SCMS 2012
Conference Program

Boston Park Plaza Hotel and Towers

March 21–25, 2012

Schedule of Events at a Glance

Wed, March 21	10:00 – 11:45am	**Session A**
	12:00noon – 1:45pm	**Session B**
	2:00 – 3:45pm	**Session C**
	4:00 – 5:45pm	**Session D**
Thurs, March 22	9:00 – 10:45am	**Session E**
	11:00am – 12:45pm	**Orientation for New Members**
	11:00am – 12:45pm	**Session F**
	11:00am – 12:45pm	**Special Event—New England Archive Showcase—The National Center for Jewish Film**
	1:00 – 2:45pm	**Session G**
	1:00 – 2:45pm	**Special Event—New England Archive Showcase—WGBH Media Library and Archives**
	3:00 – 4:45pm	**Session H**
	5:00 – 6:45pm	**Session I**
	7:00pm Reception 8:00pm Screening	**Special Event—An Evening with Experimental Filmmaker Ernie Gehr**
Fri, March 23	9:00 – 10:45am	**Session J**
	11:00am – 12:00noon	**Members' Business Meeting**
	12:15 – 2:00pm	**Session K**
	12:15 – 2:00pm	**Special Event—New England Archive Showcase—Northeast Historic Film**
	2:15 – 4:00pm	**Orientation for New Members**
	2:15 – 4:00pm	**Session L**
	2:15 – 4:00pm	**Special Event—New England Archive Showcase—The Harvard Film Archive**
	4:15 – 5:30pm	**Awards Ceremony**
	5:30 – 7:30pm	**Reception**
	8:15pm	**Special Event—Women Make Movies 40th Anniversary**
Sat, March 24	9:00 – 10:45am	**Session M**
	11:00am – 12:45pm	**Session N**
	1:00 – 2:45pm	**Session O**
	3:00 – 4:45pm	**Session P**
	5:00 – 6:45pm	**Session Q**
	8:00pm	**Special Event—Screening of *The Last Command* with Alloy Orchestra**
Sun, March 25	9:00 – 10:45am	**Session R**
	11:00am – 12:45pm	**Session S**

SESSION A 10:00 – 11:45am

A1
ROOM

Political Cinema from the "Periphery"

CHAIR: **Bruce Williams** ✦ William Paterson University

Leslie Marsh ✦ Georgia State University ✦ "Postmemory, Violence, and Trauma in *La teta asustada* (2009) and *Quase Dois Irmãos* (2004)"

Alex Lykidis ✦ Montclair State University ✦ "Allegories of Peripheral Modernity in Giorgos Lanthimos' Dogtooth"

Ali Sengul ✦ University of Texas, Austin ✦ "Transnationality and the Geopolitics of Kurdish Cinema"

Bruce Williams ✦ William Paterson University ✦ "In the Heat of Agitprop: The Global Fires of *The Hour of the Furnaces*"

A2
ROOM

Cyborgs, Avatars, Immigrant Terminators
Eye-Jabbing Aesthetics and the Cinematic Body

CHAIR: **Katarzyna Marciniak** ✦ Ohio University

RESPONDENT: **Neda Atanasoski** ✦ University of California, Santa Cruz

Allison de Fren ✦ Occidental College ✦ "Eye Robot: The Critical Function of the Visual Uncanny in *Ghost in the Shell 2: Innocence*"

Bruce Bennett ✦ Lancaster University ✦ "An Eye-Watering Aesthetic: *Avatar* and the Technological Fantasies of 3-D Cinema"

Katarzyna Marciniak ✦ Ohio University ✦ "Immigrant Rage Fantasy and Mexican Terminators: Robert Rodriguez's *Machete*"

A3
ROOM

WORKSHOP

Teaching the Moving Target

CHAIR: **Craig Dietrich** ✦ University of Southern California

Workshop Participants:

Virginia Kuhn ✦ University of Southern California

Vicki Callahan ✦ University of Wisconsin, Milwaukee

Sean O'Sullivan ✦ Ohio State University

Anne Moore ✦ Tufts University

Craig Dietrich ✦ University of Southern California

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A4
ROOM

Masculinity and the National Body

CHAIR: **Aaron Magnan-Park** ✦ University of Notre Dame

Man Fung Yip ✦ University of Oklahoma ✦ "Embodied Modernities: Corporeal Representation and Colonial-Capitalist Imaginaries in Hong Kong Martial Arts Cinema"

Katarzyna Paszkiewicz ✦ University of Barcelona ✦ "Clowns, Gender, and Genre in *The Last Circus* (2010) by Álex de la Iglesia"

Victoria Kearley ✦ University of Southampton ✦ "Popular Genre Pastiche, Masculinity, and Mexican Ethnic Identity in Robert Rodriguez's *El Mariachi*"

Aaron Magnan-Park ✦ University of Notre Dame ✦ "Chivalrous Nationalism: Chang Cheh and the 'Youxia' (Chinese Knight Errant) Revival"

SESSION A 10:00 – 11:45am

A5
ROOM

The Television Procedural
Early Precedents and Contemporary Manifestations

CHAIR: **Jonathan Nichols-Pethick** ✦ DePauw University

Kathryn VanArendonk ✦ Stanford University ✦ "*Bones*, the Victorian Procedural, and the Problem of Sequence: Episodic Mystery in the Nineteenth-Century and on Television"

Claudia Calhoun ✦ Yale University ✦ "The Story You Are About to Hear Is True: Civic Architecture and Civic Instruction in Postwar Police Procedurals"

Jonathan Nichols-Pethick ✦ DePauw University ✦ "The Multiple Logics of the 21st-Century Television Police Drama"

A6
ROOM

Gendering Animation/ Animating Gender

CHAIR: **Lora Mjolsness** ✦ University of California, Irvine

Forrest Greenwood ✦ Independent Scholar ✦ "Mechanical Girls and Postmodern Animals: Interrogating the Function of Female Characters in Otaku-Oriented Media"

Lora Mjolsness ✦ University of California, Irvine ✦ "Animated Russian Women Warriors and the Men Who Love Them: Medieval Russia, National Identity, and the Russian Animation Industry"

Andrea Wood ✦ Winona State University ✦ "Boys Will Be Girls and Girls Will Be Boys: Gender Identity Expression and Bodies in Transition in Takako Shimura's *Wandering Son*"

Michele Torre ✦ Southern Illinois University, Carbondale ✦ "Animating *Archer*, Sterling Archer: Bad Ass Spy or the Ultimate Mama's Boy?"

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A7
ROOM

Harder Than You Think
The Difficulty and Digital Games

CHAIR: **Felan Parker** ✦ York University

Felan Parker ✦ York University ✦ "No One Shall Live: The Idea of Difficulty in Digital Games"

Bobby Schweizer ✦ Georgia Institute of Technology ✦ "Easy, Normal, Hard: Superficial Difficulty Settings in Videogames"

Mariam Asad ✦ Georgia Institute of Technology ✦ "Proceduralizing Difficulty: Reflexive Play Practices in Masocore Games"

SPONSOR: Video Game Studies Scholarly Interest Group

A8
ROOM

Cinema and Community/Cinema as Community

CHAIR: **Colleen Kennedy-Karpat** ✦ Bilkent University

Jennifer Malkowski ✦ Smith College ✦ "'It's Not Your Story': Ethnography, Community, and Collaboration in *Ten Canoes*"

Megan Vrolijk ✦ University of California, Berkeley ✦ "Codependent Lesbian Space Aliens Coming to a Town Near You: Community Building as a Road to Distribution"

Mark Hain ✦ Indiana University ✦ "'Community History Is Film History': Remembering through Repurposing in Echo Park Film Center's Youth Filmmaking Project Edendale Follies"

Colleen Kennedy-Karpat ✦ Bilkent University ✦ "Bringing Hollywood Home: Maintaining Movie Connections in Rural Pennsylvania"

SESSION A 10:00 – 11:45am

A9
ROOM

Korean Cinema Cultures

CHAIR: **Mariam Lam** ✦ University of California, Riverside

Marc Raymond ✦ Kyungwon University ✦ "Contaminating the Cleanest Race: Politics and Sexuality in the Films of Hong Sang-soo"

Hyung-Sook Lee ✦ Ewha Womans University ✦ "From Hallyu Stars to World Stars: The Transnational Careers of Korean Actors"

Hyongshin Kim ✦ University of Southern California ✦ "The New Generation on Screen: Youth Culture and Youth Cinema in South Korea since the 1990s"

Mariam Lam ✦ University of California, Riverside ✦ "The Wave of the Future: Korean-Vietnamese Media Networks and Transnational Co-Productions"

A10
ROOM

Film and Video Cultures in Africa

CHAIR: **Suzanne Gauch** ✦ Temple University

Noah Tsika ✦ New York University ✦ "Strategies of Truth: Circulating Documentary Cinema in Today's West Africa"

Michael Laramee ✦ Lasell College/University of Miami ✦ "Not Just for the Nigerian Video Houses: Visual Aesthetics, Aurality, and Orality in the Work of Tunde Kelani and Izu Ojukwu"

Gareth McFeely ✦ Boston University ✦ "Film Exhibition in Mid-Twentieth Century Ghana"

Suzanne Gauch ✦ Temple University ✦ "Algerian Cinema after 2002"

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Middle East Caucus
French and Francophone Scholarly Interest Group

A12
ROOM

Music and Media Shifts

CHAIR: **Carol Vernallis** ✦ Arizona State University

Kyle Stevens ✦ University of Pittsburgh ✦ "Singing the Pretty: Woman's Voices and the Classical Hollywood Musical"

Daniel Bishop ✦ Indiana University ✦ "Sounding the Past in Arthur Penn's *Bonnie and Clyde*"

Andrew Ritchey ✦ University of Iowa ✦ "Moving in Time: The Musical Analogy and the Emergence of Avant-Garde Film"

Carol Vernallis ✦ Arizona State University ✦ "Unruly Media: YouTube, Music Video in the New Digital Cinema"

A13
ROOM

Index, Ontology, and the Digital 1

CHAIR: **Vinicus Navarro** ✦ Georgia Institute of Technology

James Boman ✦ San Francisco State University ✦ "Bodies in Evidence: Art, Death, and Document in Stan Brakhage's Autopsy Film"

