Memory

CHAIR: **Jaimie Baron** ◎ University of California, Los Angeles

Oyvind Vagnes ◎ University of Bergen ◎ "'A Collector's Item For All Americans': The Contested History of Zapruder's Footage"

Ilona Hongisto ◎ Turku University ◎ "Temporality, Materiality and the Documentary Image"

Steven Ricci ◎ University of California, Los Angeles ◎ "Saving or Rebuilding: An Archival Reconstruction of a World That Never Was"

Jaimie Baron ◎ University of California, Los Angeles ◎ "Contemporary Documentary and 'Archive Fever': History, the Fragment, the Joke"

G3 Video Games
Theory and History

CHAIR: **Mark J. P. Wolf** ◎ Concordia University Wisconsin

Mark J. P. Wolf ◎ Concordia University Wisconsin ◎ "Arcade Video Games of the 1980s"

P. Konrad Budziszewski ◎ Indiana University ◎ "When New Media Get Old: History, Memory, and Nostalgia in the Retrogaming Movement"

Vered Pnueli ◎ Brunel University ◎ "'Latte Power-ups and Customized Wardrobes': Challenging Action Norms in the Convergence of Girls' TV Shows and Online Games"

Suzanne Scott ◎ University of Southern California ◎ "Navigating the Fantasy Kingdom: Mapping Meaning in *Kingdom Hearts*"

G4 State/Antistate/Media Practices
WORKSHOP

CHAIR: **Philip Rosen** ◎ Brown University

WORKSHOP PARTICIPANTS

Thomas Y. Levin ◎ Princeton University
Thomas Keenan ◎ Bard College
Wendy Chun ◎ Brown University
Philip Rosen ◎ Brown University

G5 Beyond Indexicality
Italian Cinema's Landscapes and Bodies

CHAIR: **Giorgio Bertellini** ◎ University of Michigan

CO-CHAIR: **Jacqueline Reich** ◎ State University of New York, Stony Brook

Giorgio Bertellini ◎ University of Michigan ◎ "National (and Racial) Landscapes and the Photographic Form"

Jacqueline Reich ◎ State University of New York, Stony Brook ◎ "Framing the Muscular Body: Classical Imagery and the Strong Men of Italian Silent Cinema"

Maurizio Viano ◎ Wellesley College ◎ "Ferreri's Rembrandt"

G6 In a Man's World
Working Women and the City in Classical Hollywood Film

CHAIR: **Philippa Gates** ◎ Wilfrid Laurier University

Bita Mahdaviani ◎ McGill University ◎ "The Emotional Life of Modernist Design: Women in the Office Melodramas of Pre-Code Hollywood"

Philippa Gates ◎ Wilfrid Laurier University ◎ "Sob Sisters in the City: Women, Surveillance, and Urban Space in Depression-Era Hollywood Film"

Robert Miklitsch ◎ Ohio University ◎ "Sound Scape, Sound Space: Jive, Hepcats, and the Tutti-Frutti-Hat in *Phantom Lady*"

Hilary-Anne Hallett ◎ Rutgers University ◎ "The Rise and Fall of the Classical Hollywood Actress"

G7 American Independent Cinema

CHAIR: **Michael Newman** ◎ University of Wisconsin, Milwaukee

Drew Morton ◎ University of California, Los Angeles ◎ "Twin Cinema: The False Binary of 'Hollywood' and 'Independent' Explored within the Films of Steven Soderbergh"

Lisa Dombrowski ◎ Wesleyan University ◎ "Indie Ups and Downs: Historical Cycles of Independent Production"

Bradley Schauer ◎ University of Wisconsin, Madison ◎ "*Scary Movies*, *Spy Kids*, and Christopher Lambert: The Production Strategies of Dimension Films, 1992–2005"

Michael Newman ◎ University of Wisconsin, Milwaukee ◎ "Indie Culture: In Pursuit of the Authentic Autonomous Alternative"

G8 Historical Trajectories in Cross-Border East Asian Cinemas

CHAIR: **Hyung-Sook Lee** ◎ University of Southern California

CO-CHAIR: **Stephanie DeBoer** ◎ SSRC/Meiji Gakuin University, Tokyo

Dong Hoon Kim ◎ University of Southern California ◎ "Benshi across the Borders: Benshi and Byonsa in Korea under Japanese Colonial Rule"

Charles Leary ◎ New York University ◎ "The Didactics of Cathay Cinema and Hong Kong Modernity"

Hyung-Sook Lee ◎ University of Southern California ◎ "Transnational Filmmaking and Oscillating Names: The Case of Chung Chang-Wha"

Stephanie DeBoer ◎ SSRC/Meiji Gakuin University, Tokyo ◎ "*Asian Beat*: Omnibus Asia at the Limits of the Link"

G9 Looking Relations and the Age of Multiculturalism
Native Media in the Americas

CHAIR: **Freya Schiwy** ◎ University of California, Riverside

Freya Schiwy ◎ University of California, Riverside ◎ "Selling Out? Indigenous Media, Ayni, and the Global Market"

Beverly Singer ◎ University of New Mexico ◎ "A Film Trust for Natives"

Michelle H. Raheja ◎ University of California, Riverside ◎ "*It Starts with a Whisper*: Indigenous Film and Humor as Decolonizing Feminist Methodologies"

G10 Film Dialectics

CHAIR: **Brent Keever** ◎ Centre parisien d'études critiques, CIEE

Matthew Tierney ◎ Brown University ◎ "On Loving and No Longer Loving the Cinema: Drive, Politics, Film Theory"

Zoran Samardzija ◎ University of Wisconsin, Milwaukee ◎ "The Frankfurt School Revisited: Anachronisms and the Post-Communist Public Sphere in Jan Svankmajer's *Lunacy*"

Larson Powell ◎ Texas A&M University ◎ "Bordwell and Habermas: Theory in the Public Sphere?"

G11 Globalization and Transnationalism

CHAIR: **Jeongsuk Joo** ◎ State University of New York, Buffalo

Jeongsuk Joo ◎ State University of New York, Buffalo ◎ "Foreign is No Longer Foreign: The Globalization of Hollywood"

Melis Behlil ◎ Kadir Has University, Turkey ◎ "Global Hollywood, Global Talent: Positioning 'Foreign' Directors in New Hollywood"

Lisa Lynch ◎ Catholic University ◎ "Radiation, A Slow Death, War And Peace, and the Globalization of Radiation Danger"

Steve Spence ◎ Clayton State University ◎ "Moving Images: Cultural Globalization and the Civil Rights Movement"

G12 Special Effects
Digital/Optical

CHAIR: **Julie Turnock** ◎ University of Chicago

Julie Turnock ◎ University of Chicago ◎ "Special Effects' Lost Years: Independent Optical, Title and Effects Houses in the early 1970s"

Paul Malcolm ◎ University of California, Los Angeles ◎ "Slow Dissolve: The Optical Printer, Technological Change and Craft Identity in Hollywood Visual Effects Production"

Tanine Allison ◎ University of Pittsburgh ◎ "More than a Man in a Monkey Suit: Andy Serkis, Motion Capture, and Digital Realism"

Ted Kafala ◎ Manhattan College ◎ "Cinematic Visual Effects: The Conflict and Play between Cartesian Perspective and Synaesthesia [An Art Historical Approach]"

RESPONDENT: **Scott Bukatman** ◎ Stanford University

G14 Unruly Signifiers/Cult Television

CHAIR: **Ina Hark** ◎ University of South Carolina

Ina Hark ◎ University of South Carolina ◎ "'I've Been Dead Before': 40 Years Out, Is *Star Trek* Obsolete?"

David Sidore ◎ Macon State College ◎ "*The Gods* (and Their Followers) *Must Be Crazy*: How Religion is Deployed in 1990s Television"

Mary Wilson ◎ University of Southern California ◎ "Soap Fans as Historians: How Fans Are Preserving Soaps' Narrative History Through Private Archiving"

Mary Beth Haralovich ◎ University of Arizona ◎ "Fireworks in Film & Television: Making Meaning with Unruly Signifiers"

G15 *Brokeback Mountain*
Genre, Gender, and Reception

CHAIR: **Steven Cohan** ◎ Syracuse University

Harry Benshoff ◎ University of North Texas ◎ "Brokering *Brokeback Mountain*: A Local Reception Study"

Steven Cohan ◎ Syracuse University ◎ "The Gay Cowboy Movie: Queer Masculinity on *Brokeback Mountain*"

Alexander Doty ◎ Lehigh University ◎ "*Brokeback Mountain* as Melodrama"

RESPONDENT: **Michael DeAngelis** ◎ DePaul University

SPONSOR: *Lesbian/Gay/Bisexual/Transgendered/Queer Caucus*

G16 What Journals Want
Publishing Television and Media Scholarship

WORKSHOP

CHAIR: **Amanda Lotz** ◎ University of Michigan

WORKSHOP PARTICIPANTS

Steve Jones ◎ University of Illinois, Chicago

Jon Lewis ◎ Oregon State University

Lisa McLaughlin ◎ Miami University, Ohio

Paddy Scannell ◎ University of Michigan

SPONSORS: *Television Studies Interest Group, Graduate Student Organization,* and *Cinema Journal*

G17 Animation in the Public Sphere

CHAIR: **Suzanne Buchan** ◎ University College for the Creative Arts

Steve Fore ◎ City University of Hong Kong ◎ "Notes on the Archaeology of Computer Animation: Vanderbeek and Knowlton in the Realm of 'Art and Technology'"

Suzanne Buchan ◎ University College for the Creative Arts ◎ "Between Artifact and Moving Image: Traditional and Digital Animation in Museums and Galleries"

Patrik Sjöberg ◎ Karlstad University ◎ "Viewing the Absent—Remarks on Forensic Animation Film"

Kia Afra ◎ Brown University ◎ "What if Dinosaurs Never Walked the Earth?—CGI and the Aesthetics of Computerization in Live-Action Cinema of the Early 1980s"

G18 The Cinematic Life of Objects

CHAIR: **Andrey Gordienko** ◎ University of California, Los Angeles

CO-CHAIR: **Agustin Zarzosa** ◎ Edinboro University of Pennsylvania

Agustin Zarzosa ◎ Edinboro University of Pennsylvania ◎ "Money and the Melodrama of Exchange"

Vivian Sobchack ◎ University of California, Los Angeles ◎ "Chasing *The Maltese Falcon*: On the Fabrications of a Movie Prop"

Amelie Hastie ◎ University of California, Santa Cruz ◎ "Making Sense at the Movies: Popcorn, Beer, and Red Vines"

Andrey Gordienko ◎ University of California, Los Angeles ◎ "Dalí in Wonderland: The Surrealist Object in Jan Svankmajer's *Alice*"

G19 Pornography Studies I

CHAIR: **Karen Hall** ◎ Ithaca College

David Andrews ◎ Independent Scholar ◎ "Does Porn Need Sex, or is S-e-x Enough? Toward an Analytic Definition of Pornography"

Katrien Jacobs ◎ City University of Hong Kong and **Chantal Zakari** ◎ School of the Museum of Fine Arts, Boston ◎ "Soft Arousal Latex Party: Web Affairs and Pornification in *The Twilight Zone*"

Young Eun Chae ◎ University of North Carolina, Chapel Hill ◎ "Visualizing Female Pleasure on the World Wide Web: Internet Pornography in South Korea, Japan, and the United States"

Karen Hall ◎ Ithaca College ◎ "Covering the Iraq Netwar: War Pornography and the Occupation in Public Space"

G20 Screenings G

For more information, see the Screening Synopses following the index.

SCREENINGS

Still Life

Cynthia Madansky, USA, 2004, 15 min

The PSA Project

Cynthia Madansky, USA, 2005, 45 min

SPONSORS: *Middle East Caucus* and *Caucus on Class*

Filmmaker Cynthia Madansky will be available for questions.

G21 Meeting G

MEETING

Caucus on Class Meeting

SESSION H

Friday, March 9, 2007
5:30–7:15 P.M.

H1 When Media Forms Collide

Popular Music and the Disruption of Film and Television Genre

CHAIR: **Kyle Barnett** ⊙ Bellarmine University

Benjamin Aslinger ⊙ University of Wisconsin, Madison ⊙ "Looking for the Real Rufus and the Music of Merritt: Queering Musical Travel"

Erica Bochanty ⊙ University of California ⊙ "Special Musical Episodes on Television: Cross-Genre Wanderings from *Chicago Hope* to *Buffy the Vampire Slayer*"

Norma Coates ⊙ University of Western Ontario ⊙ "Fluxing Up *The Mike Douglas Show*: Yoko Ono's Feminist Performance Art and Music on *The Mike Douglas Show*"

Kyle Barnett ⊙ Bellarmine University ⊙ "Iggy Does Dinah!: The Politics of Musical Performance on TV Talk Shows"

H2 Race on Television

CHAIR: **Jeffrey Middents** ⊙ American University

Karen Beavers ⊙ University of Southern California ⊙ "Blacks In Motion: How Sidney Poitier and Harry Belafonte Used '60s Television"

Jeffrey Middents ⊙ American University ⊙ "It's Not Easy Bein' Brown: Rita Moreno, Lena Horne and *The Muppet Show*"

Elspeth Kydd ⊙ University of the West of England ⊙ "'Stained': Wentworth Miller/Michael Scofield, Racial Embodiment and Performance in *Prison Bread*"

Brenda Weber ⊙ Indiana University ⊙ "'Perception is Kind of Everything, Man.' Making Over the Black Male Body on Reality TV"

H3 Rethinking Film Noir

CHAIR: **Jesse Schlotterbeck** ⊙ University of Iowa

Karen Williams ⊙ New York University/ Fordham University ⊙ "A History of Violence: White Masculinity and the American Paranoid Gothic in Film Noir"

Jerome Christensen ⊙ University of California, Irvine ⊙ "Anti-noir: MGM, Battleground, and the Construction of a Postwar Audience"

Jesse Schlotterbeck ⊙ University of Iowa ⊙ "Killing Noir?—The Voice, the Body, and the Adaptation of Robert Siodmak's *The Killers* to Radio"

Hiaw Khim Tan ⊙ University of Chicago ⊙ "Sound and the Uncertainty of the World in Robert Siodmak's *Criss Cross* and *The Spiral Staircase*"

H4 What's up with *Crash*? Race, Pedagogy, and Cinema

WORKSHOP

CHAIR: **Sylvia Chong** ⊙ University of Virginia

WORKSHOP PARTICIPANTS

Miriam Petty ⊙ Princeton University
Chris Lippard ⊙ University of Utah
Aaron Magnan-Park ⊙ University of Notre Dame
Ruma Sen ⊙ Ramapo College
Mia Mask ⊙ Vassar College
Gerald Sim ⊙ University of Iowa
Pamela Brown Goodacre ⊙ Wayne State University

SPONSORS: *Asian/Pacific American Caucus, Middle East Caucus, Caucus on Class, Latino/a Caucus,* and *African/African American Caucus*

H5 Identity and Contradiction in Film and Media of the Israeli-Palestinian Conflict

CHAIR: **Terri Ginsberg** ⊙ Ithaca College

Sobhi Al-Zobaidi ⊙ Simon Fraser University ⊙ "Palestinian/Israeli Cinematic Encounters and the Production of New Identities"

Helga Tawil Souri ⊙ New York University ⊙ "Crossroads of Competing Narratives: Trends in Palestinian Filmmaking"

Lori Allen ⊙ Harvard University ⊙ "Suffering and the Media: A Particular History of Palestinian Nationalism"

Terri Ginsberg ⊙ Ithaca College ⊙ "Political Aesthetics and the Palestinian Perspective in *Still Life*"

SPONSOR: *Middle East Caucus*

Films under discussion will be screened during Sessions C15 and G20.

H6 Networked Publics

CHAIR: **Michael Graziano** ◎ Northwestern University

Michael Graziano ◎ Northwestern University ◎ "Screened Space: Cellular Networks and the Narativization of New Technology"

James Tobias ◎ University of California, Riverside ◎ "Ethical Address: Affective Interfaces in Networked Publics"

Josh Jackson ◎ University of Wisconsin, Madison ◎ "'Glom Together': iTunes and the Intersection between Commerce and Personal Digital Expression"

Tim Anderson ◎ Denison University ◎ "Networking the Scene: What Popular Music Scenes Can Teach Us About 'New Media' and 'Social Networks'"

H7 Asian Cinema
Gender, Sexuality, Nation

CHAIR: **Arnika Fuhrmann** ◎ University of Chicago

Hoang Tan Nguyen ◎ University of California, Berkeley ◎ "The Politics of Starch: Queer Asian Experimental Video and the Re-education of Desire"

Hyon Joo Murphree ◎ Syracuse University ◎ "The Aesthetics and Politics of the Postcolonial Cinema: The Case of Korean and Taiwanese National Cinema"

Minh-Ha Pham ◎ New York University ◎ "'You May Know Kung Fu, But You're Still a Fairy': Comic Recuperations of Transpacific Masculinity"

Arnika Fuhrmann ◎ University of Chicago ◎ "Flirting with Death: Contingency, Fantasy, and the Performance of Impossible Intimacies in the Video Work of Araya Rasdjarmrearnsook"

H8 African Media Events

CHAIR: **Olivier Tchouaffe** ◎ University of Texas, Austin

Olivier Tchouaffe ◎ University of Texas, Austin ◎ "Cinema and New Indigenous Archives in Africa: Reflecting on *Molaade* (2004) *Hotel Rwanda* (2004) and *Les Saignantes* (2005)"

Raphael Lambert ◎ Tsukuba University ◎ "The Middle-Passage Narrative On Page and On Screen"

Carmela Garritano ◎ University of St. Thomas ◎ "Ghanaian Video Goes Global"

H9 Mobile Imaginations
Intersecting Space, Event and Story

CHAIR: **Scott Ruston** ◎ University of Southern California

Elizabeth Evans ◎ Royal Holloway, University of London ◎ "The Mobile Television Audience"

HyeRyoung Ok ◎ University of Southern California ◎ "New Screen/Old Contents: The Challenges of Mobile Television in Korea"

Eric Freedman ◎ Florida Atlantic University ◎ "Trauma and the Cellular Imaginary"

Scott Ruston ◎ University of Southern California ◎ "'Dial 'M' for 'Mobisode': Televisual Narrative on the Mobile Phone"

H10 The Fantastic Avant-garde

CHAIR: **Janani Subramanian** ◎ University of Southern California

Michele Pierson ◎ King's College London ◎ "Avant-garde vs. Cult: Historical Re-enactment in the films of Bill Morrison, Gustav Deutsch, and Guy Maddin"

Janani Subramanian ◎ University of Southern California ◎ "The Future(s) of Representation: The Fantastic Avant-garde"

Michele Forman ◎ University of Alabama, Birmingham ◎ "'Voyeurizing the Voyeurs': The Gaze of the Animal and Technological Other in Chris Marker's *Sans Soleil*"

H11 The Director's Craft

CHAIR: **James Morrison** ◎ Claremont McKenna College

James Morrison ◎ Claremont McKenna College ◎ "Todd Haynes in Theory and Practice"

C. Kyle Stevens ◎ University of Pittsburgh ◎ "Acting and Subtext in Mike Nichols' Films"

Michael Meneghetti ◎ University of Iowa ◎ "Feeling Your/self Disintegrate: Martin Scorsese's Histories"

Nicole Richter ◎ University of Miami ◎ "The Collaborative Authorship of Tim Burton and Johnny Depp"

H12 Spaces of Reception in Early Cinema

CHAIR: **Carol Donelan** ◎ Carleton College

Amy Shore ◎ State University of New York, Oswego ◎ "Modernizing Rural Reception: The State Fair and Early Cinema"

Carol Donelan ◎ Carleton College ◎ "The 'Movie Situation' in Northfield, Minnesota, 1908–1917"

Sabine Haenni ◎ Cornell University ◎ "'A City . . . Where the Public is Invited': The 1915 San Francisco World's Fair and the (Re-)Launching of Hollywood"

H13 Making Cinema Useful in the Public Sphere

CHAIR: **Haidee Wasson** ◎ Concordia/Harvard University

Lee Grieveson ◎ University College London ◎ "Visualizing Citizenship"

Ron Greene ◎ University of Minnesota ◎ "Public Education: The YMCA Motion Picture Bureau and the Modernization of Pastoral Power"

Haidee Wasson ◎ Concordia/Harvard University ◎ "Shaping the Modern Mind: Mobile Movie Theaters, 16mm Projectors and WWII"

H14 The Art of Teaching the Business
Media Industries and the Critical Studies Curriculum

WORKSHOP

CHAIR: **Alisa Perren** ◎ Georgia State University

CO-CHAIR: **Jennifer Holt** ◎ University of California, Santa Barbara

WORKSHOP PARTICIPANTS

Caroline Frick ◎ University of Texas, Austin
Cynthia Meyers ◎ College of Mount Saint Vincent
Jennifer Holt ◎ University of California, Santa Barbara
Alisa Perren ◎ Georgia State University

H15 Television Interfaces

CHAIR: **Max Dawson** ◎ Northwestern University

James Bennett ◎ London Metropolitan University ◎ "Windowing the World: The Discursive Formation of Interactive Television in the UK"

Daniel Chamberlain ◎ University of Southern California ◎ "Televisual Interfaces: From Non-places to Media Spaces"

Roberta Pearsonre ◎ University of Nottingham ◎ "Interfacing the Expanded Narrative: Video Games and Character Construction"

Max Dawson ◎ Northwestern University ◎ "Fingering the 'Digital': Embodying TV Interfaces"

RESPONDENT: **Tara McPherson** ◎ University of Southern California

SPONSOR: *Television Studies Interest Group*

H16 Torn Curtain
Redefining the Cold War Mediascape

CHAIR: **William Martin** ◎ University of Chicago
CO-CHAIR: **Brigitta Wagner** ◎ Harvard University

Brigitta Wagner ◎ Harvard University ◎ "There's a Place for Us: Cold War Berlin Films and Postwall Revival Culture"

Stefan Soldovieri ◎ University of Toronto ◎ "Adjudicating the Past, Justifying the Present: Legal 'Reelism' in the Cinemas of the Federal Republic of Germany and the GDR"

Lihi Nagler ◎ Sapir Academic College/Tel-Aviv University ◎ "Under Eastern Eyes: East European Filmmakers in Search of West German Vergangenheitsbewältigung"

Mariana Johnson ◎ New York University ◎ "Contact in the No-Contact Zone: Cuban Cinema, the Cold War, and the Politics of Isolation"

RESPONDENT: **Dina Iordanova** ◎ University of St. Andrews

SPONSOR: *Central/East/South European Interest Group*

H17 Gender and French Cinema

CHAIR: **Brigitte Humbert** ◎ Middlebury College

Tijana Mamula ◎ King's College London ◎ "'An Ethics of Respect for the Irreconcilable': Matricide, Indexicality and Abstraction in Chantal Akerman's *News from Home* and *Là-Bas*"

Brigitte Humbert ◎ Middlebury College ◎ "Filming France's Colonial Past on the Way to Political Parité: Women 'Wearing the Pants' in *Outremer* and *Indochine*"

Nam Lee ◎ University of Southern California ◎ "Re-Representing the Feminine: Agnès Varda's Cinematic Portrait/Self-portrait in *Jane B. par Agnès V.* and *The Gleaners and I*"

Mary Wiles ◎ University of Canterbury ◎ "Seductive Doubles: The Contemporary French Cinema of Catherine Breillat and Eric Zonka"

H18 Demonic Media

CHAIR: **Alexander Galloway** ⊙ New York University

Alexander Galloway ⊙ New York University ⊙ "*Starcraft*, or, Balance"

Wendy Chun ⊙ Brown University ⊙ "Of Daemons, Wizards and other Interface Beliefs"

H19 Digital Environments

CHAIR: **Zabet Patterson** ⊙ University of California, Berkeley

Gerda Johanna Cammaer ⊙ Concordia University, Montreal ⊙ "Slug: From Obsolete Fill from the Analogue Film Age to Obscure but Fun Film Experiments in the Digital Age"

Zabet Patterson ⊙ University of California, Berkeley ⊙ "Collapse into Stillness: Jim Campbell and the Digital Image"

Vinzenz Hediger ⊙ Ruhr University Bochum ⊙ "The Long Tail Fallacy. Digital Archives, Online Access, and the Future of Film Culture"

H20 SCREENINGS

Screenings H

For more information, see the Screening Synopses following the index.

Playing the News

Jigar Mehta/Jeff Plunkett, USA, 2005, 20 min

South of Ten

Liza Johnson, USA, 2006, 10 min

Filmmaker Liza Johnson will be available for questions.
She will also discuss her film during Session K15.

Drawings and War: The Testimony of the Children of Uganda

Daniel Garcia, USA/Uganda, 2006, 32 min

Special Offsite Event

Friday, March 9, 2007
7:30–9:00 P.M.

SPECIAL EVENT

Lesbian, Gay, Bisexual, Transgendered, Queer Caucus Meeting

LOCATION: The Minibar (http://minibarchicago.com) in the center of Boystown, Chicago.

3341 North Halsted, Chicago, IL 60657 (Phone: 773–871–MBAR). Accessible by bus, taxi or walkable from Belmont Station on the Redline "L."

Special Offsite Event

Friday, March 9, 2007
7:30–10:30 P.M.

SPECIAL EVENT

SCMS Presents Bollywood Night

Free SCREENING of a surprise Bollywood film in glorious 35mm
Indian food from Chicago's famous Devon St. eateries

LOCATION: Columbia College Film Row Cinema
1104 S. Wabash Ave, just two short city blocks away from the conference hotel

Cocktails at 7:30 P.M. • Film at 8:00 P.M.
First 260 conference participants to sign up will be admitted.
Event not open to the public.

To place your name on the sign up sheet—and for further information, please visit the SCMS Registration Desk.

SESSION 1

Saturday, March 10, 2007
8:15–10:00 A.M.

1 Thinking Queer in East Asian Cinema

CHAIR: **Chia-Chi Wu** ⊙ National Taiwan Normal University

Jeeyoung Shin ⊙ Indiana University ⊙ "More than Meets the Eye: *The King and the Clown* and the Representation of Homosexuality in Contemporary South Korean Cinema"

Jean Ma ⊙ Stanford University ⊙ "From Flânerie to Cruising: Tsai Ming-liang's Queer Modernity"

Chia-Chi Wu ⊙ National Taiwan Normal University ⊙ "Queering Chinese Language Cinemas"

2 Silent to Sound in French Cinema

CHAIR: **Tami Williams** ⊙ University of Wisconsin, Milwaukee

Laura Spear ⊙ University of Illinois, Urbana-Champaign ⊙ "Tracing the Criminal Presence in Louis Feuillade's *Belle Epoque* Serials"

Chris Robinson ⊙ University of Kansas ⊙ "The Rooster Changes Its Feathers: The Pathe Bulletins of 1911 and the Succesful 'Americanization' of Pathé"

Sarah Keller ⊙ University of Chicago ⊙ "Poetry as a Model for Cinema: Germaine Dulac and French Critical Thought on Filmmaking in the 1920s"

Colin Roust ⊙ University of Michigan ⊙ ""Say it with Georges Auric": Apollinaire's *Esprit Nouveau* in René Clair's *A Nous, la Liberté!*"

3 Media, Old and New

CHAIR: **Michele White** ⊙ Tulane University

Paul Torre ⊙ Southern Illinois University, Carbondale ⊙ "Will Hollywood's Big Trucks Clog the Series of Tubes?: Big Media Invades the Internet"

Katarzyna Chmielewska ⊙ Indiana University ⊙ "Surfing the Net, Spinning the Thaumatrope: Zoe Beloff's *Illusions* and Revisions of Media History"

L. S. Kim ⊙ University of California, Santa Cruz ⊙ "The Revolution Will Be Blogged: *YouTube*, *MySpace*, and *angryasianman*"

Michele White ⊙ Tulane University ⊙ "When Genitals are Cultural and Viewing Goes 'Wrong': Selling 'Lesbian Interest,' Butch, and Drag Vintage Photography on *eBay*"

4 New Developments in the Contemporary Genre Cinema

CHAIR: **Anne Gjelsvik** ⊙ Norwegian University of Science & Technology
CO-CHAIR: **Rikke Schubart** ⊙ University of Southern Denmark

Rikke Schubart ⊙ University of Southern Denmark ⊙ "Daddy Soldier: Generic Change and the Representation of Fatherhood in *Savior*, *Three Kings*, and *We Were Soldiers*"

Anne Gjelsvik ⊙ Norwegian University of Science & Technology ⊙ "'Old Fathers and New Ways'—Fatherhood in the Contemporary American Road Movie"

Leger Grindon ⊙ Middlebury College ⊙ "From the Grotesque to the Ambivalent: Recent Developments in the Romantic Comedy, 1996–2006"

Marimar Azcona-Montoliu ⊙ Universidad de Zaragoza ⊙ "Love in the Multiple Choice Culture: The Use of Multi-Protagonist Narrative Patterns in Contemporary Romantic Comedies"

5 Two Worlds Collide

'Hollywood Memory' and *Eternal Sunshine of The Spotless Mind*

CHAIR: **Lesley Harbidge** ⊙ University of Glamorgan

Steven Rawle ⊙ York St. John University ⊙ "Reconstructing the Past: Visual Virtuality in *Eternal Sunshine of the Spotless Mind*"

Lesley Harbidge ⊙ University of Glamorgan ⊙ "A New Direction in Comedian Comedy?: *Eternal Sunshine of The Spotless Mind* & the Post-classical Rom-com"

Alan Dodd ⊙ University of Aberdeen ⊙ "Re-appraising the Performer: *Eternal Sunshine of the Spotless Mind* and Contemporary Female Stardom"

I6 Radio and Publicness

CHAIR: **Bill Kirkpatrick** ◎ University of Wisconsin, Madison

Jennifer Wang ◎ University of Wisconsin—Madison ◎ "'Programs for Forgotten Women': Clubwomen, Network Radio, and the Public Sphere"

Alexander Russo ◎ Catholic University of America ◎ "Minority Markets and Segmented Tastes: Radio Redefines Programming in the Public Interest in the Post-War Period"

Kate Lacey ◎ University of Sussex ◎ "On the Listening Subject and the Subject of Listening in the Public Sphere"

Shane Gunster ◎ Simon Fraser University and **Paul Saurette** ◎ University of Ottawa ◎ "Ears Wide Shut: Talk Radio and the Privatization of Political Debate"

I7 Global Economies/Global Publics

CHAIR: **Enrique Garcia** ◎ University of Massachusetts, Amherst

Sangita Gopal ◎ University of Oregon ◎ "The NGO Flick: Governing a Global Public"

Ellen Scott ◎ University of Michigan ◎ "Outside the Studios' Shadow: The Production, Censorship and African American Reception of African Americans in Postwar Foreign and Independent Films"

Eleftheria Thanouli ◎ Aristotle University, Thessaloniki ◎ "Mapping the Narration in World Cinema: Towards a New Model of Cinematic Flows"

Enrique Garcia ◎ University of Massachusetts, Amherst ◎ "The Convergence of AfroCuban and Communist Exoticism in Benito Zambrano's *Habana Blues*"

I8 Global Television

CHAIR: **Michela Ardizzoni** ◎ University of Louisville

Michela Ardizzoni ◎ University of Louisville ◎ "Neighborhood Television Channels in Italy: The Case of Telestreet"

Bruce Williams ◎ William Paterson University ◎ "The Rich Also Babble: The Short-Circuiting of Meaning in the International Space of the Telenovela"

Paul Rixon ◎ Roehampton University ◎ "Assimilating American Programmes: A British Perspective"

Mark Hayward ◎ University of North Carolina, Chapel Hill ◎ "Good Workers: Television Documentary, Migration and the Italian Nation, 1956–1964"

I9 Experimental Filmmaking

CHAIR: **Jeffrey Menne** ◎ Vanderbilt University

Peter Thomas ◎ University of Sunderland ◎ "As Above, So Below: Competition for U.S. Experimental Film and Video in the UK"

Jeffrey Menne ◎ Vanderbilt University ◎ "Georges Méliès: An Avant-garde or Auteurist Filmmaker?"

Elizabeth Walden ◎ Bryant University ◎ "Animality and 'Zoemorphism' in the Animated Films of Daniel Sousa"

Elaine Roth ◎ Indiana University, South Bend ◎ "Sentimental/Experimental: Bodies, Revenue and the Public Sphere"

I10 SCMS, Media Literacy, and the Media Reform Movement

How Can SCMS Get More Involved?

WORKSHOP

CHAIR: **James Castonguay** ◎ Sacred Heart University

WORKSHOP PARTICIPANTS

Jeremy Butler ◎ University of Alabama
Carole Gerster ◎ University of California, Santa Cruz
Vincent Rocchio ◎ Northeastern University
Sara Ross ◎ Sacred Heart University
Juan Devis ◎ University of Southern California

SPONSOR: *Media Literacy and Outreach Interest Group*

I11 Cinema and the Public Sphere in the State of War

Ideology, Technology, and Resistance

CHAIR: **Jyotsna Kapur** ◎ Southern Illinois University

Jyotsna Kapur ◎ Southern Illinois University ◎ "Labor against War: The Aesthetics of War and the Repressed Narratives of Labor in Contemporary American Cinema"

Virginia Keller ◎ DePaul University ◎ "'What Do You Call This?' Picturing Nonviolence and Reframing Palestinian Resistance"

Deborah Tudor ◎ Southern Illinois University Carbondale ◎ "The New American Cinematic Warriors"

I12 The Edge of Montage
Politics and Perception between Tokyo and Shanghai, 1929–1941

CHAIR: **Chika Kinoshita** ◎ University of Western Ontario

Chika Kinoshita ◎ University of Western Ontario ◎ "Tokyo, 1929–1930 Mass Culture of Agitprop Montage"

Weihong Bao ◎ Ohio State University ◎ "'Transparent Shanghai': Montage and a Left-Wing Culture of Glass"

Sharon Hayashi ◎ York University ◎ "Montage of Sympathy: The Wartime Documentaries of Kamei Fumio"

RESPONDENT: **William Schaefer** ◎ University of California, Berkeley

I13 Public Relations and Interwar Hollywood
Beyond Censorship

CHAIR: **Catherine Jurca** ◎ California Institute of Technology

Mark Lynn Anderson ◎ University of Pittsburgh ◎ "Like Nobody's Business: Investigating Adolph Zukor in the Early 1920s"

Eric Smoodin ◎ University of California, Davis ◎ "'What a Power for Education!' Hollywood Cinema and the Sites of Learning in the 1930's"

Catherine Jurca ◎ California Institute of Technology ◎ "Hollywood, 1938 Motion Pictures' Worst Year"

RESPONDENT: **Kathy Fuller-Seeley** ◎ Georgia State University

I14 Rethinking Film Theory

CHAIR: **Anne Friedberg** ◎ University of Southern California

Rosalind Galt ◎ University of Iowa ◎ "Pretty, or the Problem of Aesthetics in Film Theory"

Temenuga Trifonova ◎ University of New Brunswick ◎ "Kracauer's Film Theory: The Aestheticization of Physical Reality"

Steven Shaviro ◎ Wayne State University ◎ "Rotoscoping the Real: From Bazin to Linklater"

Sam B. Girgus ◎ Vanderbilt University ◎ "Time and Philosophy in the Cinema of Redemption"

I15 Publishing on Sexually Explicit Materials
Legal and Practical Issues

WORKSHOP

CHAIR: **Janet Staiger** ◎ University of Texas, Austin

WORKSHOP PARTICIPANTS

Ken Wissoker ◎ Duke University Press
Leslie Mitchner ◎ Rutgers University Press
Linda Williams ◎ University of California, Berkeley
Daniel Bernardi ◎ Arizona State University
Eric Schaefer ◎ Emerson College
Thomas Waugh ◎ Concordia University
Peter Lehman ◎ Arizona State University

I16 Blockbuster Revisionist
New Frontiers in the Films of Peter Jackson

CHAIR: **Scott Balcerzak** ◎ University of Florida

Barry Keith Grant ◎ Brock University ◎ "Bringing It All Back Home: Peter Jackson's Films and New Zealand National Cinema"

Jenna Ng ◎ University College London ◎ "Ghosting the Image: Motion Capture and Ontology in Peter Jackson's *Lord of the Rings*"

Scott Balcerzak ◎ University of Florida ◎ "Performing Kong: Andy Serkis as Actor and Body in Peter Jackson's *King Kong*"

Cynthia Erb ◎ Wayne State University ◎ "King Kong's Melancholy"

I17 Digital Video and the Documentary

CHAIR: **Ohad Landesman** ◎ New York University

Bjorn Sorenssen ◎ Norwegian University of Science & Technology ◎ "Digital Video and Alexandre Astruc's Camera Stylo: The New Avant-garde in Documentary Realized?"

Marit Kathryn Corneil ◎ Norwegian University of Science and Technology ◎ "Digital Video Orchids and the 'Ciné-Eye-Ear': Documentary in the Age of High Definition Home Video"

Ohad Landesman ◎ New York University ◎ "Digital Video and the New 'Hybrid Documentary'"

Christin Dammen ◎ The Norwegian University of Science and Technology ◎ "Computer Generated Images in Documentary"

I18 Televisualizing Blackness

CHAIR: **John Caldwell** ◎ University of California, Los Angeles

Bambi Haggins ◎ University of Michigan ◎ "In The Wake of 'The Nigger Pixie': Dave Chappelle and the High Cost of De Facto Crossover"

Beretta E. Smith-Shomade ◎ University of Arizona ◎ "FUBU: The Declining Significance of Race in Media Ownership?"

Felicia D. Henderson ◎ University of California, Los Angeles ◎ "Everybody hates UPN: How *Everybody Hates Chris* Became the 2005–2006 TV Season's Biggest Comedy Hit on the Least Watched Network"

SPONSOR: *African/African American Caucus*

I19 Star Studies II

CHAIR: **Angela Dancey** ◎ Ohio State University

Michael DeAngelis ◎ DePaul University ◎ "Passion and Apocalypse, Public and Private: The Agonies of Mel Gibson"

Damian Sutton ◎ Glasgow School of Art ◎ "Form Follows Fiction—Designing Fred and Ginger"

Angela Dancey ◎ Ohio State University ◎ "Film Stardom and the Makeover: Bette Davis, Audrey Hepburn, Julia Roberts and the Contradiction of the 'Ugly Star'"

Christina Lane ◎ University of Miami ◎ "Viewing Gable and Lombard's Marriage through the Movie Lens: *It Happened One Night* and *My Man Godfrey*"

I20 Screening I

For more information, see the Screening Synopses following the index.

SCREENING

The Color of Olives [El Color De Los Olivos]

Carolina Rivas, Mexico/Palestine, 2006, 97 min

SPONSORS: *Middle East Caucus* and *Latino/a Caucus*

I21 Meeting I

MEETING

Women's Film History Project Meeting

SESSION J

Saturday, March 10, 2007
10:15 A.M.—12:00 NOON

J1 The Face
Physiognomies and Technologies of Representation

CHAIR: **Carrie Rentschler** ◎ McGill University

Will Straw ◎ McGill University ◎ "Scales of Presence: Bess Flowers and the Hollywood Extra"

Bronwen Wilson ◎ University of British Columbia ◎ "The Early Modern Face: Representation and Resemblance"

Kelly Gates ◎ Queens College-CUNY ◎ "Automated Facial Expression Analysis and the Truth About Lying"

Carrie Rentschler ◎ McGill University ◎ "The Faces of Murder"

J2 Formal Conventions and Textual Relations

CHAIR: **Christine Becker** ◎ University of Notre Dame

Dan Russek ◎ University of Victoria ◎ "Politics of the Image: Modern Media in the Literary Works of Julio Cortázar and Tomás Eloy Martínez"

Greg Wright ◎ Michigan State University ◎ "Provocative Developments: Photographic Logic and Quantum Uncertainty in the Multiple Forms of *The Big Sleep*"

Christine Becker ◎ University of Notre Dame ◎ "*The Office*: An American Success Story"

J3 Cinema and Translation
Technologies, Styles and the Politics of Language Transfer

CHAIR: **Natasa Durovicova** ◎ University of Iowa

Sheila Skaff ◎ University of Texas, El Paso ◎ "Intertitles and Language Conflict in Bydgoszcz, El Paso and Juarez, 1908–1920"

Charles O'Brien ◎ National Gallery of Art (CASVA)/Carleton University ◎ "Dubbing Technique and Its Stylistic Consequences: The Translation into French of Alfred Hitchcock's *Waltzes from Vienna* (1934)"

Joshua First ◎ University of Michigan ◎ "Making Socialist Cinema Multi/National: The Politics of Film Translation in the Soviet Union, 1960–1980"

Mark Nornes ◎ University of Michigan ◎ "*Dangerous Liaisons*: Traders, Traitors and the Film Festival Network"

J4 Radical Media in Chicago

CHAIR: **Steve Macek** ◎ North Central College

Jon Bekken ◎ Albright College ◎ "Building a Democratic Communication Sphere: Lessons from Chicago's Immigrant Labor Press"

Angela Aguayo ◎ Eastern Illinois University ◎ "Radical Labor Documentary and Social Change: A Case Study in the Films of the Kartemquin Film Collective"

Larry Duncan ◎ *Labor Beat* ◎ "Rank-and-File TV: The Politics of Chicago's *Labor Beat*"

Judy Hoffman ◎ University of Chicago/Kartemquin Films ◎ "Kartemquin Films and the Making of Political Documentaries"

Tracy Van Slyke ◎ *In These Times* ◎ "Welcome to the Media Revolution"

SPONSOR: *Caucus on Class*

Three Kartemquin films will be screened during session L20.

J5 Sounds and Music

CHAIR: **Neepa Majumdar** ◎ University of Pittsburgh

Neepa Majumdar ◎ University of Pittsburgh ◎ "Beyond the Song Sequence: Theorizing Sound in Indian Cinema"

Jessica Miller ◎ University of Wisconsin, Eau Claire ◎ "Chanson Populaire in René Clair's *Sous les toits de Paris*"

Cory Messenger ◎ Griffith University ◎ "What's It All About, Allah? East is East, the Pop Soundtrack, and British Youth Film Nostalgia"

J6 Filming German History

CHAIR: **Stefanie Harris** ◎ Northwestern University

Stefanie Harris ◎ Northwestern University ◎ "The Wonders of Wireless: Karl Hartl's *F.P.1 Antwortet Nicht* (1932)"

Daniel H. Wild ◎ Rutgers University ◎ "Reïnscriptions of the Displaced: Writing in Wolfgang Staudte's Postwar 'Rubble Films'"

Isabelle Freda ◎ New York University/Free University ◎ "The Marshall Plan Film Unit and Post-war German Identity"

Anke Pinkert ◎ University of Illinois, Urbana-Champaign ◎ "Postwar Phantoms: Public Memory and Film in East Germany — Konrad Wolf's *I was 19* (1968)"

J7 After the Avant-garde

Experiments in the Moving Image from the Austria, the GDR, and the FRG.

CHAIR: **Randall Halle** ◎ University of Pittsburgh

Bernadette Wegenstein ◎ Johns Hopkins University ◎ "From Action-Work to Film-Work: Austrian Contributions to Contemporary Experimental Cinema"

Randall Halle ◎ University of Pittsburgh ◎ "Tendentious Art and Radical Politics: New Media Experiments in the Moving Image from Etoy Corporation to Social Impact"

Reinhild Steingrover ◎ Eastman School of Music, University at Rochester ◎ "'Blackbox DDR'—Experimental GDR Film beyond the 'Wende'"

J8 New Approaches to '70s Audiences

CHAIR: **Sarah LaBeau Delahousse** ◎ Wayne State University

Katherine Lehman ◎ University of New Mexico ◎ "The Limits of Liberation: Single Women and Sexuality in *Looking for Mr. Goodbar (1977)*"

Royanne Smith ◎ Wayne State University ◎ "Hurray for Zombiewood: George Romero's *Night of the Living Dead* Tetralogy and the New Hollywood Era"

Byron Craig ◎ Indiana University, Bloomington ◎ "To Be Young, Gifted, and Black: Soundtracks in African American Film as a Source of Pride and Identity"

Sarah LaBeau Delahousse ◎ Wayne State University ◎ "'It's Alright. It's Organic': Ashby's *Harold and Maude*, New Hollywood and the Youth Audience"

J9 Interactive Documentary and Experimental Media-making

WORKSHOP

CHAIR: **Grace Epstein** ◎ University of Cincinnati

WORKSHOP PARTICIPANTS

Grace Epstein ◎ University of Cincinnati
Antoinette Larkin ◎ Dublin City University
Ted Kafala ◎ Manhattan College

J10 American Geographies/ American Screens

CHAIR: **Susan Courtney** ◎ University of South Carolina

CO-CHAIR: **Homay King** ◎ Bryn Mawr College

Gregory Flaxman ◎ University of North Carolina, Chapel Hill ◎ "The Geography of Morals"

Susan Courtney ◎ University of South Carolina ◎ "Projecting Region/ Imagining Nation: Dredging up the Hollywood Legacy of Tennessee Williams"

Homay King ◎ Bryn Mawr College ◎ "The Shanghai Gesture"

Catherine Zimmer ◎ Pace University ◎ "Mapping the Virtual in Science-Fiction Film"

J11 Russian and Eastern European Cinema

CHAIR: **Maja Manojlovic** ◎ University of California, Los Angeles

Thomas Odde ◎ University of Florida ◎ "Cinema Is a Health: Bodies Out of Time in Andrey Tarkovsky's *The Sacrifice*"

Maja Manojlovic ◎ University of California, Los Angeles ◎ "Russian Ark: History and Discontinuity in the Context of Digital Aesthetics"

William Siska ◎ University of Utah ◎ "Spirituality Abounding in Recent Films of Agniezska Holland"

Jasmijn Van Gorp ◎ University of Antwerp ◎ "National Cinema and Film Policy in Russia (1996–2006)"

J13 Technologies of Early Cinema

CHAIR: **Michael Aronson** ◎ University of Oregon

Amy Borden ◎ University of Pittsburgh ◎ "Marketing Early Cinema Projectors (Through X-Ray Vision)"

Joshua Yumibe ◎ University of Chicago ◎ "Harmonious Sensations of Sounds by Means of Colors: Moving Color Abstractions in Silent Cinema from Francis Jenkins to Loyd Jones"

Michael Aronson ◎ University of Oregon ◎ "Secret Cinematographers: The Hidden Life and Labor of Early Hollywood Cameramen"

Ted Hovet ◎ Western Kentucky University ◎ "The Screen as Frame: Containing the Image in Early Cinema and Beyond"

J14 Performance, Projection, and the Asian Diaspora

CHAIR: **Peter X Feng** ◎ University of Delaware

Peter X Feng ◎ University of Delaware ◎ "King vs. Chairman, or the Comedy of Extreme Sports: Translating Japanese Television for U.S. Audiences"

Ju Yon Kim ◎ Stanford ◎ "Playing the Part, Burying the Body: Racial Performance and Performativity in *Better Luck Tomorrow*"

Steven Lee ◎ Stanford ◎ "Viktor Tsoi at Sundance: Soviet Counterculture and the Korean Diaspora"

J15 Diversifying Television Theory
Beyond U.S. and UK Contexts

WORKSHOP

CHAIR: **Tim Havens** ◎ University of Iowa

WORKSHOP PARTICIPANTS

Michael Curtin ◎ University of Wisconsin, Madison
Marwan M. Kraidy ◎ American University
Tim Havens ◎ University of Iowa
Serra Tinic ◎ University of Alberta

SPONSOR: *Television Studies Interest Group*

J16 New Questions in Arab Cinema

CHAIR: **Ellen Seiter** ◎ University of Southern California

Anne Ciecko ◎ University of Massachusetts, Amherst ◎ "Jordan's Film Culture(s) and Questions of National Cinematic Identity"

Suzanne Gauch ◎ Temple University ◎ "Cultural Politics and Recent Tunisian Film"

Robert Lang ◎ University of Hartford ◎ "Sexual Allegories of the Political: Tunisian Cinema since 1986"

Ellen Seiter ◎ University of Southern California ◎ "Viewing Films Across Cultures: Perceptions of Egyptian and American Cinema"

SPONSOR: *Middle East Caucus*

J17 Interactive/Hybrid Television

CHAIR: **Jennifer Gillan** ◎ Bentley College

Jennifer Gillan ◎ Bentley College ◎ "Hybrid TV: Overflow from Netlets to Networks"

Mark Andrejevic ◎ University of Iowa ◎ "The Television Will Not Be Revolutionized!"