Lindsey Lodhie ✦ Harvard University ✦ "Re-siting the Real: Eric Baudelaire's *Sugar Water*"

Heidi Rae Cooley ✦ University of South Carolina ✦ "Reality Augmented: Index, Record, Biopower"

Vinicius Navarro ✦ Georgia Institute of Technology ✦ "Circuits of the Real: Nonfictional Media, Network Connections, and the Limits of Representation"

SESSION A 10:00 – 11:45am

A14 ROOM — Law, Censorship, and Copyrights

CHAIR: **Jennifer Petersen** ✦ University of Virginia

Andrew Scahill ✦ George Mason University ✦ "The Sieve or the Scalpel: The Family Movie Act of 2004, Infantile Citizenship, and the Rhetoric of Censorship"

Kevin John Bozelka ✦ Austin College ✦ "Performing Records: Mechanical and Performing Rights in Thompson v. Warner Bros. Pictures, Limited (1929)"

Jennifer Petersen ✦ University of Virginia ✦ "Of Cinema and Circuses: The Communicative Context of Mutual v. Ohio"

A15 ROOM — Med Hondo and the Cinematic Representation of History

CHAIR: **Aboubakar Sanogo** ✦ Carleton University

CO-CHAIR: **Jude Akudinobi** ✦ University of California, Santa Barbara

RESPONDANT: **Mamadou Diouf** ✦ Columbia University

Jude Akudinobi ✦ University of California, Santa Barbara ✦ "Expanding Horizons: History, Entanglements, and *Watani, A World Without Evil*"

Frank Ukadike ✦ Tulane University ✦ "*Fatima, L'Algerienne De Dakar*: The Manifestations of Quintessential African Aesthetics?"

Aboubakar Sanogo ✦ Carleton University ✦ "*Soleil O*, *Les bicots nègres*, and the Trembling of History"

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French and Francophone Scholarly Interest Group

A16 ROOM — Shall We Laugh? Intentional and Unintentional Comedies

CHAIR: **Adrienne L. McLean** ✦ University of Texas, Dallas

Dan Hassoun ✦ University of Minnesota ✦ "Remembering Travolta's Dreadlocks: 'Bad' Cinema as Imagined Community"

Karen Williams ✦ New York University ✦ "The Male Complaint: The Intimate Public of Neoliberal Masculinity in *Modern Family*"

Nilo Couret ✦ University of Iowa ✦ "Timing Is Everything: Sandrini's Stutter and the Representability of Time"

Adrienne L. McLean ✦ University of Texas, Dallas ✦ "'If Only They Had Meant to Make a Comedy': Laughing at *Black Swan*"

A17 ROOM — Hybridity and Transnationalism

CHAIR: **Serena Formica** ✦ University of Derby

Regena Pauketat ✦ University of Southern California ✦ "'Bending' the National: *Avatar*: *The Last Airbender* and Transnational Hybridity"

Austin Fisher ✦ University of Bedfordshire ✦ "Italian Americanisms: Popular Italian Cinema in the Light of the Transnational"

Serena Formica ✦ University of Derby ✦ "When Hercule Poirot Met Japanese Animation: An Exploration of the 2004 Series *No Meitantei Poirot*"

SESSION A 10:00 – 11:45am

A18 ROOM
Revising Classical Assumptions
New Takes on Classical Hollywood Film

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

CO-CHAIR: **Patrick Faubert** ✦ Wilfrid Laurier University

Patrick Faubert ✦ Wilfrid Laurier University ✦ "'Warner Bros. Presents': *A Midsummer Night's Dream* (1935) and Studio Adaptation"

Philippa Gates ✦ Wilfrid Laurier University ✦ "Border Crossings: Chinese American Immigration and Crime in Hollywood B-Films"

Chris Cagle ✦ Temple University ✦ "Hollywood Mannerism"

Robert Spadoni ✦ Case Western Reserve University ✦ "Film Atmosphere and Narrative"

A19 ROOM
Rethinking the Biopic
Temporality, Performance, Identity

CHAIR: **Belen Vidal** ✦ King's College London

Belen Vidal ✦ King's College London ✦ "The New Biopic's Compressed Frame"

Rebecca Sheehan ✦ Harvard University ✦ "The Present as History: The Contemporary Biopic and Immediation"

Alastair Phillips ✦ University of Warwick ✦ "Cinematic Boundaries: Alexander Sokurov's *The Sun* (2005) as Liminal Biopic"

Robert Burgoyne ✦ University of St. Andrews ✦ "Gainsbourg: Pantomime, Puppetry, and Masquerade in the Musical Biopic"

A20 ROOM
A Shock to the System
Material Politics of Media

CHAIR: **Amy Herzog** ✦ Queens College, CUNY

Elena del Rio ✦ University of Alberta ✦ "Biopolitical Violence in the Cinema of Michael Haneke"

Alessandra Raengo ✦ Georgia State University ✦ "Barely Stitched Together: Claire Denis's Ectopography"

Angelo Restivo ✦ Georgia State University ✦ "Landscape and Deterritorialization in *Yellow Earth*"

Amy Herzog ✦ Queens College, CUNY ✦ "Renderings, Ruins, Rats: Architectural Planning, Digital Media, and the Territorialization of Urban Space"

A21 ROOM
Hitchcock and the Complexities of Adaptation

CHAIR: **Mark Osteen** ✦ Loyola University, Maryland

Leslie Abramson ✦ Independent Scholar ✦ "Stranger(s) Than Fiction: Adaptation, Modernity, and the Menace of Fan Culture in Hitchcock's *Strangers on a Train*"

John Bruns ✦ College of Charleston ✦ "'The Proper Geography': Hitchcock's Adaptation of Daphne du Maurier's *The Birds*"

Russell Kilbourn ✦ Wilfrid Laurier University ✦ "The Second Look, the Second Death: W. G. Sebald's Orphic Adaptation of Hitchcock's *Vertigo*"

Mark Osteen ✦ Loyola University, Maryland ✦ "Extraordinary Renditions: DeLillo's *Point Omega* and Hitchcock's *Psycho*"

SESSION A 10:00 – 11:45am

A22 ROOM

Trauma, Memory, and Representation

CHAIR: **Julian Daniel Gutierrez-Albilla** ✦ University Southern California

James Gilmore ✦ University of California, Los Angeles ✦ "Processing the Image Event: Scarred Cityscapes in Post-9/11 American Cinema"

Wendy Sung ✦ University of Michigan ✦ "Rehabilitating Rodney King: *Celebrity Rehab*, Reinscription, and Cultural Memory"

Stephan Hilpert ✦ University of Cambridge ✦ "Germany through the Windshield: The Motif of Cars in Christian Petzold's *Wolfsburg*"

Julian Daniel Gutierrez-Albilla ✦ University Southern California ✦ "Inscribing/Scratching the Past on the 'Surface' of the 'Skin': Reading Trauma and Memory in Almodóvar's *La mala educación* through Graphic Design, Fashion, and Performance Theory"

A25 ROOM

Media, Technology, and the Dead

CHAIR: **Katharina Loew** ✦ University of Oregon

Murray Leeder ✦ Carleton University ✦ "There Are No Tame Ghosts: Double Exposures and the Supernatural in Silent Cinema"

Steven Pustay ✦ Georgia State University ✦ "Digital Death: Verisimilitude and Viscerality in Contemporary Images of Death"

Ryan Conrath ✦ University of Rochester ✦ "Everything but the Body: Montage Affects"

Katharina Loew ✦ University of Oregon ✦ "The Spirit of the Vampire: Special Effects in *Nosferatu* (1921)"

SCREENINGS

ROOM: **Tremont, Level 4**

Coal Country

Phylis Geller, USA, 2009, 84 min

Television programs, like Spike TV's *Coal*, represent workers as vanishing noble savages, as the real lives and concerns of miners and their communities are obscured from view. As high-profile tragedies befalling miners in the past year attest, they continue working under unsafe conditions, as corporations degrade the environment in search of profits. One of labor's most significant historical sites, Blair Mountain, is slated for the mountain top removal (MTR) method of mining. This film documents the ongoing struggles of those who fight the exploitation of workers in the mines and the destruction of the very mountains providing their livelihood. This "new civil war" has divided communities between those supporting "clean coal" industry initiatives and miners and activists resisting MTR in Appalachia. It is vital that the controversy over the environment, clean coal, MTR, and worker rights becomes a matter of public discussion. This film is a step in bringing these issues to a wider public.

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Coal Face

Alberto Cavalcanti, UK, 1935, 12 min

This classic short film explores the life of British miners. It was produced by Britain's General Post Office Film Unit of *Night Mail* (John Grierson, 1936) fame.

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Audiences for these films may be interested also in *Uprising of '34* (Session R) and in panels B15 "Reel Work: Analyzing Labor Films within the Context of Film History/Film Studies," D25 "Transnational Representations of Labor: Work, Affect, and Precarity in Recent European Cinema," E8 "From Workers' State to Owners' State: Representations of Work in Baltic Cinemas," F15 "Depictions of Poverty in American Cinema," and L14 "Lensing Labor: Representing Work in Contemporary Film and Television."

SESSION B 12:00noon – 1:45pm

B1
ROOM

Private Parts
Shame and Star Identities

CHAIR: **Colleen Glenn** ✦ University of Kentucky

CO-CHAIR: **Rebecca Bell-Metereau** ✦ Texas State University

Nina Martin ✦ Connecticut College ✦ "Does This Film Make Me Look Fat?: Celebrity, Gender, and *I'm Still Here*"

Rebecca Bell-Metereau ✦ Texas State University ✦ "Baby, It's Cold Outside the Closet"

Alison Hoffman-Han ✦ California State University, Long Beach ✦ "Blood, Freckles, and Tears: Sissy Spacek's Surface Subversions"

Colleen Glenn ✦ University of Kentucky ✦ "Which Woody Allen?"