Jonathan Nichols-Pethick ◎ DePauw University ◎ "The Ties That Bind: Networks and Affiliates at the End of Broadcasting"

J18 Proliferating Platforms
Studies in Post-Broadcast Film and TV

CHAIR: **William Boddy** ◎ Baruch College/City University of New York

William Boddy ◎ Baruch College/City University of New York ◎ "Electronic Cinema and the Confounding of Domestic and Public Reception"

Stephen Groening ◎ University of Minnesota ◎ "'The World as Your Living Room': Cellular Phones as Mobile Television Platform"

Lucas Hilderbrand ◎ University of Southern California ◎ "Your Site of Shows: *YouTube* as a Popular Access Medium"

Allen Larson ◎ Penn State University ◎ "Mediating the Super-Consumer: The Case of FX and *Nip/Tuck*"

J19 Failure Is an Option

CHAIR: **Jason Landrum** ◎ Oklahoma State University

CO-CHAIR: **Scott Krzych** ◎ Oklahoma State University

Ryan Dirks ◎ University of Oregon ◎ "Doubly Perverse: Douglas Sirk, Roland Barthes and the Bliss of Failure"

Jason Landrum ◎ Oklahoma State University ◎ "Hurt. Agony. Pain. Love It.: Prohibition and Enjoyment in the Criminal Profiler Film"

Todd McGowan ◎ University of Vermont ◎ "'Something Is Lost': The Ethics of Failure in *21 Grams*"

Scott Krzych ◎ Oklahoma State University ◎ "They Know Not What They Do: *The Failure of Faith in Left Behind*"

J20 Screening J

SCREENING

For more information, see the Screening Synopses following the index.

Brother to Brother

Rodney Evans, USA, 2004, 94 min

SPONSORS: *African/African American Caucus* and *Lesbian/Gay/Bisexual/Transgendered/Queer Caucus*

J21 Meeting J

MEETING

Media Archives Committee Meeting

K SESSION

Saturday, March 10, 2007
12:15–2:00 P.M.

K1 The South
Publics, Fantasies, Politics

CHAIR: **Bhaskar Sarkar** ⊙ University of California, Santa Barbara

Bhaskar Sarkar ⊙ University of California, Santa Barbara ⊙ "Publicity, Plasticity and the 'Southern Gesture'"

Rolando Tolentino ⊙ University of the Philippines Film Institute ⊙ "Globalizing Poverty and Documentary Film Collectives in the Philippines"

Bishnupriya Ghosh ⊙ University of California, Santa Barbara ⊙ "Documentary Publics and Activist Icons: Translating the Environmentalism of the Poor"

William Mazzarella ⊙ University of Chicago ⊙ "The Erotics of E-governance"

SPONSOR: *Asian/Pacific American Caucus*

K2 Rethinking Radio's Public

CHAIR: **Biswarup Sen** ⊙ University of Oregon

Cynthia Conti ⊙ New York University ⊙ "Low-power FM and Radio's Local Audience: Attempts to Preserve Localism in U.S. Broadcasting"

Biswarup Sen ⊙ University of Oregon ⊙ "All-India FM: Narrowcasting the Local"

K3 Latin American Telenovelas and the Politics of Class, Race, and Gender Identities

CHAIR: **Mauro Porto** ⊙ Tulane University

Jaime Nasser ⊙ University of Southern California ⊙ "Happily Ever After? Race, Class, Gender and Nationalism in Mexican Cinderella Telenovelas"

Joe Straubhaar ⊙ University of Texas, Austin ⊙ "Challenging the Primacy of the Telenovela as a Cultural Forum in Brazil"

Mauro Porto ⊙ Tulane University ⊙ "Telenovelas and National Identity in Brazil"

Carolina Acosta-Alzuru ⊙ University of Georgia ⊙ "Transgressing the Telenovela Beauty Code and Critiquing a National Obsession: The Case of Venezuela's *Ciudad Bendita*"

Luiz-Felipe Soares ⊙ Universidade do Sul de, Santa Catarina ⊙ "The Miserable, Buffed Up (and Possibly Fascist) Brazilian Body"

RESPONDENT: **Cristina Venegas** ⊙ University of California, Santa Barbara

SPONSOR: *Latino/a Caucus*

K4 American Film and the Public Sphere in the 1930s
Production, Regulation, and the Archives

CHAIR: **John Raeburn** ⊙ University of Iowa

Chuck Maland ⊙ University of Tennessee ⊙ "'Did Not Shoot. Mr. Chaplin Resting at Home Following Illness': The Making of *City Lights*"

Richard Jewell ⊙ University of Southern California ⊙ "Two Hollywood Joes: Von Sternberg Shows Breen the Way"

Amy Wood ⊙ University of North Carolina, Chapel Hill ⊙ "*Fury*, Censorship, and the Politics of Lynching"

Thomas Doherty ⊙ Brandeis University ⊙ "'Uncensorable Subtlety': Ernst Lubitsch and the Breen Office"

K5 Women's Roller Derby Hits the Small Screen
Critical Analyses of A&E's *Rollergirls*

CHAIR: **Mary Kearney** ⊙ University of Texas, Austin

Alexis Carreiro ⊙ The University of Texas, Austin ⊙ "*Rollergirls*: The Narrative Strategy of Superhero Discourse in Reality Television"

Mary Kearney ⊙ University of Texas, Austin ⊙ "Melodrama and Televised Sports Reconsidered: The Case of *Rollergirls*"

Kelly Mendoza ⊙ Temple University ⊙ "*Rollergirls*: Skating the Lines of Identity by Embracing Contradiction"

Deanna Shoemaker ⊙ Monmouth University ⊙ "The Mixed Messages of and Responses to *Rollergirls* as Reality TV: Spectacular Trash or Feminist Sport?"

SPONSOR: *Women's Caucus*

K6 Authoritarianism, Homoeroticism and the "Dominant" Cinema

CHAIR: **Daniel Humphrey** ◎ Keene State College

Maria San Filippo ◎ University of California, Los Angeles ◎ "Power Play: Allegories of Class Privilege in Female Bi-sexploitation Films"

Guo-Juin Hong ◎ Duke University ◎ "Theatrics of Cruising: Bath Houses and Movie Houses in Tsai Ming-liang's Films"

K7 The Trouble With Alfred
Hitchcock Studies Today

CHAIR: **John Bruns** ◎ College of Charleston

CO-CHAIR: **Ned Schantz** ◎ McGill University

Amy Monaghan ◎ Clemson University ◎ "Female Vocality as Hitchcockian Blot in *The Man Who Knew Too Much* (1956)"

Dion Tubrett ◎ York University ◎ "Psycho-babble: The B Film, Hitchcock, and the Rationale of Self-destruction"

John Bruns ◎ College of Charleston ◎ "One Might Call *Marnie* a Sex Mystery: Hitchcock's Trailer Games"

Ned Schantz ◎ McGill University ◎ "R is for Hitchcock"

K8 Bringing the War Home
Allegorizing Vietnam in American Film and Television

CHAIR: **Scott Combs** ◎ University of California, Berkeley

Sylvia Chong ◎ University of Virginia ◎ "The Other Living-Room War: Urban Race Riots as Racial Primal Scene in 1960s Television News"

Franny Nudelman ◎ Carleton University ◎ "Trouble at Home: Documenting War Crimes in *Winter Soldier*"

Scott Combs ◎ University of California, Berkeley ◎ "The Other Within: Poor Whites and the Purging of American Identity"

Sarah Hagelin ◎ University of Virginia ◎ "Rape in the Uncanny Valley: The Specter of Vietnam in *Battlestar Galactica 2003*"

K9 Classical Legacies in Contemporary Genres

CHAIR: **Scott Higgins** ◎ Wesleyan University

Scott Higgins ◎ Wesleyan University ◎ "Cutting to the Chase: Historical Continuities and the 'Post-Classical' Action Film"

Sara Ross ◎ Sacred Heart University ◎ "The Domestication of the Romantic Comedy: Genre Hybridization in the Contemporary 'Chick Flick'"

Ethan de Seife ◎ Wesleyan University ◎ "Rock 'n' Roll Creation: *This is Spinal Tap* and the Hollywood Musical"

Jonathan Frome ◎ University of Central Florida ◎ "Melodrama and the Psychology of Tears"

K10 Italian Directors

CHAIR: **Joseph Tompkins** ◎ University of Minnesota

Joseph Tompkins ◎ University of Minnesota ◎ "The Violence of Audio-Vision in Dario Argento's Opera"

Lisa Patti ◎ Cornell University ◎ "Metanational Space, Metanational Cinema: Language and Landscape in Antonioni's *The Passenger*"

Peter Brunette ◎ Wake Forest University ◎ "Luchino Visconti as Anti-Realist Opera Queen"

K11 European Cinema in Postwar America

CHAIR: **Karl Schoonover** ◎ Michigan State University

CO-CHAIR: **Chris Cagle** ◎ Temple University

Chris Cagle ◎ Temple University ◎ "The Mature Prestige Film in the Social Field: *On the Beach* as Europeanized Hollywood"

Karl Schoonover ◎ Michigan State University ◎ "How Italian Neorealism Corrupted American Spectatorship"

Mark Betz ◎ King's College/University of London ◎ "*Blow-up*: The End"

James Tweedie ◎ University of Washington ◎ "Beach Blanket Belmondo: The New Wave on American Shores"

RESPONDENT: **Barbara Selznick** ◎ University of Arizona

K12 WORKSHOP — Teaching on a Wire
Pedagogies and Information Technologies

CHAIR: **Matthew Tinkcom** ◎ Georgetown University

WORKSHOP PARTICIPANTS

James Castonguay ◎ Sacred Heart University
Peter Limbrick ◎ University of California, Santa Cruz
Andrew Miller ◎ Sacred Heart University
Jamie Poster ◎ University of Wisconsin, Milwaukee
Eric Smoodin ◎ University of California, Davis

SPONSOR: *Information Technology Committee*

K13 — Media Theories/Media Practices

CHAIR: **Virginia Wright Wexman** ◎ University of Illinois, Chicago

Kenneth Rogers ◎ University of California, Riverside ◎ "From Alternative Broadcast to Tactical Media: Comparative Models of Access and Independent Distribution"

Margaret Flinn ◎ University of Illinois, Urbana-Champaign ◎ "Digitextuality and Convergence in Question"

Josh Heuman ◎ University of Wisconsin, Madison ◎ "Creative Industries and/or Cultural Sovereignty: Making Sense of the National Media System in Arguments over Foreign Satellite Signals in Canada"

Alexandra Juhasz ◎ Pitzer College ◎ "Teaching Media Praxis: Integrating Theory, Production and Politics"

K14 MEETING — Meeting K

French and Francophone Interest Group Meeting

K15 — Faking Life
The Aesthetics and Politics of Documentary Re-enactment

CHAIR: **Jonathan Kahana** ◎ New York University

Bill Nichols ◎ San Francisco State University ◎ "Performing the Past/Reforming the Present"

Irina Leimbacher ◎ University of California, Berkeley ◎ "Tell and Show: Testimony and Re-enactment in the Production of Documentary Knowledge"

Liza Johnson ◎ Williams College ◎ "South of Ten"

Jonathan Kahana ◎ New York University ◎ "As Themselves: Credits, Credibility and *United 93*"

Liza Johnson's film South of Ten will be screened during Session H20.

K16 WORKSHOP — Incorporating Television and New Media Aesthetics within Introductory Film/Media Studies Courses

CHAIR: **Kevin Sandler** ◎ University of Arizona

WORKSHOP PARTICIPANTS

Sarah Childress ◎ Vanderbilt University
David Crane ◎ University of California, Santa Cruz
Brian Goldfarb ◎ University of California, San Diego
Henry Jenkins ◎ Massachusetts Institute of Technology
Frank P. Tomasulo ◎ Florida State University

SPONSOR: *Teaching Committee*

K17 — Comic Books and Culture

CHAIR: **Benjamin Schneider** ◎ University of Wisconsin, Milwaukee

Brad Chisholm ◎ St. Cloud State University ◎ "Colonizing the Comic Book Industry"

James Thompson ◎ University of Southern California/Duke University ◎ "The San Diego Comic-Con: 'I'm the Juggernaut, Bitch!'"

Jason Zingsheim ◎ Arizona State University ◎ "X-Identity: Mutant Ideologies of the *X-Men* Films"

Bart Beaty ◎ University of Calgary ◎ "Hiding *The History of Violence*: Role-playing in the Work of David Cronenberg"

K18 Screen Media and the Public Sphere

Vernacular Modernism and the Second Modernity

CHAIR: **Eileen Jones** ◎ Chapman University

Laurence Knapp ◎ Oakton Community College ◎ "Say Goodbye to the Postclassical: Tony Scott, *Man on Fire*, and *Domino*"

Miriam Hansen ◎ University of Chicago ◎ "Pig Sty Alley on a Global Scale: *Kung Fu Hustle* and Vernacular Modernism"

Eileen Jones ◎ Chapman University ◎ "'A Pirate's Life for Me': Poaching on Modernity in *Pirates of the Caribbean*"

Felipe Gutterriez ◎ University of California, Berkeley ◎ "From *Metropolis* to *Paradigm City*: Rewriting Modernity in the Digital Age"

K19 Women and Stardom

CHAIR: **Margaret Ervin Bruder** ◎ Johann Wolfgang Goethe-Universität

Maureen Larkin ◎ University of Wisconsin, Madison ◎ "Fascinating Virgins: Pre-marital Sex Comedies of the 1950s"

Sarah Churchwell ◎ University of East Anglia ◎ "'Minding Her Own Business': Disavowing the Working Girl's Desire in Classical Hollywood Romantic Comedy"

Margaret Ervin Bruder ◎ Johann Wolfgang Goethe-Universität ◎ "Bridget's Bottom: The Role of Embarrassment in Mass-Mediated Identity Formation"

K20 Screenings K

SCREENINGS

For more information, see the Screening Synopses following the index.

Curated Shorts: Microcinema

Curator: Jenny Stark, USA, 2006, 75 min

Buffalo Common

Bill Brown, USA, 2001, 22 min

Local

Enid Baxter Blader, USA, 2006, 30 min
(made with support from Kodak)

Land Marked/Marquette

Thomas Comerford, USA, 2005, 23 min
(Supported, in part, by a Community Arts Assistance Program Grantfrom the City of Chicago Department of Cultural Affairs and by agrant from the Illinois Arts Council, a state agency)

Curator Jenny Stark and/or filmmaker Enid Baxter Blader will be available for questions.

K21 Meeting K

MEETING

Middle East Caucus Meeting

L SESSION

Saturday, March 10, 2007
2:15–4:00 P.M.

L1 Forgotten Histories

CHAIR: **James Kendrick** Baylor University

James Kendrick Baylor University "Phantom Cinema: Illuminating the Structuring Absences of Film History"

Avi Santo Old Dominion University "Transmedia Brand Licensing Prior to Conglomeration: Developing the *Lone Ranger* Brand, Managing Cross-media Interaction and Cultivating Child Consumers, 1933–1938"

Eric Dewberry Georgia State University "Jake Wells: The South's First Motion Picture Mogul"

Janna Jones Northern Arizona University "Reconsidering the 1980s Colorization Conflict and its Impact on Cinematic Heritage"

L2 Subjective Narrative in Film

CHAIR: **Richard Ness** Western Illinois University

Richard Ness Western Illinois University "Projectile Dysfunction: Persona, *Fight Club* and the Unstable 'Frame' of Mind"

Charles Tryon Fayetteville State University "Rebooting the System: Documenting Amnesia in Unknown White Male"

Erik Marshall Wayne State University "Just Kidding: Unreliable Narration and Digital Media"

L3 Cinema and the City

CHAIR: **Elizabeth Affuso** University of Southern California

Margaret DeRosia University of Western Ontario "Millennium Approaches: Re-envisioning New York in *Angels in America* and *Rent*"

Vojislava Filipcevic Columbia University "New York City Skyline in Documentary and Fiction Films, 1920s–1940s: A Theoretical Contribution to the Visual and Narrative Reinvention of Cinematic Space"

Elizabeth Affuso University of Southern California "The New Town, The Old Ways: Representations of New Urbanism in *The Truman Show*"

Kevin Flanagan Independent Scholar "Alex Cox's *Three Businessmen*: Transnational Anxieties in the Postmodern City"

L4 Indian Cinema in the Public Sphere

CHAIR: **Carol Vernallis** Wayne State University

Jyotika Virdi University of Windsor "Deewar/Wall (1975)—Fact, Fiction, and the Making of a Superstar"

Robert Silberman University of Minnesota "Buddhadeb Dasgupta's *The Wrestlers* and the Landscape of Conflict"

Manishita Dass University of Michigan "The Dream Life of Modernity: Debating Cinema's Impact in 1920s India"

Carol Vernallis Wayne State University "Cinematography, Song and Gesture in the Musical Sequences of Mani Ratnam's *Dil Se*: A Hybridization of Hindi Cinematic and American Music Video Practices"

L5 Conversations About Race and Identity

CHAIR: **Laura Beadling** Purdue University

Laura Beadling Purdue University "Editing Trauma in the Everpresent Past: Filmic Techniques in John Sayles's *Lone Star*"

Carole Gerster University of California, Santa Cruz "*Crash*, *Black. White*, *Survivors*: Cinematic Summons to a National Conversation on Race/Ethnicity"

Gloria Monti California State University, Fullerton "Going Places: Rethinking Racial Identities"

L6 Cinema Without Film

CHAIR: **Nadja Rottner** ◎ Columbia University

Pavle Levi ◎ Stanford University ◎ "Cinema by Other Means"

Nadja Rottner ◎ Columbia University ◎ "Claes Oldenburg's *Moveyhouse*: A Black and White Expandsymaganza"

Nora Alter ◎ University of Florida ◎ "Sounds without Images"

Siona Wilson ◎ College of Staten Island/CUNY ◎ "Cleaning Warhol's Factory: Mary Kelly's (Unrealized) Durational Film"

L7 Desire and the Televisual

CHAIR: **Aviva Dove-Viebahn** ◎ University of Rochester

Kristyn Gorton ◎ Leeds Metropolitan University ◎ "Televisual Desire"

Jules Odendahl-James ◎ Duke University ◎ "'I Like to Watch': The *CSI Æffect*"

Aviva Dove-Viebahn ◎ University of Rochester ◎ "Looking for Pleasure: Desire, Community and the Televisual Gaze in *Sex and the City*"

L8 Gender and Embodiment in Early Cinema

CHAIR: **Jonna Eagle** ◎ Duke University

Sue Collins ◎ New York University ◎ "Performing Cultural Citizenship: Stardom in the U.S. Propaganda Campaign of WWI and Its Recruitment as a Source of Political Authority and Mechanism of Governance in the Public Sphere"

April Miller ◎ University of Rochester ◎ "The Fallen Woman and the Silent Soapbox: Defending and Defaming the Female Offender in Dorothy Davenport Reid's *The Red Kimona*"

Jonna Eagle ◎ Duke University ◎ "Western Attractions: Gender, Authenticity, and Embodiment in the Early Cinema"

L9 Birth of a Nation Reconsidered

CHAIR: **Peter Paik** ◎ University of Wisconsin, Milwaukee

Ruth D. Johnston ◎ Pace University ◎ "The Construction of Whiteness in *Birth of a Nation* and *The Jazz Singer*"

Paul McEwan ◎ Muhlenberg College ◎ "A Controversy Deferred: French Critical Reception of *The Birth of a Nation* in 1923"

L10 Transnational Remakes

CHAIR: **Daniel Herbert** ◎ University of Southern California

Daniel Herbert ◎ University of Southern California ◎ "Remaking Film (and) History: Peter Tscherkassky's Transformational Cinema"

Lucy Mazdon ◎ University of Southampton ◎ "Transnational Cinematic Traffic and the Remake"

L11 Whiteness, Christmas, Doris Day
God's Country, the 1950s

CHAIR: **Linda Mizejewski** ◎ Ohio State University

Linda Mizejewski ◎ Ohio State University ◎ "I'm Dreaming of a White, Straight Couple: White Christmas"

Rifat Siddiqui ◎ University of East Anglia ◎ "Securing White Femininity: Doris Day in the 1950s"

Carol Stabile ◎ University of Wisconsin, Milwaukee ◎ "White Men Remember the Family: Television, the Blacklist, and Family Values"

RESPONDENT: **Jackie Byars** ◎ Wayne State University

L12 TV Guides
WORKSHOP

A Workshop on TV Research Skills

CHAIR: **Rebecca Bachman** ◎ New York University

WORKSHOP PARTICIPANTS

Daniel Berger ◎ The Museum of Broadcast Communications
Mark Quigley ◎ UCLA, Film & Television Archive
Irene Taylor ◎ Public Broadcasting Service
Tom Colley ◎ Video Data Bank, Art Institute of Chicago
John Lynch ◎ Vanderbilt Television News Archive

SPONSORS: *Media Archive Committee* and *Association of Moving Image Archivists' Archival Interest Group*

L13 New Identities

Sexuality and Memory in Egyptian and Turkish Cinema

CHAIR: **Robert Lang** ◎ University of Hartford

Eda Acara ◎ St. Mary's University, CA & METU, Turkey ◎ "*Harem Suare* by Pornoscope"

Brian Bergen-Aurand ◎ Uninversity of Illinois, Chicago ◎ "Memory and the 'Not Yet': Cyprus, Kurdistan, and the Old City in the Films of Dervis Zaim"

David Giovacchini ◎ Stanford University ◎ "Sex and the Kebab: Images of Sexuality in Contemporary Turkish and Egyptian Film"

Karim Tartoussieh ◎ New York University ◎ "'Clean Cinema' and the Embodiment of Ambient Piety in Egypt: Stars, Spectators, and Embodiment"

SPONSOR: *Middle East Caucus*

L14 The Future of Sound Studies
WORKSHOP

CHAIR: **Jay Beck** ◎ DePaul University

WORKSHOP PARTICIPANTS

Norma Coates ◎ University of Western Ontario
Michele Hilmes ◎ University of Wisconsin, Madison
Anahid Kassabian ◎ University of Liverpool
Jonathan Sterne ◎ McGill University
Steve Wurtzler ◎ Georgetown University

SPONSOR: *Television Studies Interest Group*

L15 A (re)New(ed) French Cinema of Tricolor

Beur, Blanc, Black, Pt. 1

CHAIR: **Mark A. Reid** ◎ University of Florida

Karin Egloff ◎ Western Kentucky University ◎ "Black, Blanc, Beur versus Jambon Beurre. Féroce by Gilles de Maistre"

Carrie Tarr ◎ Kingston University ◎ "Disciplining the Banlieue: Education and (Non-) Integration in Recent French Banlieue Films"

Sylvie Blum-Reid ◎ University of Florida ◎ "Going Home or Geographic Crossing in Contemporary French Cinema"

Catherine Portuges ◎ University of Massachusetts, Amherst ◎ "La Petite Jérusalem—a Multicultural Banlieue?"

SPONSORS: *French and Francophone Scholarly Interest Group* and *African/African American Caucus*

L16 Far From Hollywood

The Emergence of Non-theatrical Film in Chicago and the Midwest

CHAIR: **Charles Tepperman** ◎ University of Chicago

CO-CHAIR: **Theresa Scandiffio** ◎ University of Chicago

Paul S. Moore ◎ Ryerson University ◎ "Chicago Studios and the Reception of Regional Mass Culture, 1907–1915"

Theresa Scandiffio ◎ University of Chicago ◎ "Motion Pictures in Educational Outreach Programs at the Field Museum of Natural History 1912–1925"

Gregory Waller ◎ Indiana University ◎ "Distributing 16mm—the Midwest and Beyond"

Charles Tepperman ◎ University of Chicago ◎ "Chicago: City to See in '63"

L17 Closely Watched Comedies

Humor in Eastern European Cinema

CHAIR: **Lilla Toke** ◎ Stony Brook University

Lilla Toke ◎ Stony Brook University ◎ "How Can You Fuck (with) the System? Sexual and Political Forces in *WR: Mysteries of an Organism* (1971)"

William Martin ◎ University of Chicago ◎ "Gag Reflex: Stanisław Bareja's Late Film Comedies and Everyday Life in People's Poland"

Sylvia Kloetzer ◎ University of Potsdam ◎ "Not a Love Story: East German Film Satire and the DEFA 'Stacheltier' Films, 1953–1964"

Malynne Sternstein ◎ University of Chicago ◎ "Kinetic Kynosis and the Morning After of *Český Sen* (*Czech Dream*)"

RESPONDENT: **Zoran Samardzija** ◎ University of Wisconsin, Milwaukee

L18 *Web 2.0*—Its Social Aspects

CHAIR: **Julia Lesage** ◎ University of Oregon

Ronald Gregg ◎ Yale University ◎ "Queer Subjectivity, Youth, and Web-based Video on *Youtube.com*"

Therese Grisham ◎ Independent Scholar ◎ "Flash Mob Filmmaking, *Web 2.0*, and Public Space/Desire"

Julia Lesage ◎ University of Oregon ◎ "Web 2.0 for SCMS—Blogs and Social Bookmarking"

Paul Hertz ◎ Northwestern University ◎ "Tacticians and Pragmatists: Collaborative Communities on the Internet"

L19 Pornography Studies II

CHAIR: **Tamao Nakahara** ◎ University of California, Santa Cruz

Savas Arslan ◎ Bahcesehir Universitesi ◎ "Head-On, Head-Off: How Media Covered a Former Porn Actress's Rise to Stardom"

Julie Russo ◎ Brown University ◎ "Show Me Yours: The Perversion and Politics of Cyber-exhibitionism"

Tamao Nakahara ◎ University of California, Santa Cruz ◎ "*Haxor Chixx*: Hacker Porn and the Limits of Virtual Representation"

Jennifer Moorman ◎ University of California, Los Angeles ◎ "The Softer Side of Hardcore? Women as Producers and Consumers of Adult Video"

L20 Screenings L

SCREENINGS

For more information, see the Screening Synopses following the index.