B2
ROOM

Horrors without Borders

CHAIR: **L. Andrew Cooper** ✦ University of Louisville

Vartan Messier ✦ Queensborough Community College CUNY ✦ "The Play and Place of Horror in Michael Haneke's *Funny Games*"

Cathy Hannabach ✦ University of Pittsburgh ✦ "Between Blood and the Bomb: Vampires and Atomic Cities in Todd Reeves's *Let Me In*"

Dale Hudson ✦ New York University, Abu Dhabi ✦ "Becoming Undead: Necropolitics and Transnational Spaces of Horror"

L. Andrew Cooper ✦ University of Louisville ✦ "Demon Media: Horrific Representations of Globalized Violence"

B3
ROOM

Form and Feeling in Television

CHAIR: **Karen Lury** ✦ University of Glasgow

RESPONDENT: **Misha Kavka** ✦ University of Auckland

Amy Holdsworth ✦ University of Glasgow ✦ "In Between Poetry and Television"

Karen Lury ✦ University of Glasgow ✦ "The Corpse, Blooper, or Gag: Desire and Epistephilia in the TV 'Out-take'"

Alexia Smit ✦ University of Cape Town ✦ "Bodies of Knowledge: Performative and Experiential Models of Pedagogy in Television Science"

B4
ROOM

60s Experimental Cinema and Eccentric Embodiment

CHAIR: **Juan Suarez** ✦ University of Murcia

CO-CHAIR: **Ara Osterweil** ✦ McGill University

Lucas Hilderbrand ✦ University of California, Irvine ✦ "Sex Out of Sync: *Christmas on Earth*'s Queer Soundtrack"

Ara Osterweil ✦ McGill University ✦ "Yoko Ono: Philosophy in the Bedroom"

Juan Suarez ✦ University of Murcia ✦ "Film Grain and the Queer Body: Tom Chomont"

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Experimental Film and Media Scholarly Interest Group

SESSION B 12:00noon – 1:45pm

B5 ROOM

"Reality," Simulacras, and New Media

CHAIR: **Courtney Baker** ✦ Connecticut College

Jacob Hustedt ✦ University of Texas, Austin ✦ "'A Dance of Signs': Reflections on Public Executions, New Media, and the Death of Osama bin Laden"

Colleen Montgomery ✦ University of Texas, Austin ✦ "Cartoon Wasteland: The Aesthetics and Economics of Digitextuality in Disney's *Epic Mickey*"

Brent Fujioka ✦ Brown University ✦ "Snake Is Hiding: Cultural Hybridity, Pacifism, and Subversion In Hideo Kojima's *Metal Gear Solid* Series"

Courtney Baker ✦ Connecticut College ✦ "Imprisoned Viewers: *Prison Valley* and the Simulacrum of Interaction"

B6 ROOM

Occupied Cinemas
A Transnational Perspective

CHAIR: **Chika Kinoshita** ✦ Shizuoka University of Art and Culture

RESPONDENT: **Barton Byg** ✦ University of Massachusetts, Amherst

Jie Li ✦ Harvard University ✦ "A National Cinema for a Puppet State: The Manchurian Motion Picture Association"

Tobias Nagl ✦ University of Western Ontario ✦ "Re-birthing a Nation: German Cinema after World War I, the Rhineland Occupation, and the 'Black Horror' Campaign"

Chika Kinoshita ✦ Shizuoka University of Art and Culture ✦ "Abortion and Democracy: Gender, Sexuality, and Reproductive Rights in Japanese Films under the Allied Occupation"

B7 ROOM

Media Environments and Mid-century Design

CHAIR: **Kenneth White** ✦ Stanford University

CO-CHAIR: **Fred Turner** ✦ Stanford University

Erica Robles ✦ New York University ✦ "The Powers of Ten: Charles and Ray Eames and the Politics of Scale"

Lynn Spigel ✦ Northwestern University ✦ "Media Walls: From Mid-century Domesticity to Smart Home Environments"

Kenneth White ✦ Stanford University ✦ "Cultural Engineer: Tom Sherman between Data and Information"

Fred Turner ✦ Stanford University ✦ "The Pepsi Pavilion and the Politics of Multimedia in Cold War America"

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B8 ROOM

Cold War, Hot Media
East German Cinema

CHAIR: **Benita Blessing** ✦ University of Massachusetts, Amherst

Claudia Sandberg ✦ University of Southampton ✦ "The Chilean Family in German Exile – A Comparative Reading of *Isabel auf der Treppe* (1984) and *Aus der Ferne sehe ich dieses Land* (1978)"

Victoria Rizo Lenshyn ✦ University of Massachusetts, Amherst ✦ "From International Solidarity to Solitary Lives: Hannelore Unterberg's *Isabel auf der Treppe*"

Lesley Pleasant ✦ University of Evansville ✦ "The Wizard of Ossi"

Benita Blessing ✦ University of Massachusetts, Amherst ✦ "Sex and Love in Far-Away Fairy Tale Films"

SESSION B 12:00noon – 1:45pm

B9
ROOM

Index, Ontology, and the Digital 2

CHAIR: **Ruth Johnston** ✦ Pace University

Laura Frahm ✦ Bauhaus University, Weimar ✦ "On Cinema and Cybernetics: Three 'Reflexive Films' by Ottomar Domnick"

Drew Ayers ✦ Georgia State University ✦ "*Fast, Cheap & Out of Control*: A Baroque Mapping of Digital Experience"

Stephanie Tripp ✦ University of Tampa ✦ "Algorithmic Filmmaking in Jeff Shore and Jon Fisher's *Cliffhanger*"

Ruth Johnston ✦ Pace University ✦ "Technologies of Vision and Memory in *Blade Runner*"

B10
ROOM

Visualizing Cinematic Technologies
The Problem of Self-Reflexivity in North Indian Cinema

CHAIR: **Meheli Sen** ✦ Rutgers University

RESPONDENT: **Sangita Gopal** ✦ University of Oregon

Anupama Kapse ✦ Queens College, CUNY ✦ "Film as Madness: Phalke, Cinema, and The Dream Factory"

Neepa Majumdar ✦ University of Pittsburgh ✦ "Staging the Screen, Screening the Stage: The Problem of Self Reflexivity in Indian Cinema (1930s to 50s)"

Meheli Sen ✦ Rutgers University ✦ "Very Filmi: Industry, Spectators, and Desire in 70s and 80s Hindi Cinema"

B11
ROOM

WORKSHOP

Teaching the City
Pedagogical Issues in Urban Cinema and Media Studies

CHAIR: **Brendan Kredell** ✦ University of Calgary

CO-CHAIR: **Paula Massood** ✦ Brooklyn College, CUNY

Workshop Participants:

Amy Corbin ✦ Muhlenberg College

Sabine Haenni ✦ Cornell University

Shannon Mattern ✦ The New School

Mary N. Woods ✦ Cornell University

SPONSOR: Urban Studies Scholarly Interest Group

B12
ROOM

Film Festival Studies

CHAIR: **Raz Yosef** ✦ Tel Aviv University

Boaz Hagin ✦ Tel Aviv University ✦ *and* **Raz Yosef** ✦ Tel Aviv University ✦ "Gay Vampires, Orthodykes, and Festival Exoticism: Israeli Queer Cinema in a Global Context"

Michael Talbott ✦ New York University ✦ "Placing Prestige: Institutional Values vs. Personal Preferences and Category A Film Festival Juries"

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SESSION B 12:00noon – 1:45pm

B13 ROOM — Alt Reception Practices

CHAIR: **Marianna Martin** ✦ University of Chicago

Casey McCormick ✦ McGill University ✦ "An 'Uncommon Commentary': Demystifying Joss Whedon's *Dr. Horrible's Sing-Along Blog*"

Cynthia Felando ✦ University of California, Santa Barbara ✦ "Cinema Brief: Short Films and Festivals"

Marianna Martin ✦ University of Chicago ✦ "The Narrative Aesthetics of the Incomplete in Joss Whedon's *Dollhouse*"

Bjorn Ingvoldstad ✦ Bridgewater State University ✦ "Jonas Mekas' Web Archive: 'Reality Hunger' Before and After the Internet"

B14 ROOM — Discerning Auteur Concerns

CHAIR: **Andrew Horton** ✦ University of Oklahoma

Lisa Siraganian ✦ Southern Methodist University ✦ "Dystopic Communities: Atom Egoyan's Critique of Diaspora"

Sam B. Girgus ✦ Vanderbilt University ✦ "The Multiple Journeys of Woody Allen on Love, Death, and God"

Gabriel Paletz ✦ Prague Film School ✦ "Tracking Trans-media Creativity through Orson Welles"

Andrew Horton ✦ University of Oklahoma ✦ "Long Live Slow Cinema: Theo Angelopoulos and the Significance of Extended Shots"

B15 ROOM — Reel Work

Analyzing Labor Films within the Context of Film History/Film Studies

CHAIR: **Derek Nystrom** ✦ McGill University

Kathy Newman ✦ Carnegie Mellon University ✦ "Labor Films and the Docu-noir: Recuperating *The Whistle at Eaton Falls* (1950), *Clash by Night* (1952), and *The Garment Jungle* (1957)"

Nathan Godfried ✦ University of Maine ✦ "Millard Lampell and *The Inheritance* (1964): Organized Labor's Use of Film in Historical Context"

Jennifer Borda ✦ University of New Hampshire ✦ "'Nuts and Sluts,' or Women on the Verge of Revolution"

B16 ROOM — WORKSHOP

The Shifting Valence of Verité

Documentary in Diverse Historical and Cultural Contexts

CHAIR: **Augusta Palmer** ✦ Filmmaker and Independent Scholar

Workshop Participants:

Gerald Sim ✦ Florida Atlantic University

Heather MacGibbon ✦ Independent Scholar

Stephen Charbonneau ✦ Florida Atlantic University

Daniel Miller ✦ Independent Scholar

Dennis Hanlon ✦ Beloit College

SESSION B 12:00noon – 1:45pm

B17
ROOM

Early and Transitional Cinema

CHAIR: **Derek Long** ✦ University of Wisconsin, Madison

Diana Anselmo-Sequeira ✦ University of California, Irvine ✦ "'The Apparitional Girl': Early American Film, Spiritualism, and the Emergence of Female Adolescence"

Karolina Kendall-Bush ✦ University College London ✦ "Putting the Screen through Its Paces: Walking on the Streets and in the Cinema"

Kohki Watabe ✦ University of Tokyo ✦ "Representational Convention of Water Transportation in Moving Panorama and Travelogue Silent Cinema in the Early Twentieth Century: *Down the Old Potomac* (1917) as a Specific Case"