Kartemquin Films

Taylor Chain I: A Story in a Local Union

Gordon Quinn and Jerry Blumenthal, USA, 1980, 33 min

What's Happening at Local 70?

Judy Hoffman, USA, 1975, 20 min

The Last Pullman Car

Gordon Quinn, USA, 1983, 56 min

SPONSOR: *Caucus on Class*

Filmmaker Judy Hoffman will attend the screening.

These films will be discussed by the speakers in Session J4.

L21 Meeting L

MEETING

Latino/a Caucus Meeting

M SESSION

Saturday, March 10, 2007
4:15–6:00 P.M.

M1 Accented Cinemas in the Public Sphere

CHAIR: **Patricia White** ⊙ Swarthmore College

Nanna Heidenreich ⊙ Humboldt University/University of Trier ⊙ "In/Visibilities: the Specter of Migration"

Patricia White ⊙ Swarthmore College ⊙ "Women's Rights and Global Cinema"

Joshua L. Miller ⊙ University of Michigan ⊙ "The World 'Afuera': Projections of Language Fusion"

M2 Paradigms of Documentary

CHAIR: **Nathalie op de Beeck** ⊙ Illinois State University

Nathalie op de Beeck ⊙ Illinois State University ⊙ "Ecology, Empathy, and the Observer: Encounters with the Phantasmagorical Wilderness"

Kristen Fuhs ⊙ University of Southern California ⊙ "Crime Scene Analysis and the Construction of Innocence in the Nonfiction Film"

Cynthia Lugo ⊙ Brown University ⊙ "Proof-Negative: Peter Watkins, The Document, and Historical Reconstruction"

M3 A (re)New(ed) French Cinema of Tricolor

Beur, Blanc, Black II

CHAIR: **Gerald Butters** ⊙ Aurora University

Tonia Edwards ⊙ Indiana University ⊙ "Bridging the Gap: From the Banlieue film to *Caché*"

Jun Okada ⊙ State University of New York, Geneseo ⊙ "History, Lies, and Videotape: *Caché* 2005)"

Mark A. Reid ⊙ University of Florida ⊙ "A (re)New(ed) French Cinema of Tricolor: Beur, Blanc, Gay"

Michelle Stewart ⊙ State University of New York, Purchase College ⊙ "Born in the Banlieue: Rethinking the Terms of Representation in Recent Beur Cinema and Criticism"

SPONSORS: *African/African American Caucus* and *French and Francophone Scholarly Interest Group*

M4 Productive Censorship

How Hollywood Represents Race, Dames, Apes, and Saints

CHAIR: **Jans Wager** ⊙ Utah Valley State College

William Luhr ⊙ Saint Peter's College ⊙ "Reprocessing *Kong*: Censorship, Repression, and Compensatory Strategies"

Sheri Chinen Biesen ⊙ Rowan University ⊙ "Censorship, Film Noir and World War II—Real Violence, Tough Women and Emigres"

Jans Wager ⊙ Utah Valley State College ⊙ "Detecting Change in *Out of the Past*: Film Noir, Racism, and Censorship"

Pamela Grace ⊙ City University of New York, Brooklyn College ⊙ "Leaving Out the Naughty Bits: Censorship and Saints in American Films"

M5 WORKSHOP The Crisis in Academic Labor, Part VI

Media Reform and the Academy, Assessing the Media Reform Movement

CHAIR: **Ruma Sen** ⊙ Ramapo College

WORKSHOP PARTICIPANTS

Mitchell Szczepanczyk ⊙ Chicago Media Action
Patricia Keeton ⊙ Ramapo College
Bill Mullen ⊙ Purdue University

SPONSOR: *Caucus on Class*

M6 Constructions of Racial Identity

CHAIR: **Adam Knee** ◎ Ohio University

Hilaria Loyo ◎ Universidad de Zaragoza ◎ "Blinding Blondes Go West: Whiteness, Star, Genre and Nation in the Early Fifties"

Christine Guzaitis ◎ University of California, San Diego ◎ "Seeing Double: Interracial Desire and Gender Deviance in U.S. Filmic Representations of Post-World War II Japan"

Adam Knee ◎ Ohio University ◎ "*White Chicks* in a *New York Minute*: Performing/Transforming White Femininity in Contemporary Hollywood"

Nancy Inouye ◎ Univ. of Massachusetts Amherst ◎ "Hollywood's 'Yellowface': The Spectacle of Orientalism in Film Scoring and Performance"

M7 "Extreme" East Asian Cinema and Cult Film Canons

CHAIR: **Hye Seung Chung** ◎ Hamilton College

Chi-Yun Shin ◎ Sheffield Hallam University ◎ "All in the Name: Tartan Asia Extreme Films"

Hye Seung Chung ◎ Hamilton College ◎ "Hooking the Audience: The Repulsive Attraction of Kim Ki-duk's Yopgi Cinema"

James Fiumara ◎ University of Pennsylvania ◎ "Narration, Aesthetics, and Torture in Takashi Miike's *Audition*"

Ruby Cheung ◎ University of St Andrews ◎ "(De)Territorializing Horror: Domestic Specificities and Transnationalism in Fruit Chan's *Dumplings* (2004)"

SPONSOR: *Asian/Pacific American Caucus*

M8 Animation—Film and Media Studies' 'Blind Spot'

CHAIR: **Alan Cholodenko** ◎ University of Sydney

William Schaffer ◎ University of Newcastle Australia ◎ "To Ontology and Beyond: Film Theory in the Face of Animation"

Patrick Crogan ◎ University of Adelaide ◎ "The Reinvention of Movement: Reanimating The Analogico-digital Image"

Alan Cholodenko ◎ University of Sydney ◎ "The Animation of Cinema"

M9 War and Cinema

CHAIR: **Doug Cunningham** ◎ University of California, Berkeley

Robert Eberwein ◎ Oakland University ◎ "Military Drag in Film"

Doug Cunningham ◎ University of California, Berkeley ◎ "Military Masculinization en Masse: WWII Air Force Training Films and Group Identity Formation"

Alison Hoffman ◎ University of Californa, Los Angeles ◎ "Making Media, Protesting War: Yoko Ono's Moving Image Activism"

Mark Kligerman ◎ University of Michigan ◎ "Home from the Gulf: Hollywood's Narrative of Fantastic Repatriation"

M10 The Music of Media Convergence

CHAIR: **Thomas Doherty** ◎ Brandeis University

Ross Melnick ◎ University of California, Los Angeles ◎ "It's All Playing in Sheboygan: Music and Media Convergence in the 1920s"

Katherine Spring ◎ University of Wisconsin, Madison ◎ "The Effect of Media Convergence on Early Soundtrack Form: The Case of *Weary River* (1929)"

Paul N. Reinsch ◎ University of Southern California ◎ "Hear Al Jolson, See Larry Parks: Sound and Image Relationships on and Behind the Screen in *The Jolson Story* and *Jolson Sings Again*"

Laurel Westrup ◎ University of California, Los Angeles ◎ "A New Sensation? Network Television, Rock Music, and the Performance of Media Convergence on *Rock Star:INXS*"

M11 Depression Era America

CHAIR: **Anna Siomopoulos** ◎ Bentley College

Anna Siomopoulos ◎ Bentley College ◎ "Publicizing Privacy: The New Deal, Mass Media and Hollywood Films of the Depression Era"

Chris Robe ◎ Florida Atlantic University ◎ "Gendered Histories: The Historical Costume Drama, the Bio-Pic, and Depression-Era U.S. Left Film Criticism"

Martin Johnson ◎ New York University ◎ "The Cameraman Has Visited Your Town: Tracing the Path of H. Lee Waters and Other Local Filmmakers in the 1930's"

Joseph Clark ◎ Brown University ◎ "The News Parade: Spectacle, Sequence and Sense Making in the American Newsreel, 1927–1942"

M12 Cult TV Fan and Consumer Cultures in the Age of Digital Podcasting

CHAIR: **David Scott Diffrient** ◎ Washington University in St. Louis

Peter Schaefer ◎ University of Iowa ◎ "Accessorize, Modify, Deflect: Mass Customization and the Design of Portable Media Players"

Matthew Paproth ◎ Independent Scholar ◎ "From Broadcasting to Podcasting: The Metatextual Universe of *Veronica Mars*"

David Scott Diffrient ◎ Washington University in St. Louis ◎ "The Gift of *Gilmore Girls'* Gab: Fan Podcasts for a Kinder, Gentler Kind of Cult TV Series"

Anna Jonsson ◎ Independent Scholar ◎ "*Aqua Teen Hunger Force*: An Unwholesome, Unorthodox Fandom"

M13 *Lost* in the Future of Television

CHAIR: **Jonathan Gray** ◎ Fordham University

Derek Johnson ◎ University of Wisconsin, Madison ◎ "Media Convergence, Narrative Divergence: *Lost* in the World of Multiplatform Network Storytelling"

Ivan Askwith ◎ Massachusetts Institute of Technology ◎ "'Do You Even Know Where This Is Going?': The Questionable Importance of Premeditated Plots in *Lost*"

Jason Mittell ◎ Middlebury College and **Jonathan Gray** ◎ Fordham University ◎ "Can a Good Story Be 'Spoiled'? Lessons from *Lost*"

SPONSOR: *Television Studies Interest Group*

M14 Sex Scene
Media and the Sexual Revolution

CHAIR: **Elana Levine** ◎ University of Wisconsin, Milwaukee

Eric Schaefer ◎ Emerson College ◎ "Sex Seen: 1968 and Rise of 'Public' Sex"

Jon Lewis ◎ Oregon State University ◎ "'Presumed Effects of Erotica': Some Notes on *The Report of the Commission on Obscenity and Pornography* (1970)"

Elana Levine ◎ University of Wisconsin, Milwaukee ◎ "Love and Sex: The New Sexual Culture of 1970s American Television"

Jacob Smith ◎ University of Nottingham ◎ "Black and Blue Disks"

M15 Celluloid to Cell Phone
Screen Studies and the New Mobile Media

CHAIR: **Nitin Govil** ◎ University of California, San Diego

Lisa Parks ◎ University of California, Santa Barbara ◎ "Horses, Cell Phones and Gas Masks: Wireless Media in Mongolia"

David Crane ◎ University of California, Santa Cruz ◎ "The Mobilized Other: Paranoid Discourse and the Transcultural Subject of *Cavite*"

Heidi Cooley ◎ University of Southern California ◎ "Proliferating Streams of *Thumbnails*: Mobile-Imaging and the Biopolitics of *Healthful Living*"

Nitin Govil ◎ University of California, San Diego ◎ "Mediating Convergence and Crisis in the 'New' Mobile Media"

M16 Project Sternberg

CHAIR: **Janet Bergstrom** ◎ University of California, Los Angeles

Janet Bergstrom ◎ University of California, Los Angeles ◎ "Josef von Sternberg: Salvation Hunter"

Jason Skonieczny ◎ University of California, Los Angeles ◎ "American Lyrical Abstraction: Sternberg in Light of Deleuze"

Andrew Woods ◎ University of California, Los Angeles ◎ "Sternberg at RKO"

Sachiko Mizuno ◎ University of California, Los Angeles ◎ "*The Saga of Anatahan* and Sternberg in Japan"

RESPONDENT: **Lea Jacobs** ◎ University of Wisconsin, Madison

M17 Early Cinema History

CHAIR: **Constance Balides** ◎ Tulane University

Katherine Fusco ◎ Vanderbilt University ◎ "Griffith and the Historical Event: Determinism, Sentimentality, and the Limits of Narration"

Constance Balides ◎ Tulane University ◎ "Beyond Context: Sociology and Social Problem Films in the 1910s"

Richard Leskosky ◎ University of Illinois ◎ "Survivals from Cinema's Pre-History"

Cristina Vatulescu ◎ New York University ◎ "Early Cinematic Representations of the Gulag: The Camp as Soviet Exotica"

M18 WORKSHOP
Videophiles and Video Files
The Internet Life of the Moving Image

CHAIR: **Marsha Orgeron** ◎ North Carolina State University

WORKSHOP PARTICIPANTS

Dan Streible ◎ New York University
Michelle Citron ◎ Columbia College
Devin Orgeron ◎ North Carolina State University
Alison Trope ◎ University of Southern California
Meghan Sutherland ◎ Northwestern University

Michelle Citron's film *Mixed Greens* will be screened during Session F20.

M19
Spanish Language Cinemas

CHAIR: **Noelia Saenz** ◎ University of Southern California

Joanne Hershfield ◎ University of North Carolina, Chapel Hill ◎ "Allegories of Violence in Contemporary Mexican Cinema: *Sin dejar huella* and *Perfume de Violeta*"

Christine Tulley ◎ University of Findlay ◎ "Constructing the Public 'New Woman' in 1940s Mexico: The Emancipatory Possibilities of the Cabaretera Genre"

Stacy Schmitt ◎ Georgia State University ◎ "From a Traumatic Past to a Postmodern Consumer Culture: Redefining Spanish Cinema in Terms of the Death Drive"

Noelia Saenz ◎ University of Southern California ◎ "The Absence of Place in a Borderless City: Exploring the Psychic and Transnational Spaces of *En La Ciudad Sin Limites*"

Kerry Hegarty ◎ Miami University of Ohio ◎ "*Canoa* (1975) and the Displacement of Government Guilt in post–1968 Mexico"

SPONSOR: *Latino/a Caucus*

M20 SCREENING
Screening M
For more information, see the Screening Synopses following the index.

This American Life (Television Pilot)

Chris Wilca/Ira Glass, USA, 2006, 40 min

A representative from Chicago NPR will be available for further comments on "Radio in the Public Sphere" and the station's "secret radio project."

M21 MEETING
Meeting M

Media Literacy and Outreach Interest Group Meeting

Saturday, March 10, 2007
7:00-8:00 PM

MEETING

Cinema Journal Editorial Board Meeting

LOCATION: TBD

If you are a board member, you will find a flyer about this meeting in your conference packet (for further information and location details). Questions? Please stop by the SCMS Registration Desk for assistance.

N SESSION

Saturday, March 10, 2007
6:15–8:00 P.M.

N1 Contemporary Challenges to Classical Theory

Revisiting Film Theory's Past in the 21st Century

CHAIR: **Jonathan Cavallero** Indiana University, Bloomington

Edward Chamberlain Indiana University, Bloomington "On Queering the Caretaker Politic: Reinscriptions of Genre and Identity in Almodóvar's *Todo Sobre Mi Madre*"

Suzanne Enck-Wanzer Eastern Illinois University "Metaphors of Abuse: The Interplicitness of Domestic Violence in Film"

Kevin Hagopian Pennsylvania State University "Ridiculing the Auteurist Romance: The Competing Discourses of Huntsman v. Soderbergh"

Jonathan Cavallero Indiana University, Bloomington "Revisiting Ethnic Representation: Nostalgia and the Politics of the White Ethnic Revival in Francis Ford Coppola's *The Godfather* and *The Godfather Part II*"

N2 An American as the Other, a Pole as the Other

A Polish Filmic Perspective

CHAIR: **Renata Murawska** Macquarie University

Elzbieta Ostrowska University of Alberta "Katarzyna Figura's *Hollywood Journeys of Desire*. Transnational Myth vs. National Experience"

Aga Skrodzka-Bates Stony Brook University "Anna Acting Out: Reconstruction of East Central European Identity in Exile"

Renata Murawska Macquarie University "Foreignness as a Mirror: Visiting America in Polish Comedy"

RESPONDENT: **Marek Haltof** Northern Michigan University

N3 Imagining the Pacific

CHAIR: **Houston Wood** Hawaii Pacific University

Houston Wood Hawaii Pacific University "Making the Invisible Visible in the Indigenous Films of Oceania"

Yifen Beus Brigham Young University, Hawaii "Still Imagining the Pacific? The Politics of Story-telling and Representation in Alain Corneau's *Le Prince du Pacifique*"

Lan Duong University of California, Riverside "Spectral Imaginings and National (Be)longings in *When the Tenth Month Comes* and *Spirits*"

Jose Capino University of Illinois, Urbana-Champaign "'American' Horrors and Philippine Cinema's Postcolonial Commerce on Blood Island"

N4 The Invention of Media

The Complicated Case of Video Art

CHAIR: **Arild Fetveit** University of Copenhagen

Ina Blom University of Oslo "Art, Mediation and Biopolitics: What Exactly Was the 'Medium' of Early Video Art?"

Susanne Østby Sæther University of Oslo "Through a Looking Glass? Mediality and Materiality in Recent Video Art"

Arild Fetveit University of Copenhagen "The Task for the Artist: The Invention of a New Medium?"

Liv Hausken University of Oslo "The Materiality of Mediation—The Immateriality of Photography"

N5 Issues in Documentary Filmmaking

CHAIR: **Deirdre Boyle** The New School

Melissa Zajk New York University "My Father, My Self: A Son's Journey to Reclaim the Ties that Bind in *My Architect*"

Michael Laramee University of Miami "Dylan's Cinema/Dylan's Selfhood: Bob Dylan in Film"

Greg Smith Georgia State University "Structuring a One-Joke Film: Documentary Narration in *The Aristocrats*"

Deirdre Boyle The New School "The Humane Executioner: The Films of Errol Morris"

N6 Negotiating Masculinity

CHAIR: **Peter Lehman** ◎ Arizona State University

Peter Lehman ◎ Arizona State University and **Susan Hunt** ◎ Santa Monica College ◎ "Exposing the Body Guy: The Return of the Repressed in *Twentynine Palms*"

Siobhan Craig ◎ University of Minnesota ◎ "GI Joke: Parodic Masculinity in Wilder's *A Foreign Affair*"

Jill Dione ◎ University of Pittsburgh ◎ "The Western and the Tiger in *the Gray Flannel Suit:* Media Negotiations of Postwar Masculinity"

Andrea Ringenberg ◎ Indiana University ◎ "Black Skin/ White Hats: Early Representations of the African American Cowboy"

Vincent Rocchio ◎ Northeastern University ◎ "Media, Militarism, and Masculinity: Mapping Strategies of Resistance for Peace Activism"

N7 Post-Feminist "Chick" Narratives

CHAIR: **Michele Schreiber** ◎ University of Wisconsin, Milwaukee

Emily Fox-Kales ◎ Northeastern University/Harvard Medical School ◎ "Maternal Mythologies: Recuperating the Non-Maternal Body in Contemporary Media"

Suzanne Leonard ◎ Simmons College ◎ "She Works Too Hard: Postfeminism's 'Exploited' Female Workers"

Deborah Barker ◎ University of Mississippi ◎ "Is Sisterhood Still Powerful?: Filmic Communities of Women in the Postfeminist Era"

Michele Schreiber ◎ University of Wisconsin, Milwaukee ◎ "Romance, Postfeminist Ambivalence and the Transmedia Chick Narrative"

N8 Digital Media as Public Sphere

CHAIR: **Sarah Florini** ◎ Indiana University

Trudy Anderson ◎ Kuwait University ◎ "Re-appropriating Arab Images Through Guerilla DVD"

Sarah Florini ◎ Indiana University ◎ "Creating a Revolutionary African Diaspora: Black Nationalism and the (Re)construction of Cuban Identity on the Web"

Bjorn Ingvoldstad ◎ Bridgewater State College ◎ "'New' Europe, 'New' Media"

Josh Guilford ◎ Brown University ◎ "Breaking Windows from Baghdad: Insurgent Video and the Case of 'Juba'"

N9 European Auteurs
The Politics and Publics of Contemporary Media

CHAIR: **Paul Sutton** ◎ Roehampton University

Bruce Bennett ◎ Lancaster University, U.K. ◎ "'The World's Not a Nice Place': Michael Winterbottom, Guantánamo, and Transnational Cinema"

Marc Furstenau ◎ Carleton University ◎ "Public Hope and Private Tragedy in Werner Herzog's *Grizzly Man*"

Paul Sutton ◎ Roehampton University ◎ "Nanni Moretti: 'Say Something Left-Wing!'"