Derek Long ✦ University of Wisconsin, Madison ✦ "Feuillade in America: New Evidence on the Distribution and Reception of *Fantômas* and *Les Vampires* in the United States, 1913–1920"

B18
ROOM

Eisenstein
Movement, Stasis, Rhythm

CHAIR: **Vincent Bohlinger** ✦ Rhode Island College

Maria Belodubrovskaya ✦ Harvard University ✦ "The Kino-Fist: Eisenstein's Expressive Movement and the Science of Mirror Neurons"

Vincent Bohlinger ✦ Rhode Island College ✦ "Eisenstein and the Development of the Soviet Single-Shot Aesthetic"

Lea Jacobs ✦ University of Wisconsin, Madison ✦ "A Lesson with Eisenstein: Rhythm and Pacing in *Ivan the Terrible, Part I*"

Katarina Mihailovic ✦ Concordia University ✦ "Sergei Mihailovich 'Mak' and the Montage of Attractions"

B19
ROOM

Cineglobalities

CHAIR: **Bishnupriya Ghosh** ✦ University of California, Santa Barbara

Bishnupriya Ghosh ✦ University of California, Santa Barbara ✦ "Unhomely Globalities: The 'Flat Cinema' of Bollywood"

Joshua Neves ✦ University of Toronto ✦ "Cine-exhibition and Chinese Globalities"

John Sniadecki ✦ Harvard University ✦ "Sensory Ethnography, Site-Specificity, and the Spaces of Cineglobality"

Bhaskar Sarkar ✦ University of California, Santa Barbara ✦ "Manipuri Cinema, the Korean Wave, and the Plasticity of *Resistance*"

B20
ROOM

Blockbusters, Genres, and Serials
Commercial Cultures of Production beyond the US/UK

CHAIR: **Courtney Brannon Donoghue** ✦ University of Texas, Austin

RESPONDENT: **Aswin Punathambekar** ✦ University of Michigan

Amanda Landa ✦ University of Texas, Austin ✦ "Cruel Stories of Youth: Contemporary Psychological Thriller/Horror Films and the Representation of Japanese Youth Culture"

Tarik Elseewi ✦ Vassar College ✦ "Shifting Selves as the Arab Spring Turns to Fall: Transnational Media and the Production of National Identity in the Arab World"

Courtney Brannon Donoghue ✦ University of Texas, Austin ✦ "The Brazilian Blockbuster: How Franchises, Sequels, and Big Opening Weekends Are Changing a National Cinema"

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SESSION B 12:00noon – 1:45pm

B21 ROOM

Representing Queer Time, Engaging Queer Theory

CHAIR: **Theresa L. Geller** ✦ Grinnell College

CO-CHAIR: **Adrian Khactu** ✦ University of Pennsylvania

Vance Byrd ✦ Grinnell College ✦ "Queer Temporalities and Geographies in Ulrike Ottinger's *Bildnis einer Trinkerin*"

Jess Issacharoff ✦ University of Iowa ✦ "Queer Temporality and National Narratives in Isaac Julien's *Frantz Fanon: Black Skin, White Mask*"

Lokeilani Kaimana ✦ University of Texas, Austin ✦ "Processing Christeene through the Rear End of Camp"

Theresa L. Geller ✦ Grinnell College ✦ "Is Queer Theory Film Theory? Or, Everything I Know About Queerness I Learned at the Movies"

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B22 ROOM

Cinema Therapy, Trauma, and Affect

CHAIR: **Brenda Austin-Smith** ✦ University of Manitoba

Ben Sher ✦ University of California, Los Angeles ✦ "Clinical Cinephilia: Cinema Therapy and Processing Domestic Trauma"

Janice Loreck ✦ Monash University ✦ "Returning the Gaze: Intersubjective Spectatorship in *Antichrist* and *Trouble Every Day*"

Amanda Fleming ✦ Indiana University ✦ "Loving *Dexter*: Showtime's Controversial Original Series and Its Killer Fans"

Brenda Austin-Smith ✦ University of Manitoba ✦ "Modernity, Cinema Memory, and 'Weepies': Ethnographies of Affective Spectatorship"

B25 ROOM

The Political, After Life

CHAIR: **Jeffrey Menne** ✦ Oklahoma State University

RESPONDENT: **Justus Nieland** ✦ Michigan State University

James McFarland ✦ Vanderbilt University ✦ "The Cannibal, the Pirate, the Zombie Horde"

Jennifer Fay ✦ Vanderbilt University ✦ "The Aesthetics of *Hunger*"

Jeffrey Menne ✦ Oklahoma State University ✦ "Politics without Form"

SCREENINGS

ROOM: **Tremont, Level 4**

The Same River Twice

Robb Moss, USA, 2003, 78 min

In 1978, filmmaker (and Harvard professor) Robb Moss and a close-knit group of free-spirited friends and lovers took a month-long trip through the depths of the Grand Canyon—a breathtaking white-water rafting adventure down the Colorado River. Cutting between footage of their youthful — often naked — live-in-the-moment existences and the complex realities of their adulthood today, the film travels the road from peyote to Prozac, creating a compelling portrait of cultural metamorphosis and the struggle to find one's place in the world. From running rapids to running for mayor, *The Same River Twice* is an intimate depiction of those baby-boomers who took the Sixties seriously, and then grew up.

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Voice Unknown

Jinhee Park, USA, 2011, 32 min

Faith Kim (Alias) is a North Korean refugee living in Syracuse, NY. Her personal and emotional journey from North Korea to the US through China, Cambodia, and Thailand will lead the viewers to reflect on experiences of exile across generations and will spark discussions about contemporary migration and borderless identities.

Audiences for these films may also be interested in panels C18 "Contingencies of the Visible Past," D22 "Local and Small-scale Cinema," M17 "Small Gauge Cinema," and P17 "Representation and Diasporic Activism."

SESSION C 2:00 – 3:45pm

C1 ROOM

Scaling Data's Many Faces
Data Mining, Information Visualization, and Other Non-Optical Vistas

CHAIR: **Kristopher Fallon** ✦ University of California, Berkeley

CO-CHAIR: **Alenda Chang** ✦ University of California, Berkeley

Kristopher Fallon ✦ University of California, Berkeley ✦ "The Optic-less Unconscious: Data Journalism and the Quest for Visible Evidence"

Alenda Chang ✦ University of California, Berkeley ✦ "Exponential Vision and the *Powers of Ten*"

David Bering-Porter ✦ Brown University ✦ "Screening the Genome: Visualization, Speculation, and Uncanny Vitality"

Lyn Goeringer ✦ University of Rhode Island ✦ "Emote = Ping : Data Mining Emotion as Conceptual Art Practice"

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C2 ROOM

Violence in Contemporary Latin-American Cinema

CHAIR: **Melissa Molloy** ✦ University of Florida

CO-CHAIR: **Gerardo Muñoz** ✦ University of Florida

Melissa Molloy ✦ University of Florida ✦ "Sex, Brutality, and Childhood in Films of the Argentine Countryside"

Luis M. Garcia-Mainar ✦ University of Zaragoza ✦ "The Global Logic of Local Violence in Pablo Larraín's *Tony Manero*"

Gerardo Muñoz ✦ University of Florida ✦ "Violence as Potentiality: The Case of Aristarain's *Tiempo de Revancha*"

Oscar Jubis ✦ University of Miami ✦ "Claudia Llosa's Engagement with Indigenous Perú"

SPONSOR: Latino/a Caucus

C3 ROOM

Beyond Film
The Video Art of Ernie Gehr

CHAIR: **Haden Guest** ✦ The Harvard Film Archive

RESPONDENT: **Ernie Gehr** ✦ Harvard University

Ken Eisenstein ✦ University of Chicago/Mount Holyoke College ✦ "'A Drenching Radiance': The ? of Ernie Gehr"

J. Carlos Kase ✦ University of North Carolina, Wilmington ✦ "'We Are Drifting': Metaphrasis, Nostalgia, and Abstraction in the Videos of Ernie Gehr"

Haden Guest ✦ The Harvard Film Archive ✦ "Ernie Gehr: Towards a Prehistory of Cinema's Future"

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C4 ROOM

Documentary
Politics and Advocacy

CHAIR: **John Trafton** ✦ University of St Andrews

Andrew Covert ✦ Concordia University ✦ "*Rush to Judgment* and *The Murder of Fred Hampton*: Documentary Violence and Political Agitprop"

Christine Cornea ✦ University of East Anglia ✦ "Discursive Dissonance and *Life After People*"

Diane Waldman ✦ University of Denver ✦ "Filmmakers, Subjects, and New Legal Restraints on Documentary Advocacy: The Case of *Crude*"

J. Scott Oberacker ✦ Johnson & Wales University ✦ "Commitment Issues: Michael Moore, Political Documentary, and Journalistic Film Discourse"

SESSION C 2:00 – 3:45pm

C5
ROOM

Il Bandito/a
Class, Crime, and International Film Noir

CHAIR: **Dennis Broe** ✦ Long Island University

Dennis Broe ✦ Long Island University ✦ "*Un Greve Sanglante et Poetic* (*A Strike Bloody and Poetic*): French Film Noir and the Defeat of the Popular Front"

Rebecca Prime ✦ Hood College ✦ "Radical Hollywood and the Transatlantic Film Noir"

Hyun Seon Park ✦ University of California, Irvine ✦ "Allegorizing Noir Sensibility in Korean Cinema"

Li Zeng ✦ Illinois State University ✦ "Lonely Places in Chinese Noir: *So Close to Paradise* (1999), *Suzhou River* (2000) and *The Missing Gun* (2002)"

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C6
ROOM

Art, Capital, or Both?
Media Management and Creative/ Commercial Tensions

CHAIR: **Kimberly Owczarski** ✦ Texas Christian University

Erin Copple Smith ✦ Denison University ✦ "What Does 'Organic' Mean, Anyway?: Product Placement and Creativity"

Kimberly Owczarski ✦ Texas Christian University ✦ "*The Dark Knight* (Marketing Campaign) *Rises*: Creative/ Commercial Clashes in Marketing a Studio Blockbuster"

Caroline Leader ✦ University of Texas, Austin ✦ "The Lovers and Dreamers Go Corporate: What Disney Means for Jim Henson's Muppets"

Darcey West ✦ Georgia State University ✦ "What Happens When It Isn't Actually TV at All?: A Case Study of HBO Go"

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C7
ROOM

WORKSHOP

The Undergraduate TV Paper

CHAIR: **Ethan Thompson** ✦ Texas A&M University, Corpus Christi

CO-CHAIR: **Suzanne Scott** ✦ Occidental College

Workshop Participants:

Daniel Marcus ✦ Goucher College

Jeremy Butler ✦ University of Alabama

Derek Kompare ✦ Southern Methodist University

Kevin Sandler ✦ Arizona State University

Benjamin Aslinger ✦ Bentley University

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C8
ROOM

A Million Screens a Medium Make?
Thinking through Machinima and Filmmaking in Virtual Worlds

CHAIR: **Jenna Ng** ✦ University of Cambridge

Henry Lowood ✦ Stanford University ✦ "Machinima: A Documentary Medium?"

Sarah Higley ✦ University of Rochester ✦ "Inside and Outside: Machinima, Looking, and the Non-Diegetic Camera"

Peter Krapp ✦ University of California, Irvine ✦ "Economedia: Machinima and the Claims of Convergence"

Jenna Ng ✦ University of Cambridge ✦ "Three Spars of the Virtual Camera Trestle: Image, Mobility, Avatar"

SESSION C 2:00 – 3:45pm

C9 ROOM — The Culture and Practice of the Sound Image in Japan around 1930

CHAIR: **Michael Raine** ✦ University of California, Berkeley

RESPONDENT: **James Lastra** ✦ University of Chicago

Masaki Daibo ✦ Theatre Museum of Waseda University ✦ "Before *Reimei*: Early Attempts to Produce Talking Japanese Cinema through the Phonograph"

Michael Raine ✦ University of California, Berkeley ✦ "'No Interpreter, Full Volume': The Benshi and the Sound Image in Early 1930s Japan"

Johan Nordstrom ✦ Waseda University ✦ "The Sound Image in Early Japanese Musicals"

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Sound Studies Scholarly Interest Group

C10 ROOM — Cinema and the Remaking of Art

CHAIR: **Kaveh Askari** ✦ Western Washington University

Natasha Ritsma ✦ Indiana University ✦ "Pioneering the Films on Art Movement: Art Film Festivals and Non-theatrical Exhibition Practices in the Postwar Era"

Amy Beste ✦ School of the Art Institute ✦ "The Avant-Garde in the New World: Media Education at the Institute of Design"

Kaveh Askari ✦ Western Washington University ✦ "Never Told Tales of a Studio: Lejaren á Hiller, Early Educational Cinema, and the Scene of Painting"

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CinemArts: Film and Art History Scholarly Interest Group

C11 ROOM — Unorthodox Stardoms

CHAIR: **Steven Rawle** ✦ York St John University

Steven Rawle ✦ York St John University ✦ "Performance and the Indie Film Star: Negotiating Hollywood, Television, and Independent Cinema Labour Structures"

Steven Kapica ✦ Northeastern University ✦ "Representing The Queen of Curves: The Multivalent Nature of *The Notorious Bettie Page*"

Landon Palmer ✦ Indiana University, Bloomington ✦ "Stardust Onscreen: David Bowie and the Manufacturing of the Popular Musician as Movie Star"

C12 ROOM — European Cinema Histories

CHAIR: **Erik Hedling** ✦ Lund University

Maya Michaeli ✦ Tel-Aviv University ✦ "'*Je m'appelle Aurélia Steiner . . . J'écris*' – Fictional Testimony of the Holocaust in the Films of Marguerite Duras"

Jennifer Zale ✦ Indiana University ✦ "The Career of Vera Karalli and the Role of Ballet Artists in the Formation of Acting Style in Prerevolutionary Russian Cinema"

Mari Laaniste ✦ Estonian Literary Museum ✦ "Somewhere in the Alps: The Soviet Fantasy of the Contemporary West as Presented in *Hukkunud Alpinisti hotell*"

Erik Hedling ✦ Lund University ✦ "Joseph Goebbels, Kristina Söderbaum, and *Jud Süss* (1940): Seventy Years Later"

SESSION C 2:00 – 3:45pm

C13 ROOM

Televisual and Cinematic Representations
From Refugees and the Supernatural to War Veterans

CHAIR: **Jun Okada** ✦ State University of New York, Geneseo

Jun Okada ✦ State University of New York, Geneseo ✦ "Bromance and the Yellow Peril: Globalization and the Contemporary Refugee Film"

Megan Biddinger ✦ University of Michigan ✦ "Season of the Witch: Religion, Identity, and Difference in HBO's *True Blood*"

Mark Kligerman ✦ University of Michigan ✦ "Selling the War in the Gulf: Televisual Fantasy and the Pleasures of the Imperial Imaginary"

Gayatri Devi ✦ Lock Haven University ✦ "'I See Dead People': Ghosts in the Global Market Place in Alejandro Inarritu's *Biutiful*"

C14 ROOM

Bodies That Matter
Representations of Motherhood in US Media

CHAIR: **Amanda Rossie** ✦ Ohio State University

Margaret Hames ✦ Marymount Manhattan College ✦ "The Poor Substitute: Representations of the Adoptive Mother, the Stepmother, and the Absent Mother in Cinema"

Jorie Lagerwey ✦ University of Notre Dame ✦ "Public Pregnant Bodies on Reality TV"

Christopher Smit ✦ Calvin College ✦ "Mother Monster: Lady Gaga and the Sign of Motherhood in 'Born This Way'"

Amanda Rossie ✦ Ohio State University ✦ "Murderous Monster or Misguided Mother?: Constructing Casey Anthony in Televised News Media"

C15 ROOM

Landscapes of Silent-Era US Exhibition

CHAIR: **Eric Dewberry** ✦ Independent Scholar

CO-CHAIR: **Jeremy Groskopf** ✦ Georgia State University

Jeffrey Klenotic ✦ University of New Hampshire ✦ "Women's Business: The Female Film Exhibitor in New Hampshire During the 1910s"

Jeremy Groskopf ✦ Georgia State University ✦ "Advertising without Antagonizing: Silent Era Theaters and the Place of Marketing Messages"

Paul Moore ✦ Ryerson University ✦ "Testing the Viability of Local Films in Mainstream Cinema: American Vitagraph's Itinerant Shows in 1904 and 1905"

Eric Dewberry ✦ Independent Scholar ✦ "The Georgia Theater Company, the Genteel, and the Vaude-Film Transition"

C16 ROOM

Your Ethnicity Has Been Televised
Televisual Representations of Italian Americans

CHAIR: **Jonathan J. Cavallero** ✦ University of Arkansas

CO-CHAIR: **Laura Ruberto** ✦ Berkeley City College

Jonathan J. Cavallero ✦ University of Arkansas ✦ "Broadcasting Italian American Ethnicity in Television's Golden Age: A Close Look at *Marty*"

Laura Ruberto ✦ Berkeley City College ✦ "Make that Riff Staccato: Johnny Staccato and the Making of an Italian American Ethnicity"

Frank P. Tomasulo ✦ City College of New York, CUNY/Sarah Lawrence College ✦ "'Chick TV': *Rizzoli & Isles* – Ethnicity, Gender, Genre, and Intertext"

John Gennari ✦ University of Vermont ✦ "All in the Family: Gangster Shtick, Sentimental Ethnicity, and the Italian-American College Basketball Coach"

SESSION C 2:00 – 3:45pm

C17
ROOM

Audiovisual Archives in the Digital Age

CHAIR: **Jennifer Bean** ✦ University of Washington ✦

Jasmijn Van Gorp ✦ Utrecht University ✦ *and* **Marc Bron** ✦ University of Amsterdam ✦ "Unavailable Audiovisual Material, No Research? Improving Data Collection in the Audiovisual Archive"

Nanna Verhoeff ✦ Utrecht University ✦ *and* **Giovanna Fossati** ✦ EYE Film Institute, Netherlands ✦ "Visual Archives on the Move: Locative Media for Digital Heritage"

C18
ROOM

Contingencies of the Visible Past

CHAIR: **Catherine L. Preston** ✦ University of Kansas

Sandra Ristovska ✦ University of Pennsylvania ✦ "Nostalgia, National Identity, and the Case of *Montevideo, Taste of a Dream*"

Daniel Mauro ✦ University of Texas, Austin ✦ "Of National 'Significance': Politicizing the Home Movies of the National Film Registry"

Sohyun Lee ✦ Dongguk University ✦ "The Politics of Collective Visual Memory and the Korean Comfort Women"

C19
ROOM

Rebooting the Music Industry

CHAIR: **Tim Anderson** ✦ Old Dominion University

Alyxandra Vesey ✦ University of Wisconsin, Madison ✦ "Women's Work: Gendering the Music Supervisor, Mainstreaming Indie Culture"

Andrew deWaard ✦ University of California, Los Angeles ✦ "The Cultural Capital Project: Radical Monetization of the Music Industry"

Tim Anderson ✦ Old Dominion University ✦ "From Background Music to Above-the-Line: A System Analysis of the Newfound Importance of the Music Supervisor in Film and Television"

C20
ROOM

WORKSHOP

Where Is Film Theory Today?