N10 Contemporary Transatlantic and Transnational Registers of Cinema

CHAIR: **Kathleen Newman** ◎ University of Iowa

Marvin D'Lugo ◎ Clark University ◎ "*Habana Blues* and *Suite Habana*: Two Versions of a Latin American Transnational Imaginary"

Kathleen Newman ◎ University of Iowa ◎ "Transnational Traces in the Films of Martín Rejtman and Icíar Bollaín: A Question of the Politics of Comparison"

Victoria Ruetalo ◎ University of Alberta ◎ "Ironic Crossings: *Profundo Carmesi* and *Terra Estrangeira*"

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N11 "They Speak of Retrogression"
Ideological Transformation in 1930s Soviet Cinema

CHAIR: **Maria Belodubrovskaya** ◎ University of Wisconsin, Madison

CO-CHAIR: **Vincent Bohlinger** ◎ Rhode Island College

Vincent Bohlinger ◎ Rhode Island College ◎ "A Survey of Cinema at the 1930 Olympiad of the Arts"

Maria Belodubrovskaya ◎ University of Wisconsin, Madison ◎ "Abram Room's *A Stern Young Man* and Its Place in Soviet Film of the 1930s"

John Haynes ◎ University of Essex ◎ "Film as Political Football: Sport and Physical Culture in Soviet Cinema of the 1930s"

John MacKay ◎ Yale University ◎ "Vertov's *Lullaby* (1937): After the Kino-Eye's Work is Done"

RESPONDENT: **Yuri Tsivian** ◎ University of Chicago

N12 Theories of Reception

CHAIR: **Sarah Kessler** ◎ University of Wisconsin, Milwaukee

Cynthia Baron ◎ Bowling Green State University ◎ "Mirror Neurons and Modern Attention: Implications for Theories of Reception"

Joseph Kickasola ◎ Baylor University ◎ "The Synaesthetic Immediate: The Inter-Sensory Cinematic Experience Theorized and Recontextualized"

Deborah Levitt ◎ Eugene Lang College, The New School ◎ "Gestural Disorder and the Optical Girl Machine, or, Notes on Cinematic Life"

Brian Elza ◎ Facets Multi-Media ◎ "Cults High and Low: (Re)distinguishing Academic and Cult Reading Strategies"

N13 Cinematic Sexualities

CHAIR: **Laura Horak** ◎ University of California, Berkeley

Laura Horak ◎ University of California, Berkeley ◎ "Tea, Tiger Skins, and 'Making Love the Continental Way': Sex According to Elinor Glyn in 1920s Hollywood"

Robert R. Shandley ◎ Texas A&M University ◎ "The American Position: Europe and Cinematic Sexual Adventure in the 1950s"

Meredith Ward ◎ Northwestern University ◎ "The Prostitute's Laughter: Promiscuous Sound and the Rhetoric of Self-Control in Early Moving Pictures"

Cristian Melchiorre ◎ University of Western Ontario ◎ "'She's Got *It*!': Silent Cinema and the Public Circulation of 'Sex Symbols'"

N14 Visual Media and Public Affects

CHAIR: **Abigail Salerno** ◎ Duke University, Program in Literature

I-Lien Tsay ◎ University of California, Irvine ◎ "An Intersection of Affective and Visual Public Spheres"

Courtney Baker ◎ Connecticut College ◎ "Inherited Affects: Shameful Imagery and the Experience of Nationhood"

Abigail Salerno ◎ Duke University, Program in Literature ◎ "Classical Suspense, Narrative Affect and the Multi-Sensory Audience"

RESPONDENT: **Jennifer Terry** ◎ University of California, Irvine

N15 Genre Maps, Genre Optics

CHAIR: **Chris Holmlund** ◎ University of Tennessee

Kathleen McHugh ◎ University of California, Los Angeles ◎ "Thrillers and Working Girls"

Celestino Deleyto ◎ University of Zaragoza ◎ "The Secret Life of Romantic Comedy"

Chris Holmlund ◎ University of Tennessee ◎ "Star Bodies in Action"

RESPONDENT: **Barry Keith Grant** ◎ Brock University

N16 Mob Hit
HBO's *The Sopranos*

CHAIR: **Martha P. Nochimson** ◎ Cineaste

Maurice Yacowar ◎ ex-University of Calgary ◎ "The Women of *The Sopranos*"

Martha P. Nochimson ◎ Cineaste ◎ "'What Are These 'F-ing' Dreams Doing in My Gangster Story?': *The Sopranos* and the Gangster Subconscious"

Frank P. Tomasulo ◎ Florida State University ◎ "'We Are All Sopranos!': The Gangster Life as Tragic National Allegory"

RESPONDENT: **Lester Friedman** ◎ Hobart and William Smith Colleges

N17 Welcome to the Archives 2
New Opportunities for Research in the Midwest

WORKSHOP

CHAIR: **Brian Woodman** ◎ The Kinsey Institute for Research in Sex, Gender and Reproduction

WORKSHOP PARTICIPANTS

Brian Woodman ◎ The Kinsey Institute for Research in Sex, Gender and Reproduction

Carolyn Faber ◎ Midwest Media Archives Alliance

David Rowntree ◎ Washington University

Tom Weinberg ◎ mediaburn.org/Columbia College

Maxine Fleckner Ducey ◎ Wisconsin Center for Film and Theatre Research

SPONSORS: *Media Archive Committee* and *Association of Moving Image Archivists' Archival Interest Group*

N18 Compressed Audio/ Expanding Media

Aural Culture/Sound Criticism

WORKSHOP

CHAIR: **Glen Lowry** ⊙ Emily Carr Institute of Art & Design

CO-CHAIR: **Randy Lee Cutler** ⊙ Emily Carr Institute of Art & Design

WORKSHOP PARTICIPANTS

Ashok Mathur ⊙ Thompson Rivers University
Sadira Rodrigues ⊙ Vancouver Art Gallery
Randy Lee Cutler ⊙ Emily Carr Institute of Art & Design
Glen Lowry ⊙ Emily Carr Institute of Art & Design

N19 Television Programming

CHAIR: **Joy Fuqua** ⊙ Tulane University

Laura Portwood-Stacer ⊙ University of Southern California ⊙ "Dissident Television: Political Dissent in the Commercial Sphere"

Michael Clarke ⊙ University of California, Los Angeles ⊙ "*Lost* in Hawai'i: A Report on the Role of Neo-network Programming in State Economies"

Noah Zweig ⊙ University of California, Santa Barbara ⊙ "The Cosmopolitics of Telesur"

Rachel Bicicchi ⊙ University of Wisconsin, Madison ⊙ "Couric's Chance: Journalistic Credentials and Celebrity Status Both Matter in the Changing News Landscape"

Joy Fuqua ⊙ Tulane University ⊙ "Goat Glands and Gonads: Curing Masculinity in TV Drug Advertising"

N20 Screening N

For more information, see the Screening Synopses following the index.

SCREENING

Nyócker!/ The District!

Áron Gauder, Hungary, 2004, 90 min

SPONSOR: *Central/East/South European Cinemas Interest Group*

N21 Meeting N

MEETING

Asian/Pacific American Caucus Meeting

SESSION 0

Sunday, March 11, 2007
8:15–10:00 A.M.

01 WORKSHOP Chicago Television and New Media

CHAIR: **John McMurria** ⊙ DePaul University

WORKSHOP PARTICIPANTS

Esteban Creste ⊙ Telemundo Chicago
Anne Gleason ⊙ Channel 11 WTTW
Barbara Popovic ⊙ Chicago Access Network Television
Johnathan Rodgers ⊙ TV One

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02 Issues in World Cinema

CONFERENE 4B

CHAIR: **Shu Ching Chan** ⊙ University of Texas at Austin

Shu Ching Chan ⊙ University of Texas at Austin ⊙ "'How Do Hong Kong Filmmakers Work?' The Culture of Production of Hong Kong Cinema"

Gilad Padva ⊙ Tel Aviv University ⊙ "Utopia, Heterotopia and Homoerotopia in Communal Showers Scenes"

Tara Lockhart ⊙ University of Pittsburgh ⊙ "Beyond Nostalgia: Repetition, Aesthetic Hybridity, and Wong Kar-Wai's *In the Mood for Love*"

Cheira Belguellaoui ⊙ Florida State University ⊙ "Today's Algeria in Nadir Mokneche's *Viva Laldjerie* (2004)"

03 WORKSHOP The Global Image of Youth

CHAIR: **Timothy Shary** ⊙ Clark University

WORKSHOP PARTICIPANTS

Savas Arslan ⊙ Bahcesehir Universitesi
Santiago Fouz-Hernández ⊙ University of Durham
Scott Henderson ⊙ Brock University
Murray Pomerance ⊙ Ryerson University

04 Hollywood Horror

CHAIR: **Alison Peirse** ⊙ Lancaster University

Eugenie Brinkema ⊙ Brown University ⊙ "Irony, Stupidity, and Ethics in the Postmodern Zombie Film"

Leslie Abramson ⊙ Lake Forest College ⊙ "*Rosemary's Baby*: Hollywood Demonic"

David Lerner ⊙ University of Southern California ⊙ "Camping Out: Exaggeration and the Quarantined Body in the Space of *Sleepaway Camp*"

Alison Peirse ⊙ Lancaster University ⊙ "Black Bucks, Clawed Women, Queer Scientists and Sideshow Freaks: The Destruction of the Male Body in Classic Horror Film"

05 Cinema and Empty City Space

CHAIR: **Christoph Lindner** ⊙ Northern Illinois University

Andrew Hussey ⊙ University of London Institute, Paris ⊙ "The View from the Naked City: The Urban Visions of Guy Debord"

Stanley Corkin ⊙ University of Cincinatti ⊙ "Blackness in (and out of) the Wide Open Spaces of Harlem: The Genre of Black Exploitation and the Rhetoric of Urban Decline"

Barry Langford ⊙ University of London ⊙ "Let's Go Shopping: The Commodity, the Fossil, the Empty City, and Utopia"

Christoph Lindner ⊙ Northern Illinois University ⊙ "London Eyes: Screening/Scoping the Empty City"

06 Imagining the World

CHAIR: **Roger Hallas** · Syracuse University

Roger Hallas · Syracuse University · "*An Inconvenient Truth* and the Rhetoric of Global Magnitude"

Kendall Phillips · Syracuse University · "Visions of the World's End, 2005 Spielberg's *War* and Romero's *Land*"

Brian Price · Oklahoma State University · "Film Frame, World Picture"

Allison Whitney · Carleton University · "The Weight of the World: Vision and Volume in IMAX Space Films"

07 Contemporary Documentary

CHAIR: **Annabelle Honess Roe** · University of Southern California

Annabelle Honess Roe · University of Southern California · "Denying the Index: New Forms of Documentary Film"

Felicity Colman · University of Melbourne · "Documentary Ethics: The Affective Control of Life through Mediated War Zones"

Stephen Charbonneau · University of California, Los Angeles · "Dancing, Spelling, and Shooting: Representations of Young Expressivities and Performativities in Contemporary Documentary"

Sarah Projansky and **C.L. Cole** · University of Illinois, Urbana-Champaign · "Urban Culture(s) and the Double Dutch Documentary"

08 Rethinking New German Cinema

CHAIR: **Karen Hollinger** · Armstrong Atlantic State University

Shawn R. Smolen-Morton · Francis Marion University · "R. W. Fassbinder's *In a Year of Thirteen Moons* and Bernward Vesper's *The Trip*: Silence and Childhood in the German Autumn"

Karen Hollinger · Armstrong Atlantic State University · "Portrayals of Women's Friendship in the Films of Margarethe von Trotta"

Dana Benelli · Illinois State University · "The Fictions of Werner Herzog in the Age of DVD Reproduction"

09 Feminism, Filmmaking, Fluidity

CHAIR: **Corinn Columpar** · University of Toronto

CO-CHAIR: **Sophie Mayer** · Independent Scholar

Theresa L. Geller · Rutgers University · "Aesthetics, Activism, and the Chamber Film: Rethinking Maya Deren in the History of Independent Cinema"

Corinn Columpar · University of Toronto · "At the Limits of Visual Representation: Tracey Moffatt's Still and Moving Images"

Virginia Bonner · Clayton State University · "Beautiful Trash: Agnès Varda's *Les Glaneurs et la Glaneuse*"

Sophie Mayer · Independent Scholar · "The Archivist Tango: Sally Potter Collects Herself"

10 Chinese Cinema and the Transnational Imaginary

CHAIR: **Kin Yan Szeto** · Appalachian State University

Kin Yan Szeto · Appalachian State University · "Power and Marginalization in the Films of Jia Zhangke"

Xiangyang Chen · New York University · "The Sublime, Ang Lee and Chinese Cinema"

Ping Fu · Dickinson College · "Action Speaks Louder: Towards Vernacular Modernism and Transnational Imaginary in Chinese Cinema"

Po-Chen Tsai · University of Chicago · "Negating a Non-place in the World: Genre, Affect, and the Formation of Transnational Chinese Queer (Counter)publics"

11 Terror on Global Screens

CHAIR: **Olaf Hoerschelmann** · Eastern Illinois University

Mehdi Semati · Eastern Illinois University · "Global Media and Terrorism: Culture and Difference in the Age of Empire"

John C. Eisele · College of William and Mary · "The Hollywood Terrorist Eastern: Referentializing the Imaginary, Reimagining Reality"

Olaf Hoerschelmann · Eastern Illinois University · "Post-Wall Terror: Changing Visions of Political Violence in German Film"

012 Labor and Agency in the Studio System

CHAIR: **Emily Carman** ◎ University of California, Los Angeles

CO-CHAIR: **Tom Kemper** ◎ Crossroads School

Emily Carman ◎ University of California, Los Angeles ◎ "Independent Stardoms: 1930s Female Film Stars and Freelance Labor in the Studio System"

Victoria Sturtevant ◎ University of Oklahoma ◎ "Marie Dressler and the Case of the Stolen Scene: A Trickster Tale"

Jared Gardner ◎ Ohio State University ◎ "Golddiggers of 1933 and the Making of the Modern Studio"

Miranda Banks ◎ University of Southern California ◎ "Fighting for a Thread of Respect: Costume Designers in the Studio Era"

013 Screen Adaptation

CHAIR: **Charlene Regester** ◎ University of North Carolina, Chapel Hill

Jerry Mosher ◎ California State University, Long Beach ◎ "Stuck in the Middle: Screen Adaptations of Sinclair Lewis's *Babbitt*, 1924–1934"

Charlene Regester ◎ University of North Carolina, Chapel Hill ◎ "Crossing the Color Line or Crossing into the Underworld-Daphne Monet and Easy Rawlins in *Devil in a Blue Dress*: An Examination of the Novel and Film"

Joel David ◎ University of the Philippines Film Institute ◎ "Vague Stirrings: Queer Postcoloniality in *Reflections in a Golden Eye*"

014 Digital Inscriptions

CHAIR: **Braxton Soderman** ◎ Brown University

Aylish Wood ◎ University of Kent ◎ "Digital Intermediates and Digital Expressive Practice"

Braxton Soderman ◎ Brown University ◎ "Rethinking Representation: The Concept of Rendering in Digital Media"

Zeynep Gursel ◎ University of California, Berkeley ◎ "Framing Zarqawi: Headshots as Hard Evidence in a Digital Age"

Brian Jacobson ◎ University of Southern California ◎ "Digital Inscription: Marking the Flesh of the Cinematic Body"

015 Becoming Visible
New Formations of Race and Ethnicity in Eighties Hollywood

CHAIR: **Jane Park** ◎ University of Oklahoma

Henry Puente ◎ California State University, Fullerton ◎ "The Marketing and Distribution of Independent U.S. Latino Cinema to the Hispanic Hollywood"

Mary Beltran ◎ University of Wisconsin ◎ "The Face of the 'Decade of the Hispanic': Edward James Olmos and the Rise of Latino Feature Films"

Mark Cunningham ◎ University of Texas, Austin ◎ "The Future Has a Past: How Spike Lee and Robert Townsend Led a Resurgent Black Film Movement the Old-Fashioned Way"

Jane Park ◎ University of Oklahoma ◎ "Multicultural Orientalism: Race as Spectacle in Eighties Hollywood"

RESPONDENT: **Craig Watkins** ◎ University of Texas, Austin

SPONSORS: *Latino/a Caucus, African/African American Caucus* and *Asian/Pacific American Caucus*

016 Rethinking Spectatorship

CHAIR: **Kristen Hatch** ◎ University of California, Irvine/UCLA/CSU LA

David Pendleton ◎ University of California, Los Angeles/University of Southern California ◎ "Whither the Spectator?: Appropriative and Expropriative Spectatorship"

Kristen Hatch ◎ University of California, Irvine/UCLA/CSU LA ◎ "Discipline and Pleasure: Shirley Temple and the Male Gaze"

Jill Casid ◎ University of Wisconsin-Madison ◎ "Somatic Spectatorship: Torture and the Camera"

017 Recent Developments in Lifestyle Television
New Frontiers, New Approaches

CHAIR: **Jiwon Ahn** ◎ Keene State College

Martin Roberts ◎ The New School ◎ "Cashing in on the Attic: Auctions in Contemporary Lifestyle Television"

Jiwon Ahn ◎ Keene State College ◎ "Audience as/and Homeowner: 'Co-produced' Identities in Contemporary Real-estate Television"

RESPONDENT: **Mary Desjardins** ◎ Dartmouth College

O18 Science Fiction and Fantasy in the Age of Media Convergence

CHAIR: **Henry Jenkins** ◎ Massachusetts Institute of Technology

Robert Kozinets ◎ Schulich School of Business, York University ◎ "*Star Trek* as Wikimedia: Prosuming on the Final Frontier"

Beth Coleman ◎ Massachusetts Institute of Technology ◎ "Machinima, Animus, & Culture Animation: Everyone's Own *A Scanner Darkly*"

Geoffrey Long ◎ Massachusetts Institute of Technology ◎ "Transmedia Storytelling, Niche Media, and The Jim Henson Corporation"

Bob Rehak ◎ Swarthmore College ◎ "Design Networks and Final Frontiers: *Star Trek* as a Prototype for Transmedia Entertainment"

O19 Screening O

SCREENING

For more information, see the Screening Synopses following the index.

In the Battlefields [Maarek hob]

Danielle Arbid, Lebanon/France/Belgium, 2004, 90 min

SPONSOR: *Middle East Caucus*

O20 Meeting O

MEETING

Oscar Micheaux Society Meeting

P SESSION

Sunday, March 11, 2007
10:15 A.M.—12:00 NOON

P1 Experimental Film and Home Movies

CHAIR: **Robin Blaetz** Mount Holyoke College

John Sundholm Karlstad University and **Lars Gustaf Andersson** Lund University "Whose Public Sphere? The Discourse on Amateur and Experimental Film in 1940s and 1950s Sweden"

Jennifer Wild Universite de Paris III, Sorbonne-Nouvelle "The Gift of the Film and the Home: La Villa Noailles et *Les Mystères du Château de Dé*"

Robin Blaetz Mount Holyoke College "Investigating Home/Movies in Marjorie Keller's *Herein*"

Anastasia Saverino University of Iowa "Creating Family, Enacting Memory: The Diary Projects of Jonas Mekas, Stan Brakhage and Nan Goldin"

P2 Korean Cinema and the Cold War

CHAIR: **Namhee Han** University of Chicago

Hyungshin Kim Northwestern University "Subtitles for 'Home Audience' and the Challenge of Translation"

Namhee Han University of Chicago "Displaying the Melodramatic Imagination: Theatricality in Han Hyong-mo's *Madame Freedom*"

Aaron Magnan-Park University of Notre Dame "Born Korean, Becoming South Korean: The Cinematic Golden Age and Cold War Culture"

Minkyu Sung University of Iowa "Redeeming the Public Sphere: the Collective Memory Politics of the Korean War and the Post-Cold War Political Spectacle in South Korean Society"

P3 Negotiating Cubanness through Media

CHAIR: **Joshua Malitsky** Indiana University

Yeidy Rivero Indiana University, Bloomington "The Cuban Connection: Havana and Regional Television Exchanges during the 1950s"

Joshua Malitsky Indiana University "Prohibition and Exhortation: Community, Communicability, and the Dangers of Subjectivity in Cuban Post-revolutionary Non-fiction Film"

Gilberto Blasini University of Wisconsin, Milwaukee "'De caminos, camiones y cacharros': Road Films in post–1990 Cuban Cinema"

Cristina Venegas University of California, Santa Barbara "Cuba and Digital Culture"

SPONSOR: *Latino/a Caucus*

P4 Queerness and Independent Cinema

CHAIR: **Carter Soles** University of Oregon

Ragan Rhyne New York University "New Queer Cinema, Gay and Lesbian Film Festivals, and the Economy of Independence"

Ger Zielinski Doctoral Candidate/McGill University "Programming (&) Community at the Queer Film Festival"

Daniel Humphrey Keene State College "Working Through Rejection: Queer American Independent Filmmaking in the 1990s"

Carter Soles University of Oregon "Queer Cinema 1994 Kevin Smith's *Clerks*"

Colleen Laird University of Oregon "Just Between Girls—A Look at 'Pure' Love in Nakahara Shun's *Sakura No Sono*"

SPONSOR: *Lesbian/Gay/Bisexual/Transgendered/Queer Caucus*

P5 The Politics of Irishness on Screen

CHAIR: **Diane Negra** University of East Anglia

Stephanie Rains Institute of Art Design & Technology, Dun Laoghaire "The Case of the Disappearing Colleen: Irish Actresses in Hollywood Film, 1945–2000"

Natasha Casey McGill University "Irishness on the Web: White Nationalism and Communities of Affiliation Online"

Ruth Barton University College, Dublin "Strangers in Their Own Home: Pavee Lackeen and the Representation of Irish Traveler Culture"

Diane Negra University of East Anglia "Irishness, Anger and Masculinity in Recent Film and Television"

P6 Television Genres

CHAIR: **Laura Vazquez** ◎ Northern Illinois University

Adam Segal ◎ New York University/Tisch ◎ "From *Gideon's Crossing* to *House*: Old Quality TV vs. 'Edgy' Quality TV"

Laura Vazquez ◎ Northern Illinois University ◎ "HBO's *Deadwood*: Nostalgia, Capitalism and How the West Was Really Won"

Deborah Jermyn ◎ Roehampton University ◎ "I ♥ New York: Romancing 'The City' in *Sex and the City*"

P7 Production Studies
Exploring Film, Television and New Media Workworlds

WORKSHOP

CHAIR: **Vicki Mayer** ◎ Tulane University

WORKSHOP PARTICIPANTS

John Caldwell ◎ University of California, Los Angeles
Miranda Banks ◎ University of Southern California
Felicia D. Henderson ◎ University of California, Los Angeles
Candace Moore ◎ University of California, Los Angeles

P8 British and French Empire Cinema
(Post)colonial Histories on Film

WORKSHOP

CHAIR: **Julie Codell** ◎ Arizona State University

WORKSHOP PARTICIPANTS

James Genova ◎ Ohio State University, Marion
Julia Watson ◎ Ohio State University
Shohini Chaudhuri ◎ University of Essex
Kathleen McHugh ◎ University of California, Los Angeles

P9 Scales of Abjection
Transnational Logics of Power, Practices of Violence

CHAIR: **Aine O'Healy** ◎ Loyola Marymount University

Aniko Imre ◎ University of Southern California ◎ "The Pedagogical and the Performative in Post-Socialist Lesbian Visual Activism"

Katarzyna Marciniak ◎ Ohio University/University of Southern California ◎ "Foreign Women and Toilets"

Aine O'Healy ◎ Loyola Marymount University ◎ "Screening (Balkan) Femininity: An Abject Odyssey"

Marguerite Waller ◎ University of California, Riverside ◎ "Ibolya Fekete's *Chico* and the Abjection of Patriarchy"

P10 Film Sound, Film Futures

CHAIR: **Mark Kerins** ◎ Southern Methodist University

CO-CHAIR: **William Whittington** ◎ University of Southern California

Benjamin Wright ◎ Carleton University ◎ "The Audience is Listening: Brand Recognition in the Age of Dolby and THX"

Randolph Jordan ◎ Concordia University ◎ "Towards the Visible Acousmêtre in the Age of Digital Multi-Channel Sound: Material Embodiment across the Two Versions of *Donnie Darko*"

William Whittington ◎ University of Southern California ◎ "A Sounding of the Future: Sound Design and Science Fiction—Convergence and the Audio *Matrix*"

Mark Kerins ◎ Southern Methodist University ◎ "New Technologies Meet New Soundtrack Models—10.2, Diegetic Presence, and the Illusion of Environment"

P11 Murnau and Modernity

CHAIR: **Caitlin McGrath** ◎ University of Chicago

Caitlin McGrath ◎ University of Chicago ◎ "'Modern Centaur': F. W. Murnau and the Technology of Display"

Scott Curtis ◎ Northwestern University ◎ "Murnau, the Scientist"

Lance Duerfahrd ◎ Purdue University ◎ "The Figure of the Waiter in the Films of F. W. Murnau"

P12 Navigating the Media Sensorium

CHAIR: **Angela Ndalianis** ◎ University of Melbourne

Saige Walton ◎ University of Melbourne ◎ "Textures of Sensation: Baroque Haptics, Phenomenology and Analogical Assemblage in *Tarnation*"

James Collins ◎ University of Notre Dame ◎ "My (Cultural) Space: The Convergence of Media Space and the Museum"

Angela Ndalianis ◎ Australian Centre for the Moving Image (ACMI) ◎ "The Show Starts on the Sidewalk—Urban Entertainment Destinations and the Visceral Experience"

P13 Media Marketing and Exhibition Practices

CHAIR: **Tom Yoshikami** ◎ University of Wisconsin, Madison

Tom Yoshikami ◎ University of Wisconsin, Madison ◎ "An Art-House Public Sphere: The New Yorker Theatre and Participatory Moviegoing, 1960–1962"

Amanda Ann Klein ◎ University of Pittsburgh ◎ "'If You Don't Target the Hardcore, You Don't Get the Suburbs': Lessons in the Marketing of the Ghetto Action Cycle"

Eric Vanstrom ◎ University of California, Los Angeles ◎ "Expert Consumers: The Hollywood Stock Exchange and Virtual Stock Markets as Market Research"

Elizabeth Nathanson ◎ Northwestern University ◎ "Multi-tasking at the Multiplex: Maternal Labor and Postfeminist Leisure"

P14 Location and Embodiment in the Virtual World

CHAIR: **Sheila Petty** ◎ University of Regina

Sheila Petty ◎ University of Regina ◎ "Voices Across the Technology Divide: African Digital Discourse in *Afro@Digital*"

Mark Gallagher ◎ University of Nottingham ◎ "The Situation of Islamic Insurgent Video"

Eric Gordon ◎ Emerson College ◎ "Digital Cartographies: From Metageography to Locality in Online Navigation"

P15 Sitcom Studies

CHAIR: **Jeremy Butler** ◎ University of Alabama

Jeffrey Scheible ◎ University of California, Santa Barbara ◎ "'No Laughter in the Operating Room': Case Studies of the Laugh Track"

Amber Watts ◎ Northwestern University ◎ "So This Is Supposed to Be Funny?: The Television Laugh Track as Formal Element"

Margo Miller ◎ Northwestern University ◎ "White-washing Away the Fag Hag: Margaret Cho's 'All-American' Family and the Heterosexism of Sitcom Discourse"

Jeremy Butler ◎ University of Alabama ◎ "Televisuality and the Resurrection of the Sitcom in the 2000s"

P16 Cinema and 9/11

CHAIR: **Alison McKee** ◎ San Jose State University

Alison McKee ◎ San Jose State University ◎ "The Day the Towers Fell: Nation, Melodrama, and Trauma Cinema in the Context of 9/11 (*United 93* and *World Trade Center*)"

Robert Burgoyne ◎ Wayne State University ◎ "*United 93* and *World Trade Center*—Traumatic Historical Film?"