CHAIR: **Scott Richmond** ✦ Wayne State University

Workshop Participants:

Homay King ✦ Bryn Mawr College

John Rhodes ✦ University of Sussex

Philip Rosen ✦ Brown University

Damon Young ✦ University of California, Berkeley

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SESSION C 2:00 – 3:45pm

C21
ROOM

TV Myths and the Writing of Television History

CHAIR: **Kate Newbold** ✦ Northwestern University

RESPONDENT: **Aniko Bodroghkozy** ✦ University of Virginia

Alexander Thimons ✦ Northwestern University ✦ "Shrinking the World, Roaming the Nation: The Space of Television Immediacy in *Wide Wide World*"

Kate Newbold ✦ Northwestern University ✦ "The 'New, Fresh Meaning' of Broadcast Programming: Early Television Merchandise and the Myth of Ephemerality in TV Historiography"

Allison Perlman ✦ University of California, Irvine ✦ "The Strange Career of Public Television: The Intersection between Civil Rights History and Public Broadcasting Historiography"

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C22
ROOM

Gluttony and Excess
Visions of Depravity and Consumption from Hoarders and Cannibals to Human Centipedes

CHAIR: **Gwendolyn Audrey Foster** ✦ University of Nebraska, Lincoln

Maisha Wester ✦ Bowling Green State University ✦ "Cannibal Capitalism and Savage Materialism: Visual Excess in the Consumption of the Other"

Christopher Sharrett ✦ Seton Hall University ✦ "The Legacy of *Salo* and the Critique of Excremental Culture: *The Human Centipede* and After"

Gwendolyn Audrey Foster ✦ University of Nebraska, Lincoln ✦ "Capitalism Eats Itself: Gluttony in *Hoarding*, Food Porn, Christmas Excess, and Merchandising American Patriotism"

A. Ian Olney ✦ York College of Pennsylvania ✦ "Unmanning *The Exorcist*: Female Excess in the 1970s Euro-horror Possession Film"

C25
ROOM

Politics and Classical Hollywood

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

Robert Miklitsch ✦ Ohio University ✦ "The Red and the Black: Chiaroscuro and HUAC, Bad Blondes, and Flower Carriers in *I Married a Communist*"

Rebecca Burditt ✦ University of Rochester ✦ "*Daddy Long Legs* and the Childishness of American Musicals"

Catherine Jurca ✦ California Institute of Technology ✦ "Capra, Monopoly, and Free Speech"

MEETING

ROOM:

2:00 – 3:45pm

Sound Studies Scholarly Interest Group

SCREENINGS

ROOM: **Tremont, Level 4**

Criminal Queers

Eric Stanley and Chris Vargas, USA, 70 min

(Work in progress) *Criminal Queers* visualizes a radical transgender/queer struggle against the prison-industrial complex and toward a world without walls. Remembering that prison breaks are both a theoretical and material practice of freedom, this film imagines what spaces might be opened up if crowbars, wigs, and metal files become tools for transformation. Follow Yoshi, Joy, Susan, and Lucy as they fiercely read everything from the Human Rights Campaign and hate crimes legislation to the "non-profitization" of social movements. *Criminal Queers* increases our collective liberation by working to abolish the multiple ways our hearts, genders, and desires are confined.

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Caucus on Class

Camp

Alexis Mitchell, Canada, 2010, 25 min

Camp is a video essay exploring the secrets that underscore director Alexis Mitchell's personal relationship to Jewish history and culture. Through a look at three camp environments, Mitchell engages with a queer re-telling of the traditional Purim story, the censored passages in Anne Frank's diary, and a haircut given to by her grandfather in order to reveal the ways in which secrets haunt the surface of our cultural moments. *Camp* is framed through a play on the word "camp," utilizing a camp sensibility amidst an analysis of temporary built environments. Through this frame, Mitchell engages with what we choose to keep hidden in these contemporary moments, and points to a larger fear of speaking out against injustice as a cause for silence

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Documentary Studies Scholarly Interest Group

Poised and in the Throes

David Jones, USA, 2008, 5 min

A stop-motion animation piece constructed from found photographic sources pays homage to Kenneth Anger, Jack Smith, Jean Genet, and Fassbinder's *Querelle*.

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Animated Media Scholarly Interest Group

The Secret Loves of Jesse James

David Jones, USA, 2009, 5 min

An animated meditation on the theme of satyriasis, the excessive and often uncontrollable sexual desire in men. Through the archetype of the cowboy code, *The Secret Love of Jesse James* explores how the masculine discourse of the West is balanced upon a razor's edge of intimacy and violence.

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Caucus on Class
Animated Media Scholarly Interest Group

Audiences for these films may be interested in *Angst Essen/Eat Fear* (Session Q), *Pirated* (Session E), *Untitled* (Session E), *Working Girls* (Session K), *I Am* (Session M), *Contemporary (In)appropriations* (Session F), *Film Socialisme* (Session D), and *A Movie by Jen Proctor* (Session F), as well as in panels A4 "Masculinity and the National Body," A6 "Gendering Animation/Animating Gender," B21 Representing Queer Time, Engaging Queer Theory," J16 "Be the Media: Radical Film, New Media, and Social Formations," K3 "Gay Expectations: Popular Culture Hails the Queer Unconscious," P6 "New Media and Transgender Networks," and R13 "De-Politicizing the Radical Gesture."

SESSION D 4:00 – 5:45pm

D1
ROOM

Pornography Across Media

CHAIR: **Jeff Scheible** ✦ University of California, Santa Cruz

Peter Alilunas ✦ University of Michigan ✦ "Going All the Way: Vivid Video and the Economics of 'Quality' Adult Films"

Joshua Kitching ✦ Rice University ✦ "Cleaning Up the Smut Capital (For Your Protection and Entertainment): 1970s TV Cops and the Criminal Spectacle of Pornography"

Sho Ogawa ✦ University of Kansas ✦ "Imaginary Bodies and Masturbatory Desires: The Representation and Reception of Intersexuality in Japanese Pornographic Comics"

Jeff Scheible ✦ University of California, Santa Cruz ✦ "ASCII prOn: Textuality, Pornography, and the History of the Internet"

D2
ROOM

A Case for Criticism
Journalism, TV Studies, and the Television Critic

CHAIR: **Myles McNutt** ✦ University of Wisconsin, Madison

RESPONDENT: **Greg Smith** ✦ Georgia State University

Christine Becker ✦ University of Notre Dame ✦ "'Britain Can't Do *The Wire*': British Critics and American Television"

Karen Petruska ✦ Georgia State University ✦ "The Television Critic and the Middlebrow: Taste, Quality, and *The Waltons*"

Cory Barker ✦ Bowling Green State University ✦ "'Why Is This Being Reviewed?': Taste, Distinction, and Online Television Criticism"

Myles McNutt ✦ University of Wisconsin, Madison ✦ "Television Criticism as Contemporary History: The Influence of Post-air Analysis"

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D3
ROOM

Digital Domesticities
Television, Female Audiences, and the Changing Rhythms of Reception

CHAIR: **Emily Yochim** ✦ Allegheny College

CO-CHAIR: **Julie Wilson** ✦ Allegheny College

Alice Leppert ✦ University of Minnesota ✦ "Selling Sparkle and *Schadenfreude*: TLC's Paradoxical Feminine Address"

Elana Levine ✦ University of Wisconsin, Milwaukee ✦ "Productive Pleasures? Feminized Popular Culture of the Convergence Era"

Maureen Ryan ✦ Northwestern University ✦ "The Feminist, the Housewife, and the Blogger: Lifestyle Media in Convergence Culture"

Emily Yochim ✦ Allegheny College ✦ *and* **Julie Wilson** ✦ Allegheny College ✦ "Mommy Media: Productivity, Pleasure, and Politics"

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D4
ROOM

Terrence Malick, Film Form, and Meaning
Exploring the Last Three Films

CHAIR: **Chuck Maland** ✦ University of Tennessee

RESPONDENT: **Walter Metz** ✦ Southern Illinois University

Clint Stivers ✦ University of Tennessee, Knoxville ✦ "'What's Your Name Kid?': The Enigmatic Voiceover in *The Thin Red Line*"

Lloyd Michaels ✦ Allegheny College ✦ "Text, Author, Meaning: Reading the 'Extended Cut' of *The New World*"

Anders Bergstrom ✦ Wilfrid Laurier University ✦ "Voice-Over, Focalization, and the Cinematic Memory Image in Terrence Malick's *The Tree of Life* (2011)"

SESSION D 4:00 – 5:45pm

D5
ROOM

The Ghost in the Machine
Technologies for Creating, Conjuring, and Capturing the Supernatural in Media

CHAIR: **Chera Kee** ✦ Wayne State University

CO-CHAIR: **Dawn Fratini** ✦ Chapman University

Chera Kee ✦ Wayne State University ✦ "It's Only True If the Camera Sees It: Personal Experience, Recording Devices, and Ghost Hunting on TV"

Brian Hauser ✦ Union College ✦ "Evidence of What?: Harry Price's and Upton Sinclair's *Most Haunted House*"

Dawn Fratini ✦ Chapman University ✦ "You'll Believe in Ghosts Too When You See Them through the New 'Ghost Viewer': William Castle and Spine-Tingling Technology"

Janani Subramanian ✦ University of Southern California ✦ "Fairly Normal Activity: Horror and the Static Camera"

D6
ROOM

Gender, Sexuality, and Race in Contemporary TV

CHAIR: **Heather Osborne-Thompson** ✦ California State University, Fullerton

Bryant Murakami ✦ University of Hawai'i ✦ "Fight Fraternities: Homosociality and Masculinity in The Ultimate Fighter"

Evan Brody ✦ University of Southern California ✦ "Cable Gayzing: A (Short) History of Modern LGBT Cable Networks"

Mabel Rosenheck ✦ Northwestern University ✦ "'Buses Are A-Comin': Citizenship, History, and PBS's *Freedom Riders*"

Heather Osborne-Thompson ✦ California State University, Fullerton ✦ "Motherhood and IVF in Contemporary Reality TV"

D7
ROOM

Organizing Narrative

CHAIR: **Carol Siegel** ✦ Washington State University, Vancouver

Scott Wilson ✦ Unitec Institute of Technology ✦ "Masking the Eye of Cinema: Looking at Not Looking"

Sean O'Sullivan ✦ Ohio State University ✦ "Theorizing the Serial Whole: *Six Feet Under*"

Scott Higgins ✦ Wesleyan University ✦ "Infernal Playgrounds: Narration, Suspense, and Participation in the Sound Serial Cliffhanger"

Carol Siegel ✦ Washington State University, Vancouver ✦ "Demarks, Disidentification, and Perversion in Tim Burton's Films"

D8
ROOM

The Aesthetic Turn in Radio Studies

CHAIR: **Neil Verma** ✦ University of Chicago

CO-CHAIR: **Shawn VanCour** ✦ University of South Carolina

Allison McCracken ✦ DePaul University ✦ "'Whispers and Pops': Microphone Singing and the Invention of the Intimate Aesthetic, 1920s"

Shawn VanCour ✦ University of South Carolina ✦ "Reconstructing Early Radio Genres: The Case of Musical Variety"

Neil Verma ✦ University of Chicago ✦ "Impossible Scenes: *The Fall of the City* and the Problem of Representation in Radio Drama"

Elena Razlogova ✦ Concordia University ✦ "Radio Noise as Social Perception: From Wireless to Radio"

SESSION D 4:00 – 5:45pm

D9
ROOM

Humor, Comedy, and Satire in Iranian Cinema
Historical Texts and Current Contexts

CHAIR: **Gayatri Devi** ✦ Lock Haven University

Sheila Moussaiey ✦ Universities of Haifa ✦ *and* **Ben Gurion** ✦ "Back and Forth Midnight Express Ticket: From Modernity to Tradition through Iranian Comedies 1934–1990"

Katja Follmer ✦ University of Goettingen ✦ "Laughing at the 'Fool' – Humor in Iranian Media after the Revolution"

Cyrus Zargar ✦ Augustana College ✦ "Ironic Distance in the Comedy of Mehran Modiri: Contemporary Iranian Life through an Outsider's Eyes"

SPONSOR: Middle East Caucus

D10
ROOM

Cinemas of Central and Southern Europe

CHAIR: **Shelleen Greene** ✦ University of Wisconsin, Milwaukee

Alina Predescu ✦ San Francisco State University ✦ "The Satirical Power of Ethnography in a Miniature Work of Dissent: Karpo Godina's *Litany of Happy People*"

Sonja Simonyi ✦ New York University ✦ "Cowboys and Aliens: Race, Ethnicity and Otherness in Dan Piţa and Mircea Veroiu's 'Translylvanian Trilogy'"

Zoran Samardzija ✦ Columbia College Chicago ✦ "The Final Manifesto: Ideological Malaise in Dušan Makavejev's Last Films"

Shelleen Greene ✦ University of Wisconsin, Milwaukee ✦ "Race, Nation, and Hierarchies of Whiteness in the Italian Cinema of the 'Economic Miracle'"

D11
ROOM

Home, Sweet Home
History and Politics of Home-Space in Taiwan Cinema

CHAIR: **Kai-man Chang** ✦ Tulane University

RESPONDENT: **Jean Ma** ✦ Stanford University

Guo-Juin Hong ✦ Duke University ✦ "From Rootlessness to Rootedness: Constructed Homeland in Taiwan Cinema"

Menghsin Horng ✦ University of California, Berkeley ✦ "Lost at the Crossroads: Two Versions of *Not Coming Home Tonight*, 1969 and 1996"

Kai-man Chang ✦ Tulane University ✦ "Landscapes of Childhood: Disenchantment of Home in Taiwan Cinema"

SPONSOR: Asian/Pacific American Caucus

D12
ROOM

Institutions of Art and Film

CHAIR: **Chris Robinson** ✦ University of Kansas

Laura Ivins-Hulley ✦ Indiana University ✦ "Amateurs, Artists, and Radicals: U.S. Experimental Cinema in the 20s and 30s"

Kristen Alfaro ✦ Concordia University ✦ "Networks of the American Avant-Garde: Anthology Film Archives, Fluxus, and the Experimental Film"

Chris Robinson ✦ University of Kansas ✦ "Legitimizing the Bastard: IFIDA and the First New York Film Festival"

SPONSOR: Experimental Film and Media Scholarly Interest Group

SESSION D 4:00 – 5:45pm

D13 ROOM — The Non-Theatrical Military Film, 1942 to 1965

CHAIR: **Doug Cunningham** ✦ United States Air Force Academy

Elizabeth Rawitsch ✦ University of East Anglia ✦ "'A Free World and a Slave World': The Divided Far East in *The Battle of China* (1944)"

Anna Froula ✦ East Carolina University ✦ "'Strictly G.I.': The Containment of Military Women in World War II Training and Recruitment Films"

Kevin Hamilton ✦ University of Illinois ✦ *and* **Ned O'Gorman** ✦ University of Illinois ✦ "A Nuclear Synthesis: Science, America, and Hollywood in the Films of the USAF's Lookout Mountain Laboratory"

Doug Cunningham ✦ United States Air Force Academy ✦ "'Learn and Live!': Masculinity in the Aircraft Survival Films of the Army Air Forces First Motion Picture Unit"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

D14 ROOM — Re-evaluating Early Film Theory

CHAIR: **Eric Schaefer** ✦ Emerson College

Muneaki Hatakeyama ✦ Waseda University ✦ "Eisenstein's Void—On the Third Element of Eisenstein's Dialectics"

Ryan Pierson ✦ University of Pittsburgh ✦ "The Express Elevator and the Prophet-Wizard: Vachel Lindsay on the Promise of Animation"

Jonah Horwitz ✦ University of Wisconsin, Madison ✦ "Melodrama and French 'Impressionism': Narrative Convention, Emotion, and Photogénie"

Felipe Pruneda Senties ✦ University of Pittsburgh ✦ "'Silencio,' 'Sobriedad,' and Other Latin American Cousins of 'Photogénie': The Film Theory of Horacio Quiroga"

D15 ROOM — Violence, Cruelty, and the Cinematic

CHAIR: **Ipek Celik** ✦ Brown University

Ipek Celik ✦ Brown University ✦ "Cannes 2009: Corporal Violence, Financial Crisis, and Post-Foucauldian Society"

Mark Bernard ✦ Bowling Green State University ✦ "'The Only Monsters Here Are the Filmmakers': Animal Cruelty and Death in Italian Cannibal Films"

Shilyh Warren ✦ North Carolina State University ✦ "Cinemas of Love and Hate: Spectatorship and Violence Against Women"

D16 ROOM — WORKSHOP

Save to Continue

The State of Video Game Archiving and Preservation

CHAIR: **Matthew Payne** ✦ University of Alabama

Workshop Participants:

Henry Lowood ✦ Stanford University

Judd Ruggill ✦ Arizona State University

SPONSOR: Video Game Studies Scholarly Interest Group

SESSION D 4:00 – 5:45pm

D17
ROOM

Negotiating Cinematic Spaces

CHAIR: **Burlin Barr** ✦ Central Connecticut State University

Donna Kornhaber ✦ University of Texas, Austin ✦ "Griffith at Biograph, Chaplin at Keystone: Consolidation and Resistance in the Development of Classical Style"

Adam Hart ✦ University of Chicago ✦ "Inside and Outside the Fortress: Space and Place in Contemporary Action and Horror Films"

Isolde Vanhee ✦ Sint-Lucas Visual Arts Ghent ✦ "Staging the Family: An Analysis of the Domestic Architecture in Terrence Malick's *The Tree of Life* (2011)"

Burlin Barr ✦ Central Connecticut State University ✦ "Mambety's Emergent Subjectivities: *Contras' City* and *Badou Boy*"

D18
ROOM

Food for Thought
The Cultural Significance of Food in Film and TV

CHAIR: **Peri Bradley** ✦ Southampton Solent University

CO-CHAIR: **Shaun Kimber** ✦ Bournemouth University

Sarah Murray ✦ University of Wisconsin, Madison ✦ "'*The Chew* Replaces *All My Children*': Democracy, Distinction, and Daytime TV"

Brendon Wocke ✦ EMJD Cultural Studies in Literary Interzones ✦ "Gourmandise and Jouissance: From *La Grande Bouffe* to *Julie & Julia*"

Abigail Loxham ✦ University of Queensland ✦ "Digesting the Image: Carnal Appetites in the Films of Bigas Luna"

Shaun Kimber ✦ Bournemouth University ✦ "'Meats Meat, and a Man's Gotta Eat' (*Motel Hell*, 1980): Food and Eating within Contemporary Horror Film and Horror Film Cultures"

D19
ROOM

Explorations of National and Racial Identities

CHAIR: **Steven Peacock** ✦ University of Hertfordshire

Katie Moylan ✦ University of Leicester ✦ "Televising Shame: Interrogating Irish Institutional Abuse"

Janice Haynes ✦ Xavier University of Louisiana ✦ "African American Audiences' Interpretations of Race and Family of *The Blind Side*"

Allie Lee ✦ Southern Illinois University, Carbondale ✦ "Cropped Man, Moving Still: Cinematic Renditions of the Interstitial 'Oriental' in Nikki S. Lee's *Parts* (2006) Photography Series"

Steven Peacock ✦ University of Hertfordshire ✦ "The Impossibility of Isolation in the Modern Swedish Crime Series: *Wallander* and *Millennium*"

D20
ROOM

WORKSHOP

The Future of Film on Film
Booking, Borrowing, and Screening Archival Prints

CHAIR: **Mark Betz** ✦ King's College London

Workshop Participants:

May Haduong ✦ Academy Film Archive

Rebecca Meyers ✦ ArtsEmerson

Lonny Jennings ✦ Boston Light

SESSION D 4:00 – 5:45pm

D21 ROOM — Multiculturalism Gone Awry

CHAIR: **Anthony Reed** ✦ Yale University

RESPONDENT: **Katarzyna Marciniak** ✦ Ohio University

Caetlin Benson-Allott ✦ Georgetown University ✦ "Fast, Furious Globalization: Conflicting Trans- and National Fantasies in Contemporary Car Films"

Anthony Reed ✦ Yale University ✦ "The Only Way Out Is In: *Girl 6* and the Color Line"

Neda Atanasoski ✦ University of California, Santa Cruz ✦ "Anxious Multiculturalism: Terror and Faith in *25th Hour* and *On the Path*"

SPONSOR: Contemporary Theory Scholarly Interest Group

D22 ROOM — Local and Small-Scale Cinema

CHAIR: **Allyson Field** ✦ University of California, Los Angeles

Linda Liu ✦ Brown University ✦ "Near, Common, and Familiar: Quotidian Spectacle in Mitchell and Kenyon's Local Films"

Martin Johnson ✦ New York University ✦ "'An Added Bonus': The Strand News in Warsaw, Indiana (1938–1968)"

Alex Kupfer ✦ New York University ✦ "'An Ambivalent Acceptance of Sport and Spectacle': Notre Dame and Educational Films Beyond the Classroom, 1924–1931"

Allyson Field ✦ University of California, Los Angeles ✦ "'To Show the Industrial Progress of the Negro Along Industrial Lines': Early African American Motion Picture Production in Boston (1900s–1910s)"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