Linda Mokdad ◎ University of Iowa ◎ "Wrangling over *The Seige*: Crafting a Political Response to Hollywood's New Arab"

Neda Atanasoski ◎ Stony Brook University ◎ "The Vietnam War and its Legacy on the War on Terror: Violence, Spirituality, and Contemporary Nationalist Anxieties in Oliver Stone's *World Trade Center*"

P17 "But Is It Any Good?" Addressing Evaluation in Film/Media Studies

CHAIR: **Greg Taylor** ◎ Purchase College/State University of New York

Greg Taylor ◎ Purchase College/ State University of New York ◎ "On the Merits of Arctic Monkeys: Evaluative Assessment Reconsidered"

Colin Burnett ◎ University of Wisconsin, Madison ◎ "Of Taste, Tenure and the Cranky Yankee: Otis Ferguson's 'Vulgar' Alternative to the 'Academic' Film Criticism of 1930s New York"

Jeffrey Sconce ◎ Northwestern University ◎ "Movies: A Century of Failure"

P18 Genre & Gender

Rethinking Cultural and Aesthetic Intersections

CHAIR: **Christine Gledhill** ◎ University of Sunderland

Jane Gaines ◎ Duke University ◎ "The Genius of Genre and the Ingenuity of Women"

Lucy Fischer ◎ University of Pittsburgh ◎ "Generic 'Gleaning': Agnes Varda and the Documentary"

Ira Bhaskar ◎ Jawaharlal Nehru University, India ◎ "Melodrama, Gender and Genre in Hindi Cinema"

Christine Gledhill ◎ University of Sunderland ◎ "Interrogating the Culture and Genre Aesthetics of Gender"

P19 Screening P

For more information, see the Screening Synopses following the index.

SCREENING

Blockade

Sergei Loznitsa, Russia, 2006, 52 min

Q SESSION

Sunday, March 11, 2007
12:15–2:00 P.M.

Q1 Exhibition Spaces

CHAIR: **Leslie Matthaei** ⊙ University of Arizona

Moira O'Keeffe ⊙ University of Pennsylvania ⊙ "Dream Screens: Reclaiming Classic Movie Palaces"

Nicoletta Delon ⊙ College of Staten Island/University of New York ⊙ "The Ubiquity of Film Posters: From Ephemeral Artifacts to Cultural Heritage"

Leslie Matthaei ⊙ University of Arizona ⊙ "Opportunities or Obstacles: New Trends in Distribution and their Impact on Art House Exhibition"

Q2 Transnational Genres and Shifting Localities in Contemporary Spanish Cinema

CHAIR: **Belen Vidal** ⊙ University of St. Andrews

Ernesto Acevedo-Muñoz ⊙ University of Colorado, Boulder ⊙ "Horror of Allegory: *The Others* in Context"

Miguel Fernandez Labayen ⊙ Universidad Autónoma de Barcelona ⊙ "South of the Border, West of the Sun (or New Ways to Picture Andalusia)"

Belen Vidal ⊙ University of St. Andrews ⊙ "Love, Loneliness and Laundromats: Affect and Artifice in the Cinema of Isabel Coixet"

RESPONDENT: **Vicente Rodriguez Ortega** ⊙ New York University

SPONSOR: *Latino/a Caucus*

Q3 The Projected Image in Media Art

CHAIR: **Kate Mondloch** ⊙ University of Oregon

CO-CHAIR: **Liz Kotz** ⊙ University of Minnesota

Federico Windhausen ⊙ California College of the Arts ⊙ "Paul Sharits and the Spectator for Projected Film"

Eric de Bruyn ⊙ University of Groningen, Netherlands ⊙ "Film Redux: Michael Asher 1973/2005"

Andrew Uroskie ⊙ Georgia Institute of Technology ⊙ "Robert Whitman's *Prune Flat* (1965): Site and Screen, Reduction and Expansion"

Q4 Colonialism, Postcolonialism, Transnationalism

CHAIR: **Willow Mullins** ⊙ University of Missouri, Columbia

Stephen Rifkin ⊙ Carleton University ⊙ "The Imperial Narrative Revisited: Western Knowledge and the Touristic Gaze in *The Constant Gardener*"

Willow Mullins *and* **Holly Hobbs** ⊙ University of Missouri, Columbia ⊙ "Finding the Path: The Politics of Passionate Research in *Ofelas* and *Our Nationhood*"

Claudia Springer ⊙ Independent Scholar ⊙ "Taken by Muslims: Captivity Narratives in *The Lives of a Bengal Lancer* (1935) and *Prisoner of the Mountains* (1996)"

Christina Sisk ⊙ University of Houston ⊙ "Back and Forth: Migration and the Mexican Imaginary"

Q5 Contemporary Chinese Cinema and Media

CHAIR: **Li Zeng** ⊙ Northwestern University

Li Zeng ⊙ Northwestern University ⊙ "Who Makes the Sixth-generation Cinema in China?: A Bourdieuian Perspective"

Joshua Neves ⊙ University of California, Santa Barbara ⊙ "Publicspherics and PubliCITY: Mediascaping Beijing"

Jing Huang ⊙ The University of Iowa ⊙ "Chinese New Wave—the Sixth Generation and New Documentary Movement"

Q6 The Sum of Us?
Critical Inquiries in Blackness

CHAIR: **Michael Gillespie** ◎ New York University

Eden Osucha ◎ Brown University ◎ "Between Reality and Ideality: Dilemmas of Televisual Blackness on *Black.White*"

Allyson Field ◎ Harvard University ◎ "The Political Modernism of Melvin Van Peebles: Strategies of Representation in *Story of a Three-Day Pass*"

Alessandra Raengo ◎ Ohio University ◎ "'I Don't Eat Colored People:' Dick Gregory's Vernacular Marxism"

Michael Gillespie ◎ New York University ◎ "'My Hiphop Drops on Your Head Like Rain': *Ghost Dog*, Art Cinema, and the Beatpoetics of Hiphop Modernism"

Q7 Celluloid Blood & Bullets
Urban Experiences of Masculinity, Modernity and Race in the American Gangster Film

CHAIR: **Ronald Wilson** ◎ Independent Scholar

Ronald Wilson ◎ Independent Scholar ◎ "'This is my City, Bright Boy!': Masculinity and the Body Politic in Howard Hughes' *The Racket* (1927/1951)"

Novotny Lawrence ◎ Southern Illinois University ◎ "The Gangster Goes Black: Generic Revision in the Blaxploitation Film, *The Mack*"

Brian Faucette ◎ University of Kansas ◎ "*Murder Inc*: Masculinity, Violence and the Retro-Gangster Cycle of the 60s"

John Tibbetts ◎ University of Kansas ◎ "The Life that Suits the Crime: Rowland Brown's *Blood Money* (1933)"

Q8 Acting Under Duress
Transformations in Screen Performance

CHAIR: **Kevin Esch** ◎ Tulane University

Kevin Esch ◎ Tulane University ◎ "Dale Dye's 'Actor Boot Camp' and the Authenticity Industry"

Rebecca Swender ◎ University of Wisconsin, Madison ◎ "Sound Stages: Acting, Technology and the Transition to Sound in America"

Joerg Sternagel ◎ Free University of Berlin ◎ "Bodily Knowledge and Energetic Experience: Acting and Spectatorship in Film"

RESPONDENT: **Philip Drake** ◎ University of Stirling

Q9 Rethinking the Physical
Body and Space in Digital Media

CHAIR: **Veronica Paredes** ◎ University of Southern California

Veronica Paredes ◎ University of Southern California ◎ "The Chinese Gold Farmer as Disruptive, Laboring Body in the Network"

Irene Chien ◎ University of California, Berkeley ◎ "Orienting Inner Space: Biofeedback Gaming and the Racialized Landscape of Mind, Body, and Spirit"

Nicole Starosielski ◎ University of California, Santa Barbara ◎ "The Skin of the Interface: Haptic Imagery and Immobility in New Media"

Holly Willis ◎ University of Southern California ◎ "The City as Screen, the Body as Movie"

Q10 Problematizing Space and Difference in Middle East Diaspora Cinema

CHAIR: **Azadeh Saljooghi** ◎ University of Utah

Lynley-Shimat Lys ◎ New York University ◎ "Shuvi, shuvi ha shulamit: Jerusalem Archeologies in *Kadosh* and *Bayit*"

Vuslat Demirkoparan ◎ University of California, Irvine ◎ "Alternative Modes of Resistance: Melancholic Interludes and Sound Bridges in Fatih Akin's 2004 film, *Head On*"

Azadeh Saljooghi ◎ University of Utah ◎ "Globalization Iranian Style: Sweet Women of Neshat"

SPONSOR: *Middle East Caucus*

Q11 The Cinema as Educator

CHAIR: **Oliver Gaycken** ◎ Temple University

Oliver Gaycken ◎ Temple University ◎ "A Modern Cabinet of Curiosities: George Kleine and the Educational Film"

Hanna Shell ◎ Harvard University ◎ "How Not to Be Seen: The Art of Camouflage and the Disappearance of the Subject in the Scientific Military Training Films of Len Lye"

Tania Munz ◎ Princeton University ◎ "*The Battle of the Drones*: Nazi Educational Film and Karl von Frisch's Lessons about the Bee Volk"

RESPONDENT: **Scott Curtis** ◎ Northwestern University

Q12 Cinema's Others

CHAIR: **Susan Felleman** ◎ Southern Illinois University, Carbondale

CO-CHAIR: **Paul Young** ◎ Vanderbilt University

Paul Young ◎ Vanderbilt University ◎ "Less World, More Heart: The Battle of Realisms in Griffith's World War I"

Jonathan Auerbach ◎ University of Maryland, College Park ◎ "Microfilm, Film, and the Cold War"

Kelly Kessler ◎ Rutgers University ◎ "If It's Just a Play, Then What Does It Mean?: Theatricality, Diegetic Ambiguity, and the Dystopic Film Musical"

Susan Felleman ◎ Southern Illinois University, Carbondale ◎ "The Iconology of Otherness: Cliché and Convention in the Modern Artist Biopic"

RESPONDENT: **Lisa Gitelman** ◎ Catholic University

Q13 Contingent Worlds on Film

CHAIR: **Joanne Stober** ◎ Concordia University

Joanne Stober ◎ Concordia University ◎ "'Rhapsody in Two Languages': A Synchronized Sound City Symphony for Hollywood's Closest Foreign Market, Canada"

Terri Francis ◎ Yale University ◎ "Paradise Amusement: Cinema, Jamaica, Reggae"

Ellen E. Sweeney ◎ University of Iowa ◎ "'Don't You Believe Love is More Important than Terrorism?' Terrorism and Postcoloniality in Neil Jordan's *The Crying Game* and Mani Ratnam's *Dil Se*"

Q14 Five Years Later
History, Memory and Fear in 9/11 Texts

CHAIR: **Jessica Scarlata** ◎ George Mason University

Cynthia Fuchs ◎ George Mason University ◎ "'Can We Engage?': Making History and Heroism in *United 93*"

Matthew Fee ◎ New York University / Ithaca College ◎ "'Flying Is So Much Fun These Days': Genre Cinema and In-Flight Fears"

Jessica Scarlata ◎ George Mason University ◎ "Remembering Never to Forget: Memory and Memorial in Media Responses to 9/11"

Q15 Scholarship and Consulting in the Expanded Media Domain
WORKSHOP
DVDs, Video Games, Television, Blogs

CHAIR: **Robert Burgoyne** ◎ Wayne State University

WORKSHOP PARTICIPANTS

Stephen Prince ◎ Virginia Polytechnic Institute and State University
Steven Shaviro ◎ Wayne State University
Vivian Sobchack ◎ University of California, Los Angeles
Barry Keith Grant ◎ Brock University

SPONSOR: *Professional Development Committee*

Q16 Hollywood Cinema, Early and Late

CHAIR: **Richard Abel** ◎ University of Michigan

Richard Abel ◎ University of Michigan ◎ "Newspaper Menus of Movie-Going, 1914"

Anthony Ferri ◎ University of Nevada, Las Vegas ◎ "Irving Thalberg: Hollywood's Stealthy, Inventive and Obsessive Original Producer"

Chris Simmons ◎ Messiah College ◎ "Thomas Ince: The Feature's Other Father?"

Aaron Taylor ◎ Brock University ◎ "Uncelebrated Lives: Reflections on the Supporting Player"

Moya Luckett ◎ New York University/Queens College, CUNY ◎ "Celebrity, Self-Awareness and the Culture of Self"

Q17 Religion and Film

CHAIR: **Clark Farmer** ◎ University of Colorado

William Romanowski ◎ Calvin College ◎ "Principle and Restraint: Protestant/Christian Negotiation with the Film Industry after World War II"

Michael T. Williams ◎ University of Southampton ◎ "'Faith and Paganism': *Ben-Hur: A Tale of the Christ* (Fred Niblo, 1925) and the Idolisation of Ramon Novarro"

Clark Farmer ◎ University of Colorado ◎ "Two-Strip Technicolor Dreamcoats: Color Aesthetics in Christ Films of the Silent Era"

Imke Meyer ◎ Bryn Mawr College ◎ "Brilliant Disguises: Religion, Spectacle, and Oedipal Rebellion in *The Passion of the Christ* and *Constantine*"

Q18 TV Eccentrics of the Three Network Era

CHAIR: **Lynn Spigel** ◎ Northwestern University

Lynn Spigel ◎ Northwestern University ◎ "Warhol TV: Everyday Television for Subaltern Publics"

Jan Olsson ◎ Stockholm University ◎ "Hitchcock's TV"

Dana Polan ◎ New York University ◎ "TV That Tastes Good: Julia Child, *French Chef*"

Q19 SCREENINGS Screenings Q

For more information, see the Screening Synopses following the index.

John & Jane Toll-Free

Ashim Ahluwalia, India, 2005, 83 min

An HBO Documentary Films Presentation

Nalini by Day, Nancy by Night

Sonali Gulati, India/USA, 2005, 27 min

SPONSORS: *Caucus on Class* and *Asian/Pacific American Caucus*

Q20 MEETING Meeting Q

Caucus Coordinating Committee Meeting

R SESSION

Sunday, March 11, 2007
2:15–4:00 P.M.

R1 Out of Control
The Cinematic Accident

CHAIR: **James Leo Cahill** ⊙ University of Southern California

Rene Bruckner ⊙ Binghampton University ⊙ "Three Blunt Traumas: The Accident and the New in Cinema's Narratives"

James Leo Cahill ⊙ University of Southern California ⊙ "'Oh! Mother WILL Be Pleased': The Accident and the Trick in Early Cinema"

Greg Siegel ⊙ University of California, Santa Barbara ⊙ "Buckled-up Bodies, Battened-down Houses: Promises of Automotive Safety and Atomic Survival in Postwar Educational Films"

R2 Commodification and Critique in the French Public Sphere

CHAIR: **Ken Windrum** ⊙ California State University, Long Beach

Ken Windrum ⊙ California State University, Long Beach ⊙ "A Certain Tendency of Festival Cinema or A La Recherche du Cinema Perdu"

Soyoung Yoon ⊙ Stanford University ⊙ "'Of Passions and the Commodity' in Cinema: Critique of Ideology and Pedagogy of Pleasure in Guy Debord's *Howls for Sade* (1952)"

Ross Lenihan ⊙ University of California, Berkeley ⊙ "Dirty Soldiers, Clean Film: Jean-Luc Godard and *Le Petit Soldat*"

R4 Testimonies of Trauma, Illness, and Disability

CHAIR: **Janet Walker** ⊙ University of California, Santa Barbara

Janet Walker ⊙ University of California, Santa Barbara ⊙ "Moving Testimonies: Talking Heads, Broken Hearts, and the Transmission of Catastrophic Memory"

Lucia Saks ⊙ University of Michigan ⊙ "The Struggle Continues: HIV/AIDS, Civil Society, and Cinema in *It's My Life*"

Nicole Seymour ⊙ Vanderbilt University ⊙ "Environmental Racism and Ecocritical Resistance in Todd Haynes's *Safe*"

Christopher Smit ⊙ Calvin College ⊙ "Disabling the Viewers: Shifts of the Disabled Subject in the Films of M. Night Shyamalan"

R5 Media, Instruction, and the Creation of "Free" Bodies in Public Spaces

CHAIR: **Susan Kerns** ⊙ University of Wisconsin, Milwaukee

Ruth Wollersheim ⊙ University of Wisconsin, Milwaukee ⊙ "Dramas of Finery and Justice: Early Film Narratives of the Female Consumer-Citizen, 1903–1919"

Tristan Abbott ⊙ University of Northern Iowa ⊙ "Making Use of the Urgent Primacy of *Protect and Survive*"

Susan Kerns ⊙ University of Wisconsin, Milwaukee ⊙ "Sculpting Spectators and Rewriting History: *The Freaks* DVD and What (not) to See"

Kate Casey-Sawicki ⊙ University of Florida ⊙ "Hank Hardy Unruh and the Golden Phallus: *The Yes Men* as Pedagogues"

R6 Documentary Victims

CHAIR: **Jason Middleton** ⊙ University of Rochester

Shilyh Warren ⊙ Duke University ⊙ "'I Had to Help Them': Intervention and Representation in *Born into Brothels*"

Fiona Barnett ⊙ Duke University ⊙ "Dirty Bodies/Clean DNA: Pickton and the Missing Women"

Jason Middleton ⊙ University of Rochester ⊙ "*Bumfights*: Mondo Video's Spectacles of Abjection"

R7 On the Continuing Value of Medium-Specificity in Contemporary Avant-Garde Film

CHAIR: **Jonathan Walley** ◎ Denison University

Tess Takahashi ◎ Oberlin College ◎ "'Not Only its Image as Lensed': Medium-Specificity and the Natural World in Contemporary Avant-Garde Film (1995–2005)"

Jonathan Walley ◎ Denison University ◎ "'Para,' not Post: The Film Medium and Paracinematic Performance in the Contemporary Avant-Garde"

Janine Marchessault ◎ York University ◎ "Film Scenes and Resistant Obsolescence: The Case of CineCycle"

R8 Anthropologists Watching National Television

CHAIR: **Adam Fish** ◎ University of California, Los Angeles

John Sullivan ◎ Muhlenberg College ◎ "Theorizing Media Production Scholarship: A Historical Review"

Matthew Bird ◎ University of Chicago ◎ "TV Globo, Saudade and the Shaping of Brazilian National Identity and Consciousness"

Christa Salamandra ◎ Lehman College, City University of New York ◎ "Contentious Cosmopolitanism: Syrian Television Makers and Discourses of Distinction"

Michele Tager ◎ University of Johannesburg ◎ "Soap Opera Viewing in a Communal Context: An Ethnographic Examination of the Viewing Experiences of Black Zulu-speaking Students"

R9 Apocalyptic Persuasions
The Mainstreaming of Millenarism

CHAIR: **Enid Baxter Blader** ◎ California State University, Monterey Bay

Talan Memmott ◎ California State University, Monterey Bay ◎ "Posting the Post: Technological Eschatology, the Cyborg, and the Problems of the 'Next'"

Jason Brown ◎ Pomona College ◎ "Greetings, Programs! The Two Faces of Apocalypse in TechnoGnostic Cinema"

Bonnie Blake ◎ Ramapo College, New Jersey ◎ "Apocalyptic Visions in a Fear Culture: The Dystopian World of Tezuka's *Metropolis*"

Nicholas Muntean ◎ University of Texas, Austin ◎ "Undead Idols: An Analysis of the Containment of Post-Apocalyptic Imagery in *American Idol*"

SPONSOR: *Caucus on Class*

R10 Whistle Blowers, Reporters, Conspiracy Theorists, Censorship

CHAIR: **Erik Dussere** ◎ American University

Erik Dussere ◎ American University ◎ "The Space of Conspiracy in *The Parallax View*"

Matthew Bernstein ◎ Emory University ◎ "Postwar Film Censorship in Atlanta: from *Scarlet Street* (1945) to *Never on Sunday* (1960)"

Shelley Bradfield ◎ Indiana University, Bloomington ◎ "The Paradox of Women Journalists: Tracing the Character Type of the 'Girl Reporter'"

Jack Boozer ◎ Georgia State University ◎ "The Whistleblower Film: Sub-generic Variations on a Recent Plot Formula"

R11 Japanese Cinema
Gender and Genres

CHAIR: **Nicholas Schlegel** ◎ Wayne State University

Nicholas Schlegel ◎ Wayne State University ◎ "Identity Crisis: Imperialist Vampires in Japan?"

Myoungsook Park ◎ University of Iowa ◎ "On Minority Representations in Contemporary Japanese Cinema: Representations of Resident Koreans in *Go* (Yukisada Isao, 2001)"

Deborah Shamoon ◎ University of Notre Dame ◎ "Domesticating Japanese Girlhood: The Film Career of Misora Hibari, 1946–1955"

Leslie Marsh ◎ University of Michigan ◎ "Buraziru: The Japanese Immigrant Experience in Tizuka Yamasaki's *Gaijin: os caminhos da liberdade* (1980)"

Catherine Russell ◎ Concordia University ◎ "Walter Benjamin, Film Criticism and Historiography"

R12 Sex in Public
Visual Culture and (Neo)liberal Sexuality

CHAIR: **Ted Gournelos** ◎ University of Illinois, Urbana-Champaign

Ted Gournelos ◎ University of Illinois, Urbana-Champaign ◎ "Poontang, Slaves, and Sex Changes: Mr. Garrison and *South Park's* Performative Sexuality"

Marina Levina ◎ University of California, Berkeley ◎ "Revamping the Vampire: Blood Metaphors and the Historical Construction of Sexual Identity in the Vampire Cinema"

Walter Podrazik ◎ University of Illinois, Chicago ◎ "Peeking through the Household Curtains: Accepted Sexual Behavior on Television (From Twin Beds to Oral Sex)"

R13 Wired
TV in the Geeks & Gadgets Era of Media Convergence

CHAIR: **Denise Mann** ◎ University of California, Los Angeles

Christopher Anderson ◎ Indiana University ◎ "The Death of the 30-Second Spot and the Afterlife of Commercial Television"

Denise Mann ◎ University of California, Los Angeles ◎ "*SubLYMONal* Advertising & *Lost*: Viral Marketing in the Age of Media Convergence"

Kevin Sandler ◎ University of Arizona ◎ "Regulating the Viral: FX, *MySpace* and Convergence Culture"

Daniel Bernardi ◎ Arizona State University ◎ "Race, Sex and the Televisuality of *MySpace.Com*"

R15 Is There a Text in This Classroom?
WORKSHOP

The Introductory Film Course Textbook

CHAIR: **Glenn Man** ◎ University of Hawaii, Manoa

WORKSHOP PARTICIPANTS

Cynthia Lucia ◎ Rider University
Jackie Byars ◎ Wayne State University
Marc Raymond ◎ Carleton University
Sam B. Girgus ◎ Vanderbilt University
Mark Langer ◎ Carleton University

SPONSOR: *Teaching Committee*

R16 Developments in the Contemporary Hollywood Film Industry

CHAIR: **Janet Wasko** ◎ University of Oregon

Janet Wasko ◎ University of Oregon ◎ "Film Franchise Frenzy"

Eileen Meehan ◎ Louisiana State University ◎ "At Play in the Fields of Corporate Synergy"

Paul McDonald ◎ University of Portsmouth ◎ "Videocopia: Hollywood and the Shaping of the Video Business for the Digital Age"

Philip Drake ◎ University of Stirling ◎ "Untangling *Spiderman's* Web: Contracts and Creative Accounting in a Contemporary Hollywood Franchise"

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Typography in Film

CHAIR: **Michael Baker** ◎ McGill University

Matthew Soar ◎ Concordia University ◎ "Type Set: For a Cultural Economy of Lettering and Typography in Cinema"

Michael Baker ◎ McGill University ◎ "Wes Anderson's Alphabet & the Clothes Characters Wear: Reading Directorial Style in Opening Credits"

Daniel Fineman ◎ Occidental College ◎ "The Text of Undoing: Typography in Welles' *Mr. Arkadin*"

Sarah Teasley ◎ University of Massachusetts, Dartmouth ◎ "Reading the Cinematic City: The Typography of Environmental Graphics in Prewar Japanese Film"

RESPONDENT: **Rembert Hueser** ◎ University of Minnesota

R18 Film and the Sublime

CHAIR: **Peter Lurie** ◎ University of Richmond

CO-CHAIR: **Abigail Cheever** ◎ University of Richmond

Tom Gunning ◎ University of Chicago ◎ "Phantom Rides and Sublime Motion"

Peter Lurie ◎ University of Richmond ◎ "Postmodernism, Race, and the Sublime: *Fargo's* White(ned) Space"

Russell Brickey ◎ Purdue University ◎ "Sublime Dystopia in the Postmodern Science Fiction Film"

RESPONDENT: **Mark Eaton** ◎ Azusa Pacific University

R19 Screening R
SCREENING

For more information, see the Screening Synopses following the index.

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Mark McLaughlin, USA, 1999, 70 min

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Martinez, Katynka **A6**
Mascarello, Fernando **C5**
Mask, Mia **H4**
Massood, Paula **E11**
Mathews, Nancy **A10**
Mathijs, Ernest **B12**
Mathur, Ashok **N18**
Mattern, Shannon **C10**
Matthaei, Leslie **Q1**
Mayer, Sophie **O9**
Mayer, Vicki **P7**
Mazaj, Meta **B7**
Mazdon, Lucy **L10**
Mazzarella, William **K1**
McDonald, Kevin **C8**
McDonald, Paul **R16**
McEwan, Paul **L9**
McFadden, Margaret **E11**
McGowan, Todd **J19**
McGrath, Caitlin **P11**
McHugh, Kathleen **N15**, **P8**
McKee, Alison **P16**
McKenna, Denise **B13**
McLaughlin, Lisa **G16**
McLean, Adrienne L. **E15**
McMurria, John **F12**, **O1**
McPherson, Tara **H15**
Meehan, Eileen **R16**
Meers, Philippe **D17**
Meeuf, Russell **F2**
Melchiorre, Cristian **N13**
Meleiro, Alessandra **D17**
Melnick, Ross **M10**
Memmott, Talan **R9**
Mendoza, Kelly **K5**
Meneghetti, Michael **H11**
Menne, Jeffrey **I9**
Messenger, Cory **J5**
Metzger, Sean **B4**
Meyer, Imke **Q17**
Meyers, Cynthia **H14**
Middents, Jeffrey **H2**
Middleton, Jason **R6**
Miklitsch, Robert **G6**
Miller, Andrew **K12**
Miller, April **L8**
Miller, Jessica **J5**
Miller, Joshua L. **M1**
Miller, Margo **P15**
Mills, Brett **D9**
Minett, Mark **B2**
Mitchner, Leslie **I15**
Mitra, Sreya **A9**
Mittell, Jason **E13**, **M13**
Miyao, Daisuke **C9**
Mizejewski, Linda **L11**
Mizuno, Sachiko **M16**
Moguillansky, Marina **D3**
Mokdad, Linda **P16**
Monaghan, Amy **K7**
Mondloch, Kate **Q3**
Monti, Gloria **L5**
Moore, Candace **E7**, **P7**
Moore, Paul S **L16**
Moorman, Jennifer **L19**
Morey, Anne **F11**
Morgan, Daniel **F16**
Moriel, Liora **D1**
Morris, Janice **F8**
Morrison, James **H11**
Morton, Drew **G7**
Mosher, Jerry **O13**
Mottahedeh, Negar **B8**
Mullen, Bill **M5**
Mullins, Willow **Q4**
Muntean, Nicholas **R9**
Munz, Tania **Q11**
Murawska, Renata **N2**
Murphree, Hyon Joo **H7**
Murphy, Sheila **A4**
Muscio, Giuliana **D10**
Musikawong, Sudarat **F1**
Musser, Charles **A10**, **B10**

N

Naficy, Hamid **B8**
Nagler, Lihi **H16**
Nakahara, Tamao **L19**
Naremore, James **C14**
Nasser, Jaime **K3**
Nathanson, Elizabeth **P13**
Ndalianis, Angela **P12**
Negra, Diane **P5**
Nesbet, Anne **A14**
Ness, Richard **L2**
Neves, Joshua **Q5**
Newman, Kathleen **N10**
Newman, Michael **G7**
Newton, Darrell **C13**
Ng, Jenna **I16**
Nguyen, Hoang Tan **H7**
Nichols, Bill **C8**, **K15**
Nichols-Pethick, Jonathan **J17**
Nightingale, Virginia **D13**
Nochimson, Martha P **N16**
Nornes, Mark **J3**
Nucho, Joanne **E1**
Nudelman, Franny **K8**
Nygren, Scott **C6**

O

O'Brien, Charles **J3**
O'Healy, Aine **P9**
O'Keeffe, Moira **Q1**
O'Reilly, Jean **F9**
O'Shaughnessy, Martin **C4**
O'Sullivan, Sean **B6**
Oates, Thomas **F9**
Odde, Thomas **J11**
Odendahl-James, Jules **L7**
Oeler, Karla **D17**
Oh, Eun Ha **F17**
Ohmer, Susan **A4**
Ok, HyeRyoung **H9**
Okada, Jun **M3**
Olney, Ian **F6**
Olsson, Jan **Q18**
op de Beeck, Nathalie **M2**
Oren, Tasha **D15**
Orgeron, Devin **M18**
Orgeron, Marsha **A13**, **M18**
Osterweil, Ara **D19**
Ostherr, Kirsten **A5**
Ostrowska, Elzbieta **N2**

P

Padva, Gilad **O2**
Paik, Peter **D6**, **L9**
Paproth, Matthew **M12**
Pardo, Alejandro **D17**
Paredes, Veronica **Q9**
Parisi, David **F5**
Park, HyunHee **E9**
Park, Jane **O15**
Park, Myoungsook **R11**
Park-Primiano, Sueyoung **E9**
Parks, Lisa **M15**
Paterson, Richard **C7**
Patterson, Zabet **H19**
Patti, Lisa **K10**
Pavsek, Christopher **F16**
Payne, Matthew **G1**
Pearsonre, Roberta **H15**
Peirse, Alison **O4**
Pelletier, Louis **C12**
Pendakur, Manjunath **E8**
Pendleton, David **O16**
Perez, Hiram **E12**
Perlman, Allison **D16**
Perren, Alisa **H14**
Petty, Miriam **C13**, **H4**
Petty, Sheila **P14**
Pham, Minh-Ha **H7**
Phillips, Alastair **C9**
Phillips, Kendall **O6**
Pierson, Eric **F14**
Pierson, Michele **H10**
Pike, Kirsten **B5**
Pinkert, Anke **J6**
Pnueli, Vered **G3**
Podrazik, Walter **R12**
Polan, Dana **Q18**
Pomerance, Murray **E15**, **O3**
Popovic, Barbara **O1**
Porto, Mauro **K3**
Portuges, Catherine **L15**
Portwood-Stacer, Laura **N19**
Poster, Jamie **K12**
Powell, Jeremy **A1**
Powell, Larson **G10**
Pribisic, Milan **E12**
Price, Brian **O6**
Prince, Stephen **A12**, **E13**, **Q15**
Projansky, Sarah **O7**
Puente, Henry **O15**
Pullen, Kirsten **F19**
Pummer, Claudia **B7**
Punathambekar, Aswin **C3**

Q

Quandt, James **A10**
Quigley, Mark **L12**

R

Radner, Hilary **F18**
Raeburn, John **K4**
Raengo, Alessandra **Q6**
Raheja, Michelle H. **G9**
Rains, Stephanie **P5**
Ramirez Berg, Charles **E8**
Ramsey, Matthew **C1**
Rapf, Joanna E. **A12**
Raphael, Raphael **F2**
Rawle, Steven **I5**
Raymond, Marc **R15**
Regester, Charlene **O13**
Rehak, Bob **O18**
Reich, Jacqueline **G5**
Reid, Mark A. **L15**, **M3**
Reinsch, Paul N. **M10**
Renov, Michael **A7**
Rentschler, Carrie **J1**
Resha, David **F3**
Restivo, Angelo **D6**
Rhodes, John David **D19**
Rhyne, Ragan **P4**
Ricci, Steven **G2**
Richter, Nicole **H11**
Rifkin, Stephen **Q4**
Ringenberg, Andrea **N6**

Rivero, Yeidy **F12**, **P3**
Rixon, Paul **I8**
Robe, Chris **M11**
Roberts, Martin **O17**
Robinson, Chris **I2**
Robinson, Tammy **F1**
Rocchio, Vincent **I10**, **N6**
Rodgers, Johnathan **O1**
Rodrigues, Sadira **N18**
Rodriguez Ortega, Vicente **Q2**
Rodríguez-Matos, Jaime **D6**
Rogers, Kenneth **K13**
Romanowski, William **Q17**
Ros, Ana **E5**
Rosen, Philip **G4**
Rosenbaum, Jonathan **A10**, **B12**
Ross, Sara **I10**, **K9**
Røssaak, Eivind **F15**
Rossholm, Anna Sofia **E14**
Roth, Elaine **I9**
Rothman, William **E15**
Rottner, Nadja **L6**
Roust, Colin **I2**
Rowntree, David **N17**
Roy, Abhijit **A2**
Ruetalo, Victoria **N10**
Ruh, Brian **C9**
Russek, Dan **J2**
Russell, Catherine **R11**
Russo, Alexander **I6**
Russo, Julie **L19**
Russworm, TreaAndrea **F14**
Ruston, Scott **H9**
Ryan, Susan **C4**

S

Sachs, Aaron **B3**
Saenz, Noelia **M19**
Sæther, Susanne Østby **N4**
Saito, Satomi **E16**
Saks, Lucia **R4**
Salamandra, Christa **R8**
Salerno, Abigail **N14**
Saljooghi, Azadeh **Q10**
Samardzija, Zoran **G10**, **L17**
Sammond, Nicholas **E16**
San Filippo, Maria **K6**
Sandler, Kevin **K16**, **R13**
Santo, Avi **L1**
Sarkar, Bhaskar **K1**
Saverino, Anastasia **P1**
Sayad, Cecilia **D3**
Scandiffio, Theresa **L16**
Scannell, Paddy **G16**
Scarlata, Jessica **Q14**
Schaefer, Eric **I15**, **M14**
Schaefer, Peter **M12**
Schaefer, William **I12**
Schaffer, William **M8**
Schantz, Ned **K7**
Schaub, Joseph **F10**
Schauer, Bradley **G7**
Scheible, Jeffrey **P15**
Schiller, Zach **D13**
Schiwy, Freya **G9**
Schlegel, Nicholas **R11**
Schlipphacke, Heidi **E11**
Schlotterbeck, Jesse **H3**
Schmitt, Stacy **M19**
Schneider, Benjamin **K17**
Schoonover, Karl **K11**
Schreiber, Michele **N7**
Schubart, Rikke **I4**
Schwartz, Margaret **A7**
Sconce, Jeffrey **P17**
Scott, Ellen **I7**
Scott, Suzanne **G3**
Segal, Adam **P6**
Seiter, Ellen **J16**
Selznick, Barbara **K11**
Semati, Mehdi **O11**
Sen, Biswarup **K2**
Sen, Meheli **A9**
Sen, Ruma **H4**, **M5**
Sexton, Jamie **B12**
Seymour, Nicole **R4**
Shahaf, Sharon **D15**
Shamoon, Deborah **R11**
Shandley, Robert R. **N13**
Sharp, Sharon **B14**
Sharrett, Christopher **E15**
Shary, Timothy **O3**
Shaviro, Steven **I14**, **Q15**
Shell, Hanna **Q11**
Shenker, Noah **F7**
Shepperd, Joshua **E3**
Sherman, Yael **C2**
Shimpach, Shawn **D13**
Shin, Chi-Yun **M7**
Shin, Jeeyoung **I1**
Shoemaker, Deanna **K5**
Shore, Amy **H12**
Siddiqui, Rifat **L11**
Sidore, David **G14**
Siegel, Greg **R1**
Silberman, Robert **L4**
Sim, Gerald **H4**
Simmons, Chris **Q16**
Singer, Ben **D18**, **F4**
Singer, Beverly **G9**
Sinwell, Sarah **E12**
Siomopoulos, Anna **M11**
Sisk, Christina **Q4**
Siska, William **J11**
Sjöberg, Patrik **G17**
Skaff, Sheila **J3**
Skonieczny, Jason **M16**
Skopal, Pavel **D7**
Skrodzka-Bates, Aga **N2**
Skvirsky, Salome **C5**
Slater, Thomas **F11**
Smicker, Joshua **G1**
Smit, Christopher **R4**
Smith, Greg **N5**
Smith, Iain **B9**
Smith, Jacob **M14**
Smith, Jeff **F10**
Smith, Royanne **J8**
Smith, Tim **B2**
Smith-Shomade, Beretta E. **C13**, **I18**
Smolen-Morton, Shawn R. **O8**
Smoodin, Eric **I13**, **K12**
Snyder, Sharon **F2**
Soar, Matthew **R17**
Soares, Luiz-Felipe **K3**
Sobchack, Vivian **G18**, **Q15**
Soderman, Braxton **O14**
Soldovieri, Stefan **H16**
Soles, Carter **P4**
Sorenssen, Bjorn **I17**
Spear, Laura **I2**
Spence, Steve **G11**
Sperb, Jason **C14**
Spigel, Lynn **Q18**
Sprengler, Christine **E19**
Spring, Katherine **M10**
Springer, Claudia **Q4**
Stabile, Carol **L11**
Staiger, Janet **F18**, **I15**
Stamp, Shelley **B13**
Starosielski, Nicole **Q9**
Steingrover, Reinhild **J7**
Steinhart, Daniel **B11**
Stenger, Josh **B3**
Sternagel, Joerg **Q8**
Sterne, Jonathan **L14**
Sternstein, Malynne **L17**
Stevens, C. Kyle **H11**
Stewart, Michelle **M3**
Stober, Joanne **Q13**
Stork, Benedict **C8**
Straubhaar, Joe **B14**, **K3**
Strausz, Laszlo **B7**
Strauven, Wanda **B1**
Straw, Will **J1**
Strayer, Kirsten **A2**
Streible, Dan **M18**
Sturtevant, Victoria **O12**
Subramanian, Janani **H10**
Sudar, Vlastimir **B7**
Sullivan, John **R8**
Sullivan, Rebecca **E11**
Sundholm, John **P1**
Sung, Minkyu **P2**
Sutherland, Meghan **M18**
Sutton, Damian **I19**
Sutton, Paul **N9**
Sweeney, Ellen E. **Q13**
Swender, Rebecca **Q8**
Szczepanczyk, Mitchell **M5**
Szeto, Kin Yan **O10**

T

Tager, Michele **R8**
Takahashi, Tess **R7**
Tan, Hiaw Khim **H3**
Tarr, Carrie **L15**
Tartoussieh, Karim **L13**
Tawil Souri, Helga **G1, H5**
Taylor, Aaron **Q16**
Taylor, Greg **P17**
Taylor, Irene **L12**
Tchouaffe, Olivier **H8**
Teasley, Sarah **R17**
Tepperman, Charles **L16**
Terry, Jennifer **N14**
Testa, Bart **D18**
Thanouli, Eleftheria **I7**
Thomas, Peter **I9**
Thomas, Rosie **D14**
Thompson, Ethan **C2**
Thompson, James **K17**
Tibbetts, John **Q7**
Tierney, Matthew **G10**
Tinic, Serra **J15**
Tinkcom, Matthew **K12**
Tobias, James **H6**
Toke, Lilla **L17**
Tolentino, Rolando **K1**
Tomasulo, Frank P. **K16**, **N16**
Tompkins, Joseph **K10**
Torchin, Leshu **B5**
Torre, Michele **E8**
Torre, Paul **I3**
Torres, Sasha **D16**
Tres, Gheorghita **F19**
Trifonova, Temenuga **I14**
Trope, Alison **F19**, **M18**
Tryon, Charles **L2**
Tsay, I-Lien **N14**
Tsivian, Yuri **N11**
Tubrett, Dion **K7**
Tudor, Deborah **I11**
Tulley, Christine **M19**
Turim, Maureen **F16**
Turnock, Julie **G12**
Turvey, Malcolm **E18**
Tweedie, James **K11**

U

Uabumrungjit, Chalida **F1**
Uroskie, Andrew **Q3**
Urquhart, Peter **E2**
Uskovich, David **E3**

V

Vagnes, Oyvind **G2**
Van Gorp, Jasmijn **J11**
Van Slyke, Tracy **J4**
VanCour, Shawn **E3**
Vanstrom, Eric **P13**
Vatulescu, Cristina **M17**
Vazquez, Laura **P6**
Venegas, Cristina **K3**, **P3**
Ventura, Patricia **E6**
Vernallis, Carol **L4**
Viano, Maurizio **G5**
Vidal, Belen **Q2**
Villarejo, Amy **B4**, **D3**
Virdi, Jyotika **L4**

W

Wager, Jans **M4**
Wagner, Brigitta **H16**
Walden, Elizabeth **I9**
Walker, Janet **R4**
Waller, Gregory **L16**
Waller, Marguerite **P9**
Walley, Jonathan **R7**
Walsh, Michael **F16**
Walton, Saige **P12**
Wang, Jennifer **I6**
Wang, Yiman **B9**
Ward, Meredith **N13**
Warren, Shilyh **R6**
Wasko, Janet **R16**
Wasson, Haidee **H13**
Watkins, Craig **O15**
Watson, Julia **P8**
Watson, William **D1**
Watts, Amber **P15**
Waugh, Thomas **C10**, **I15**
Weber, Brenda **H2**
Wegenstein, Bernadette **J7**
Weinberg, Tom **N17**
Westmoreland, Mark **E1**
Westrup, Laurel **M10**
Wexman, Virginia Wright **K13**
Whalen, Zach **F5**
Wheatley, Catherine **D8**
Whissel, Kristen **A14**
White, Michele **I3**
White, Patricia **M1**
White, Susan **C14**
Whitney, Allison **O6**
Whittington, William **P10**
Wild, Daniel H. **J6**
Wild, Jennifer **P1**
Wiles, Mary **H17**
Williams, Bruce **I8**
Williams, Karen **H3**
Williams, Linda **I15**
Williams, Linda Ruth **D9**
Williams, Megan **A8**
Williams, Michael T. **Q17**
Williams, Tami **I2**
Willis, Holly **Q9**
Wilson, Bronwen **J1**
Wilson, Mary **G14**
Wilson, Ronald **Q7**
Wilson, Siona **L6**
Windhausen, Federico **D4**, **Q3**
Windrum, Ken **R2**
Wissoker, Ken **I15**
Wlodarz, Joseph **C1**
Wojcik, Pamela **C11**
Wolf, Mark **G3**
Wolfe, Charles **A11**
Wollersheim, Ruth **R5**
Wondra, Janet **E19**
Wood, Amy **K4**
Wood, Aylish **O14**
Wood, Houston **N3**
Woodman, Brian **N17**
Woods, Andrew **M16**
Wright, Benjamin **P10**
Wright, Greg **J2**
Wu, Chia-Chi **I1**
Wurtzler, Steve **L14**

Y

Yacowar, Maurice **N16**
Yezbick, Daniel **E3**
Yoon, Soyoung **R2**
Yoshikami, Tom **P13**
Young, Paul **Q12**
Yumibe, Joshua **J13**

Z

Zajk, Melissa **N5**
Zakari, Chantal **G19**
Zarzosa, Agustin **G18**
Zeng, Li **Q5**
Zielinski, Ger **P4**
Zimmer, Catherine **J10**
Zingsheim, Jason **K17**
Zweig, Noah **N19**

2007 SCMS

SCREENING SYNOPSES



Screening A

Trumpetistically Clora Bryant

(Zeinabu Irene Davis, USA, 2005, 56 min)

SPONSORS: *African/African American Caucus and Women's Caucus*

Filmmaker Zeinabu Irene Davis will be available for questions.

A portrait of the life and work of "trumpetiste" Clora Bryant, who during her 60-year career, has performed and made important contributions to jazz. Clora is a strong force on the Los Angeles jazz scene and is considered one of the greats of Central Avenue Jazz. Ms. Bryant has performed with such stars as Dizzy Gillespie, Charlie Parker, Louis Armstrong, Billie Holiday and Josephine Baker, but few people acknowledge her accomplishments. She was an important figure in the all-Black women's band the Prairie View Co-eds in the early 1940s, who were among the first women instrumentalists to perform at the Apollo. Through the sheer force of her will, Clora carved out a career and raised 4 children, mostly as a single parent. This documentary celebrates and features performances by Clora as well as other women instrumentalists both past and present whose voices offer us a way to appreciate the beauty and spirit that is jazz.

Screenings B

Just a Click Away from Home

(Silvia Mejía, USA, 2006, 52 min)

SPONSOR: *Women's Caucus*

Filmmaker Silvia Mejía will be available for questions.

Focusing on three different stories of migration from Ecuador to the United States, Spain and Italy (the three main destinations of Ecuadorian immigrants), this documentary shows how new technologies such as the Internet, satellite communications, email, video conferences, and cell phones have changed the experience of being away from home. The project explores how nostalgia itself is transformed by technologies that sell the experience of being "just a click away from home" to displaced peoples, while encouraging the appearance of transnational phenomena.

The first segment follows Mercedes and Arturo Chalco in Cuenca, Ecuador, as they experience the first videoconference of their lives. This technology allows the couple to share a Father's Day conversation with their five sons, all of them living as undocumented workers in New York City and thus unable to travel. The second narration focuses on Gloria Jiménez, who remained in Ecuador when her husband, Luis, migrated to Madrid. Gloria, as a founding member of the Association of Migrant's Relatives Rumiñahui, helped to create Ruminet, a telecentro located in downtown Quito, where members and non-members obtain affordable access to Internet, as well as free instruction on basic computer operation. The final segment chronicles the story of Carla Maldonado, an Ecuadorian correspondent based in Milan who writes for El Comercio, the second largest national newspaper in Ecuador. While Carla uses digital photos, email, and Internet to report regularly on the successes and misfortunes of her compatriots in Italy, some immigrants use the same technologies to submit their own stories and images to Ecuadorians in the World, a recently created section of elcomercio.com.

Happy Crying Nursing Home

(Niklas Sven Vollmer, USA, 2005, 30 min)

With an almost frightening intensity, videomaker Niklas Sven Vollmer captures the enveloping void of fatherhood in *Happy Crying Nursing Home*. In penetratingly honest detail, Vollmer charts the feelings of loneliness, jealousy and tenderness, the bitter, complex cocktail of despair and love that define his relationships to his child, his partner—and his camera.

An emotion-laden evocation of the disorienting, thrilling, disturbing sensations of new parenthood, *Happy Crying Nursing Home* is a powerful and witty, self-referential treatise on technology's gendered function and an analysis of what the camera means in a father's hands. The film captures the paradoxical elements of helplessness and control associated with parenting and with filmmaking. The tape's palimpsest of sound and image combines complex layers of still photography, video, audio and text. Sound and image work in tandem and then diverge into delirious collage.

Happy Crying Nursing Home also engages with experimental film history, and the ecstatic, romantic vision of parenting in films like Stan Brakhage's *Window Water Baby Moving*, filtered through the lens of contemporary parenting and changing gender roles.

Winner of the Experimental Juror Award from the University Film and Video Association, the Best Short Award from the United States Super 8 Film and Digital Video Festival, and several other honors.

Looking Awry/Hawal

(Sobhi Al-Zobaidi, Palestine, 2001 [re-edited 2005], 29 min)

SPONSORS: *Middle East Caucus and Caucus on Class*

Filmmaker Sobhi al-Zobaidi will be available for questions.

A Palestinian filmmaker is commissioned by a U.S. organization to make a documentary that will depict Jerusalem as a city of peaceful coexistence between Jews and Arabs. The producer is adamant that images of violence and struggle not be included in the film. While attempting to accomplish this task, the filmmaker, played by al-Zobaidi, confronts numerous situations that thwart the producers' expectations: reality on the ground proves much stronger than its idealized projection. Eventually the filmmaker realizes he will be unable to finish his film.

A Long Palestinian Film [Film Filastini Taweel]

(Sobhi Al-Zobaidi, Palestine, 2006, 60 min)

SPONSORS: *Middle East Caucus and Caucus on Class*

Filmmaker Sobhi al-Zobaidi will be available for questions.

The United Nations partition plan of 1945 (Resolution 181) designated 45% of historic Palestine for Palestinians. In the wake of the 1967 occupation of Gaza and the West Bank by Israeli forces, U.N. Resolution 242 was drawn up and served to alter that pledged (but never fulfilled) amount to 22%. The more recent Oslo Accords diminished the offer further, to 90% of the prior 22%; and, following Sharon's ensuing disengagement plan and the erection of the Israelis separation wall, another 12% was deducted from the promised total. *A Long Palestinian Film* explores the complex ways in which Palestinian "identities" are constructed in relation to this ever-diminishing national-geographical entity. As the walls close in and the sea recedes from view—if not from memory itself—*A Long Palestinian Film* ponders the question of homeland from and as a conflicting congeries of (un)situated perspectives.

Sobhi al-Zobaidi is a Palestinian director, producer and writer working in Jerusalem. In addition to his documentary work, he is also currently working on two narrative fiction projects, *Aljeeba* and *A Life In A Day*. Several of his films have been screened at major international film festivals, including *Looking Awry* (2001), *Palestine For Dummies* (2003), and *My Very Private Map* (1998), the last of which won the Best Short Documentary prize at the Institute du Monde Arabe. His documentary, *Women In the Sun*, won the Best Scenario award at the 1998 Arab Screen Independent Film Festival in London. Mr. Al-Zobhaidi has taught media studies at Birzeit University in Palestine and was educated there and at New York University, from which he earned an M.A. in Cinema Studies. He is currently pursuing a Ph.D. in Film Studies at Simon Fraser University in Vancouver.

The Hermitage Dwellers

(Aliona van der Horst, Netherlands, 2003, 73 min)

The Hermitage Dwellers is as much about the people who work in Russia's renowned museum as it is about the glorious art works housed in this St. Petersburg institution. We meet with several "Hermitage-niks"—including Olga Bogdanova, the head of museum maintenance, icon curator Alexandra Kostsova, museum attendant Valentina Barbashova, and art handler Vadim Kuptsov, among others—each of whom explains their own very personal reasons for considering the palace of Catherine the Great their "home."

For Russians, the Hermitage is regarded as a place of pilgrimage. For these workers, however, the Hermitage has also been a safe haven from the tumultuous events of Russian history and the hardships of contemporary Russian life. Indeed, each of them explains how his or her personal traumas and difficulties have been transformed by having developed an intimate relationship with a favorite piece of art. For them, surrounded everyday by remarkable beauty, the Hermitage has become a place of emotional healing. *The Hermitage Dwellers* also uses archival footage to reveal that while this revered institution has usually managed to keep twentieth-century history outside its walls—including the Revolution, the terror of Stalin, WWII, and the harsh post-Soviet years—these events have also left their indelible mark on the museum. Winner of the Grand Jury Prize at the 2006 Montreal Festival of Films on Art. "A Must-See! Offers a fond (and often moving) glimpse behind the scenes at Russia's fabled Hermitage Museum." —*Entertainment Weekly*

To Be Seen

(Alice Arnold, USA, 2005, 30 min)

To Be Seen is a study of visual and urban culture, and an exploration of an age-old urban cultural phenomenon: street art. The subculture of street art embodies subversive content, which is rare in today's culture of consumerism and political amnesia. It functions as a way of "taking back the streets," even as public spaces are increasingly privatized—through security cameras, Business Improvement Districts, and the profusion of corporate marketing. This ephemeral, uncommodified form of art, which tends to address current political and cultural issues—is examined as a form of public expression, a form of media and a means of political and social protest.

To Be Seen integrates a mix of interviews (Stuart Ewen of Hunter College, the artists Swoon, Michael DeFeo, Dan Witz, Skewville, Faile, The Wooster Collective, marketing specialist Marc Schiller, sociologists Sharon Zukin and Anette Baldauf, and others) with the visual field of the streets. It looks at who is making street art and why, examines the cultural and political significance of these expressions, and investigates the public's perception of this work. Is it Art or Vandalism? And what is art's role within the context of public space and urban culture? "[*To Be Seen*] captures the new paradigm of personal communication within the corporate hegemony of signs . . . . *To Be Seen* tracks that slippery slope as a battleground where the boundaries of self navigate the public realm and the vitality of the streets pulses through the sanitized chambers of commerce." —Carlo McCormick, Senior Editor, *Paper* Magazine

Screenings E

A Brief History of Chicago's Video Data Bank

(Various, USA/UK/Belgium, 1970-2003, 70 min)

Hosted by Abina Manning, Interim Director of the Video Data Bank

The history of the Video Data Bank (VDB) in many ways parallels the short history of video art. This 70-minute presentation includes excerpts and full length works from the VDB's collection of works by and about artists, including a rarely seen 1980 interview with artist Lee Krasner; historical footage from the first women's liberation rally in NYC, taped by the Videofreex collective in 1970; and works by artists Miranda July, George Kuchar, Anne McGuire, Nicolas Provost (Belgium), John Smith (UK), and Nina Sobell. All works produced in the US unless stated.

Screening F

Mixed Greens

(Michelle Citron, USA, 2004, 90 min)

Filmmaker Michelle Citron will lead the audience through an interactive version of her film.

Mixed Greens is an interactive narrative about identity, belonging, and what we desire. A tasty buffet of forty-eight scenes present two stories: four generations of my Irish Jewish heritage played against four decades of lesbian life in America, offering a do-it-yourself story in both documentary and fiction. The viewer/player mixes and matches scenes to examine identity vs. assimilation, social vs. personal history, and discrimination vs. accommodation. *Mixed Greens* explores articulations of identity being negated and constructed, across sexual and ethnic lines. At the same time *Mixed Greens* interrogates narrative: How is narrative coherence created from fragments? Can we be sensitized to narrative's constructed nature? Can stories be structured to respect contradiction? *Mixed Greens*, created at the intersection of new media and film, explores the contradictions of identity and the paradoxes of narrative itself.

Screenings G

Still Life

(Cynthia Madansky, USA, 2004, 15 min)

SPONSORS: *Middle East Caucus and Caucus on Class*

Filmmaker Cynthia Madansky will be available for questions.

Still Life observes the eerie architecture of a Palestine collapsed under Israeli occupation. Gazing unflinchingly at the violent territorial war in Gaza and the West Bank, this fifteen- minute portrait bears brutal witness to how government-sanctioned destruction metes upon structures of home and state in the Occupied Territories. *Still Life* presents an agile and unadorned view of the brick-by-brick devastation and routine cruelties that come with building a nation-state between the concrete barriers and checkpoints of military occupation. Shot on Super 8 and narrated with a searing incantation of ironic questions, the film creates a self-reflexive dialogue, foisting upon the viewer a relentless examination of morality, accountability, and responsibility. Like a travelogue of oblivion, *Still Life* evokes uncanny awareness of devastation in a place commonly conceived as unrecognizable.

The PSA Project

(Cynthia Madansky, USA, 2005, 45 min)

SPONSORS: *Middle East Caucus and Caucus on Class*

Filmmaker Cynthia Madansky will be available for questions.

The PSA Project is an ongoing series of videos that speak out against the U.S. invasion of Iraq and the act of war. Appropriating the fast-motion, color-saturated cinematography of the televised world, the videos sew together sounds and images both new and familiar to create a staggering, fresh charting of war and violence. By taking up its abbreviated, advert-like authority, *The PSA Project* interrupts a lulled media landscape to offer a startling visual reminder and protest of the American war in Iraq.

Cynthia Madansky is a New York City-based experimental film- and videomaker whose works include the critically acclaimed *Treyf* (1998; co-directed with Alisa Lebow), *Past Perfect* (2002; part one of an Eastern European film trilogy), and *Devotion* (2004; shot in Istanbul). Current works in progress include *Quartet*, a choreographed narrative about sight, sound, and movement in New York City; *Oasis*, an experimental portrait film about the Center for Free Thought in Gaza, Palestine; and *Abfall*, the second part of the Eastern European film trilogy, to be filmed in the Black Forest and Berlin. Ms. Madansky holds an M.F.A. from the Mason Gross School of the Arts at Rutgers University.

Screenings H

Playing the News

(Jigar Mehta/Jeff Plunkett, USA, 2005, 20 min)

In November 2004, media from around the world covered the U.S.-led attack on the Iraqi "terrorist stronghold" of Fallujah. So did the video game, Kuma War, whose realistic simulation of the event was designed as an "intense, boots-on-the-ground experience" for video gamers. Young people don't watch TV news or read newspapers, explains Kuma Reality Games CEO Keith Halper, but they play hour after hour of video games, so why not convey war reports to them through their recreational activities?

Playing the News profiles the first video game company to consider itself a legitimate news organization, taking us from the company's Manhattan offices, equipped with satellite technology, to the frontlines of the war in Iraq. The documentary features interviews with Kuma executives and designers, a media studies professor, a New Technology writer for *The Economist*, a war correspondent, and several video gamers, who download new episodes monthly and who can play separately or link up online with others to play as a squad. Along the way, the film prompts such questions as, can video games play a serious journalistic role, or do they misconstrue the real nature of war for voyeuristic thrills? Do they represent the future of journalism or the dangerous blurring of news and entertainment? Can we look forward to an Abu Ghraib video game? *Playing the News* is a provocative examination of whether video games are a revolutionary new way to engage young people in current events or an unethical marketing gimmick that merely seeks to exploit war. Winner of the 2005 Currie Documentary Prize from the UC Berkeley Graduate School of Journalism, and screened at the Tribeca and Seattle International Film Festivals.

South of Ten

(Liza Johnson, USA, 2006, 10 min)

Filmmaker Liza Johnson will be available for questions.

South of Ten is a ten-minute film acted by people living in the ruins of the Mississippi Gulf Coast in the aftermath of Hurricane Katrina. In ten very short stories, residents of the area perform small gestures of everyday life in the devastated landscape. A girl flees a makeshift tent city. A man finds a trombone. A worker watches the ocean from under a moving house, while its owner gazes at the view from her shifting living room.

The filmmaker asked area residents to act these moments out and used the fictional strategy of the point of view shot to suggest how the world looks, sounds, and feels to the people who inhabit the environments. Many residents had already appeared on television, and all were familiar with the high stakes of the representation of nearby New Orleans. Many had already internalized a strong sense of how they were expected to "perform" the role of hurricane victim to outsiders. *South of Ten*'s fictional technique reflects the filmmaker's commitment to the idea that reality, experience, affect, and politics are deeply imbricated with phantasmatic qualities. The film's locations and the bodies and gestures of the actors bear witness to circumstances which are undeniably real, but they testify to this reality without placing confidence in any transparently objective world.

Drawings and War: The Testimony of the Children of Uganda

(Daniel Garcia, USA/Uganda, 2006, 32 min)

Grace Akallo was abducted by the Lord Resistance Army in Lira, Uganda when she was fifteen years old. After escaping from the rebels and serving as a volunteer in a recovery center she interviews other children and reconstructs the experience of a generation living in the midst of war, using the extraordinarily compelling drawings of abducted children. This documentary introduces us to what has been called by the United Nations "today's most overlooked humanitarian crisis."

Screening I

The Color of Olives [El Color De Los Olivos]

(Carolina Rivas, Mexico/Palestine, 2006, 97 min)

SPONSORS: *Middle East Caucus and Latino/a Caucus*

The Amer family lives surrounded by the infamous West Bank Wall, where their daily lives are dominated by electrified fences, locked gates and a constant swarm of armed soldiers. This unique and intimate documentary shares their private world, allowing a glimpse of the constant struggles and the small, endearing details that sustain them. *The Color of Olives* is an artistic and beautifully affecting reflection on the effects of racial segregation, the meaning of borders, and the absurdity of war.

Born in Mexico in 1972, Carolina Rivas has directed several films including *Zona Cero [Flat Point]* (2003) and *La Vida Se Amputa In Seco [Life Ends without Warning]* (1995), the latter of which won First Prize at the 2000 Interdisciplinary Festival of Communication in Mexico City. Her films attempt, in her words, to construct a cinematic atmosphere through which the spectator's unconscious may be accessed and critically engaged.

Screening J

Brother to Brother

(Rodney Evans, USA, 2004, 94 min)

SPONSORS: *African/African American Caucus and Lesbian/Gay/Bisexual/Transgender/Queer Caucus*

The feature-film debut of filmmaker Rodney Evans, who wrote and produced in addition to taking on directing duties, *Brother to Brother* explores the life and struggles of black, gay artists in the present and past. Anthony Mackie stars as Perry Williams, a young man dealing with the strife involved with being both African-American and a homosexual in contemporary New York. He is shunned by his family for his sexual identity and wary of being viewed as a sell-out by black peers when his work gains a white audience.

When Williams meets Bruce Nugent (Roger Robinson), an aging poet who was involved in the Harlem Renaissance of the 1930s, he suddenly finds himself transported back in time and cavorting with the likes of Langston Hughes (Daniel Sunjata) and Zora Neale Hurston (Aunjanue Ellis). Among such legends, Williams is able to gain perspective about his own life. Also starring Larry Gilliard Jr., *Brother to Brother* won a Special Jury Prize at the 2004 Sundance Film Festival and earned top awards from gay & lesbian film festivals in New York, Los Angeles, Miami, and San Francisco.

Curated Shorts: Microcinema

(Curator: Jenny Stark, USA, 2006, 75 min)

Curator Jenny Stark and/or filmmaker Enid Baxter Blader will be available for questions.

Through the 90s, as the American independent film industry has grown larger and closer to the Hollywood institution, alternative film festivals have offered a space to screen more experimental and local work. Film festivals such as the New York Underground and Cinematexas have become the leading venues for truly independent and innovative cinema. Microcinema is a term used to describe the newest wave of an emerging, extremely low-budget alternative cinema, as well as the small, intimate venues that screen these films. Microcinema is often shot on inexpensive formats such as Digital Video, Super 8, or 16mm film and exhibited in small and large cities across the country. The following three short films are representative of the Microcinema aesthetic, using geographic and psychological landscapes to explore the political, historic, and economic issues of the people who inhabit them.

Buffalo Common, Bill Brown, USA, 2001, 22 min

With the end of the Cold War, North Dakota's last reliable cash crop—the Minuteman-III intercontinental ballistic missile—went bust. This short documentary observes the reaction of farmers, peace activists, construction crews and air force officers as missile silos are dismantled and imploded, leaving the state to reconsider its already pessimistic future.

Local, Enid Baxter Blader, USA, 2006, 30 min

(made with support from Kodak)

Once a rural area scattered with small 19th-century towns, the Inland Empire of southern California, located east of the San Bernardino county line, has recently attracted more new arrivals than the city of Los Angeles. New housing developments and gated communities are the chief products of the region, rapidly replacing the abandoned orchards, vineyards, pastures, train yards, and rock mines. The Inland Empire has now become a "Burbopolis" of mega-malls, giant box stores, acres of asphalt, and yardless "McMansions." The six separate narratives of *Local* trace this grand-scale project of redevelopment.

Land Marked/Marquette, Thomas Comerford, USA, 2005, 23 min

(Supported, in part, by a Community Arts Assistance Program Grant from the City of Chicago Department of Cultural Affairs and by a grant from the Illinois Arts Council, a state agency)

A series of four landscape films examining specific places in Chicago, connected by their relationship to 17th-century European exploration of the Chicago area, most famously by the French Jesuit missionary Jacques Marquette. Rather than attempt to tell Marquette's story or narrate a verbal history, the films examine the monuments to Marquette—the "stories" the monuments tell—and the relationship of the monuments to their surroundings. Bereft of any context beyond their appearance and the spaces they inhabit, the monuments and their represented events become enigmatic, strange.

Kartemquin Films

SPONSOR: *Caucus on Class*

Taylor Chain I: A Story in a Local Union

(Gordon Quinn and Jerry Blumenthal, USA, 1980, 33 min)

Taylor Chain I presents the gritty realities of a seven-week strike at a small Indiana chain factory. Volatile union meetings and tension-filled interactions on the picket line provide an inside view of the tensions and conflicts inherent to labor negotiations.

What's Happening at Local 70?

(Judy Hoffman, USA, 1975, 20 min)

Filmmaker Judy Hoffman will attend the screening.

Striking workers in one Chicago unemployment compensation office talk about working conditions that led to a walkout in July, 1975. Workers and claimants suggest possible solutions to the problems of understaffing and compulsory overtime. This tape was used to organize other offices to support the strike.

The Last Pullman Car

(Gordon Quinn/Kartemquin Films, USA, 1983, 56 min)

In 1864, George Pullman began selling his famous railroad sleeping cars, helping him to build a vast industrial empire that was supposed to last forever. In 1981, however, Pullman workers found themselves in the midst of a fight not only for their jobs but for the future of the American rail car industry. One hundred years of government, union, and corporate policies are traced in this engaging story.

Screening M

This American Life (Television Pilot)

(Chris Wilca/Ira Glass, USA, 2006, 40 min)

A representative from Chicago NPR will be available for further comments on "Radio in the Public Sphere" and the station's "secret radio project."

Laurence Zuckerman begins his *New York Times* article of July 24, 2005, by asserting the following: "Ira Glass is having vision problems. This longtime public-radio producer, arguably the most visionary aural documentarian in the country, is not going blind; he is trying to bring 'This American Life,'

his quirky and popular weekly radio hour, to the small screen. And he's worried that the bright lights of television might suck some of the power out of the show's intimate, confessional and often revelatory narratives."

Ira Glass got his start in Chicago at WBEZ radio when he was 19, and he has produced "This American Life" in Chicago since 1995. The show has close to 2 million listeners, has won a Peabody award, and, as Zuckerman describes, "David Mamet credited Mr. Glass with 'reinventing' radio." Many critics credit the show with revitalizing public radio. But, as Bill McKibben recently attested in *The Nation*, "None of the pieces I've heard on 'This American Life' would work well on TV." So, does "This American Life" work on TV or not? What is lost or gained in the translation? What does this shift tell us about story telling? About digital media? A representative from WBEZ will be in attendance to discuss the issue of radio going to TV and what it means for WBEZ, for Chicago, and for the future of radio.

Screening N

Nyócker!/ The District!

(Áron Gauder, Hungary, 2004, 90 min)

SPONSOR: *Central/East/South European Cinemas Interest Group*

The setting, the legendary eighth district of Budapest, is a very real center of urban poverty, prostitution, drug traffic, and, most important, the "local Harlem," with a high concentration of Roma inhabitants. The urban post-socialist ghetto's typical underclass characters inhabit the film—a white pimp with the group of prostitutes he operates, a Chinese restaurateur and his martial-arts-obsessed son, an alcoholic but charming Jewish plastic surgeon and his geeky son, members of the Ukrainian mafia, corrupt and dumb policemen, and, most prominently, members of an extended Roma family. These realistic yet stereotypically cartoonish characters are thrown into what appears to be a Shakespearean romance, wherein a Roma teenager named Richie is infatuated with his white Hungarian classmate Julika. The ongoing feud between the two families, which breaks down along the color line, prevents their happiness. The group of inner-city teens led by Richie conspire to make the two fathers happier so that they approve of the union. Their solution to this problem involves a drunk uncle, a time machine, oil extracted from prehistoric mammoths, and the ensuing attention of global business, political and media leaders.

This animated film combines the science fiction cliché of prehistoric time travel with a satire of concurrent global politics that eventually encompasses Osama bin Laden, the Pope, and a mercilessly ridiculed George W. Bush.

Screening O

In the Battlefields [Maarek hob]

(Danielle Arbid, Lebanon/France/Belgium, 2004, 90 min)

SPONSOR: *Middle East Caucus*

Set in 1983 Beirut, the civil war outside provides a backdrop for terrible battles waged among the families living in an apartment building in a once-prosperous neighborhood. Although the families try to maintain their elegant lifestyle by sharing meals, conflict quickly ensues due primarily to one member's constant need for money to pay spiraling gambling debts. As the urban war zone brings the families together, the war outside becomes a metaphor for the betrayal, frustration, and passion of life inside the walls of these Lebanese homes, seen largely through the eyes of the gambler's pubescent daughter, coming of age amidst the violence and chaos, and her adolescent maid from Syria.

Danielle Arbid was born in Beirut, Lebanon in 1970. She studied literature and journalism in Paris and worked for several years as a journalist covering news from the Arab world. Her short films and documentaries confront the experience of the Lebanese people after decades of civil war. Her first short, *Raddem [Demolition]* (1998), portrays a woman searching for evidence of her destroyed home in photographs of rubble in Beirut, and her subsequent *Le Passeur* (1999) concerns a Kurdish refugee in Paris. Her documentaries include *Alone With War* (2000), *On The Borders* (2002), and *Stranger* (2002). *In The Battlefields* is Arbid's first feature-length film.

Screening P

Blockade

(Sergei Loznitsa, Russia, 2006, 52 min)

The longest siege during World War II was that of Leningrad, which lasted for 900 days from September 1941 to January 1944, when Hitler attempted to starve the Soviet city of three million people into submission. Estimates of the number of residents who died from starvation, disease or cold range from 641,000 to 800,000.

Comprised solely of rarely-seen footage found in Soviet film archives by director Sergei Losnitsa, *Blockade* vividly re-creates those momentous events, featuring a meticulously reconstructed, state-of-the-art soundtrack added to the original black-and-white silent footage. The result gives viewers the eerie impression of being not just an observer but virtually a participant in the events as they unfold on the streets of Leningrad. *Blockade* is organized episodically, beginning with defensive measures, including artillery emplacements, anti-tank fortifications, trenches, and observation balloons; the devastating effect of artillery shelling and aerial bombing of the city; the marching of captured German soldiers through the streets, surrounded by taunting Soviet crowds; the corpses lying on street corners or dragged on sleds to mortuaries for eventual burial in mass graves; citizens desperately foraging for food, water, and firewood; and the joyous celebrations upon the breaking of the siege and the vengeful hangings of German POWs. *Blockade* is a dramatically compelling demonstration of the power of archival footage, here synergized by an evocative soundtrack, to bring history to life. Winner of the Grand Jury Prize at the 2006 Krakow Film Festival, "for the strength and purity of its vision, its beauty and its startling, yet tragic insight into the aftermath of war." *Variety* calls the film "absorbing . . . poignant viewing!"

John & Jane Toll-Free

(Ashim Ahluwalia, India, 2005, 83 min)

SPONSORS: *Caucus on Class and Asian/Pacific American Caucus*

An HBO Documentary Films Presentation

A vast fluorescent-lit room in an anonymous compound in India—welcome to the world of overseas call centers. Indian by day, American by night, so that they can accommodate U.S. business hours, the young men and women profiled here struggle for their share of the American Dream. Many of these 1-800 call managers learn to identify completely with their American aliases and to reject their traditional values. Cultural imperialism has never looked more scary or more complete than in this ferocious, funny, and ingeniously constructed film.

Nalini by Day, Nancy by Night

(Sonali Gulati, India/USA, 2005, 27 min)

SPONSORS: *Caucus on Class and Asian/Pacific American Caucus*

In this insightful documentary, filmmaker Sonali Gulati explores complex issues of globalization, capitalism and identity through a witty and personal account of her journey into India's call centers. Gulati, herself an Indian immigrant living in the US, explores the fascinating ramifications of outsourcing telephone service jobs to India—including how native telemarketers take on Western names and accents to take calls from the US, UK, and Australia. A fresh juxtaposition of animation, archival footage, live action shots, and narrative scenes highlight the filmmaker's presence and reveal the performative aspects of her subjects. With fascinating observations on how call centers affect the Indian culture and economy, *Nalini by Day, Nancy by Night* raises important questions about the complicated consequences of globalization.

Keepers of the Frame

(Mark McLaughlin, USA, 1999, 70 min)

SPONSORS: *Media Archives Committee and Chicago Audio Works, Inc.*

From the Wellspring Media website: "A wake-up call that examines the history, science, and struggles of film preservation and those who have dedicated their lives to saving this precious art form. Film is the most important medium of our century—the truest reflection of human history that we have ever known. But every day our cinematic history is fading and shrinking, leaving the documents of 20th century style, culture, and ideals literally in the dust. 90% of all silent films and 50% of all sound films ever made are lost forever. Even the original negative for *Star Wars* deteriorated and had to be restored! Celebrities including Alan Alda, Roddy McDowall and Debbie Reynolds join preservationists such as the UCLA Film and Television Archive's Bob Gitt to bring to light the damage done to films from the silent and early sound periods. [*Keepers of the Frame*] also includes dozens of rare and precious film and sound clips, newsreel footage, one-of-a-kind prints, rare African-American films, experimental and avant-garde films, home movies, ethnographic films and 3-strip Technicolor films."