D25 ROOM — Transnational Representations of Labor

Work, Affect, and Precarity in Recent European Cinema

CHAIR: **Aine O'Healy** ✦ Loyola Marymount University

CO-CHAIR: **Marguerite Waller** ✦ University of California, Riverside

Alice Bardan ✦ University of Southern California ✦ "The New European Cinema of Precarity: A Transnational Perspective"

Aine O'Healy ✦ Loyola Marymount University ✦ "Imaging Affect: Immigrant Labor in Europe's Precarious Households"

Marguerite Waller ✦ University of California, Riverside ✦ "The Dignity of Work and the Repression of Labor: *A sud di Lampedusa* and *Il sangue verde*"

Adrian Martin ✦ Monash University ✦ "The Most Important Thing Is Work"

SPONSOR: Caucus on Class

SCREENING

ROOM: **Tremont, Level 4**

Film Socialisme

Jean-Luc Godard, Switzerland/France, 2010, 101 min

The latest and perhaps last film of Jean-Luc Godard is a three-part meditation on the filmmaker's ongoing interrogation of the relationship between present and past. He searches for a new mode of dismantling classical film form by engaging the history of film art through the technological present and future. A beautiful film with hallmark Godardian conventions, *Film Socialisme* carries us along a Mediterranean cruise, an encounter with a French couple and their children, and a tour of famous sites of antiquity, replete with obtuse narrative structures, elliptical dialogue, "Navajo" subtitles, and celebrity cameos (Patti Smith!). Godard's suggestion that consumerism and escapism can be surmounted by expanded video formats carves a path through the modern(ist) media jungle of contemporary western society. Characteristic of the reception of Godard's films, the film both elicited rave reviews and prompted walk-outs during its screening at Cannes. Godard's melding of poetic aesthetics and political commentary remains as simple and elusive as ever.

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French and Francophone Scholarly Interest Group
Media Literacy and Pedagogical Outreach Scholarly Interest Group

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Audiences for this film may be interested in *Working Girls* (Session K), *Criminal Queers* (Session C), *Angst Essen/Eat Fear* (Session Q), and *Maquilapolis: A City of Factories* (Session L), as well as panels C12 "European Cinema Histories" and S19 "European Cinema."

SESSION E 9:00 – 10:45am

E1 ROOM

Topics in Film Criticism 1
Cinephilia and the Mediums of Criticism

CHAIR: **Steven Rybin** ✦ Georgia Gwinnett College

RESPONDENT: **Girish Shambu** ✦ Canisius College

Steven Rybin ✦ Georgia Gwinnett College ✦ "The Language of Community in Film Criticism"

Peter Lurie ✦ University of Richmond ✦ "Cinephilia and the Archive: 'American Movie Critics,' Cultural Tradition, and the Body"

Zoe Constantinides ✦ Concordia University ✦ "Film Criticism On the Air: Popular Authority on Radio and Television"

E2 ROOM

Science Fiction
Tastes and Philosophies

CHAIR: **Kathleen McHugh** ✦ University of California, Los Angeles

Marc Furstenau ✦ Carleton University ✦ "Science Fiction Autobiography: Terrence Malick's *The Tree of Life* and the Philosophy of Popular Culture"

Javier O'Neil-Ortiz ✦ University of Pittsburgh ✦ "The Digital Chimera: "Postanimal" Melodrama from *Monkey Shines* to *Splice*"

Eliot Chayt ✦ University of Texas, Austin ✦ "The Rise of the Hollywood Science Fiction Prestige Picture"

Kathleen McHugh ✦ University of California, Los Angeles ✦ "From Epic Apes to Domestic Cats: Visual Temporalities in *2001* and *The Future*"

E3 ROOM

Directorial Gestures

CHAIR: **Thomas Dorey** ✦ York University

Murray Pomerance ✦ Ryerson University ✦ "Hitchcock's Directorial Gestures"

Linda Ruth Williams ✦ University of Southhampton ✦ "The Child in Spielberg"

George Toles ✦ University of Manitoba ✦ "The Sledgehammer of Eros: Emergence in *Punch-Drunk Love*"

Thomas Dorey ✦ York University ✦ "Framing in Futura: Text as Gesture in the Films of Wes Anderson"

E4 ROOM

Tuning Back In
Fifties American Television History

CHAIR: **Deborah Jaramillo** ✦ Boston University

RESPONDENT: **Ethan Thompson** ✦ Texas A&M University, Corpus Christi

Quinn Miller ✦ Northwestern University, Qatar ✦ "Archive Rehab: The 1950s Sitcom Spectrum and Queer Recovery"

Max Dawson ✦ Northwestern University ✦ "Reception Problems: Postwar Television and the Amateur Experimenter"

Miranda Banks ✦ Emerson College ✦ "Tales of a Shotgun Marriage: Film vs. TV Scribes and the Formation of the Writers Guild of America"

Deborah Jaramillo ✦ Boston University ✦ "Genre Killers: The NARTB, the FCC, and the Evils of TV Astrology"

SPONSOR: Television Studies Scholarly Interest Group

SESSION E 9:00 – 10:45am

E5 ROOM

Social Media, State Power, and Censorship

CHAIR: **Niki Akhavan** ✦ Catholic University of America

Niki Akhavan ✦ Catholic University of America ✦ "State of Digital Distress: New Media, State Power, and the Manufacture and Management of Crisis"

Ahmed Dardir ✦ Columbia University ✦ "The Licentious Space and the Normalizing Paternal Gaze: Tahrir in the Discourse of the Counter Revolution"

Hossein Khosrowjah ✦ California College of Arts ✦ "Two Hands of Censorship: Re-framing the Question of Media Censorship and Resistance to It in Iran"

Fakhri Haghani ✦ Rutgers University ✦ "Gender Relations and the Global Social Media"

SPONSOR: Middle East Caucus

E6 ROOM

Media Textures
Haptical Themes Onscreen and Off

CHAIR: **Alexandra Seibel** ✦ University of Vienna

RESPONDENT: **Antonia Lant** ✦ New York University

Sheena Scott ✦ University College London ✦ "Feeling the Screen: The Changing Textures of the 1950s French Movie Theatre"

Lindsey Dolich ✦ Stanford University ✦ "Performing the *Avatar* Body: Motion-Capture and Haptic Visuality"

Katheryn Wright ✦ Champlain College ✦ "Touch Screen Technology and the Politics of Framing in Contemporary Visual Culture"

E7 ROOM

The Avant-Garde, Art, and the Internet

CHAIR: **Anne Ciecko** ✦ University of Massachusetts, Amherst

Mark Benedetti ✦ Indiana University ✦ "Watching the Avant-Garde: Pedagogical Reception on Ubuweb"

Elizabeth Affuso ✦ Pitzer College ✦ "Bootleg Culture: Authorship and Ownership in the Work of Douglas Gordon"

Anne Ciecko ✦ University of Massachusetts, Amherst ✦ "Moving Images and Trademarks: The 'Cinemagraph' as Retro-fashionable Reinvention of New/Old Media"

E8 ROOM

From Workers' State to Owners' State
Representations of Work in Baltic Cinemas

CHAIR: **Maruta Vitols** ✦ Emerson College

RESPONDENT: **Bjorn Ingvoldstad** ✦ Bridgewater State University

Eva Naripea ✦ Estonian Literary Museum ✦ "Accumulation of Dispossession: Approaching Work in Post-Soviet Estonian Auteur Cinema"

Renata Sukaityte ✦ Lithuanian Culture Research Institute ✦ "The Representations of Smugglers, Dealers, and Gamblers in Contemporary Lithuanian Film"

E9
ROOM

Bad Films/Películas Malas/ Filmes Ruins

CHAIR: **Maria-Nuria Triana-Toribio** ✦ University of Manchester

Jeffrey Geiger ✦ University of Essex ✦ "Nollywood Style: Nigerian Movies and 'Perceptions of Worth'"

Stephanie Dennison ✦ University of Leeds ✦ "Globofilmes and 'Bad' Brazilian Movies"

Maria-Nuria Triana-Toribio ✦ University of Manchester ✦ "Not Fit for Export: The *Torrente* Saga (1998–2011)"

E10
ROOM

On the (Re)Death of Radio
Continuities and Changes in Radio in the 21st Century, Part I: Technologies

CHAIR: **Alexander Russo** ✦ Catholic University of America

Tona Hangen ✦ Worcester State University ✦ "Troubleshooting the Wayback Machine: When Radio Goes Online"

Kathleen Griffin ✦ University of Brighton ✦ *and* **Abigail Wincott** ✦ University of Brighton ✦ "Shifting Sands: The Changing Power Relations Between Listeners and Programme Makers"

Andrew Ó Baoill ✦ Cazenovia College ✦ "Degrees of Freedom: How Community Radio Stations Are Responding to New Distribution Channels"

Christina Dunbar-Hester ✦ Rutgers University ✦ "The Symbolic Value of Technical Practice in 21st-Century Radio Activism"

E11
ROOM

Imagined "China," Imagined "Hong Kong"
Socio-political Fissures and the Redefinitions of "Chinese" and "Hong Kong" Cinemas

CHAIR: **Victor Fan** ✦ McGill University

Victor Fan ✦ McGill University ✦ "Cantonese Cinema: Industrial Crisis and Reconstruction, 1937-54"

Jennifer Feeley ✦ University of Iowa ✦ "Re-masculating Hong Kong: Gender and Popular Youth Culture in Late 1960s Mandarin Musicals"

Wei Yang ✦ University of the South ✦ "Life and Nothing But: The Decompressed Time and Space in Ann Hui's *The Way We Are*"

Yanhong Zhu ✦ Washington and Lee University ✦ "Representing Cultural and Political Trauma: The Discourse of AIDS in Gu Changwei's *Love for Life*"

E12
ROOM

Media Alternatives and Appropriations

CHAIR: **William Boddy** ✦ Baruch College, CUNY

Deborah Macey ✦ University of Oregon ✦ "Anatomy of a Twitter Spat: *Reel Grrls* and Comcast/NBC"

Brian Fauteux ✦ Concordia University ✦ "Canadian Campus Radio and Local Musical Activity"

Michael Green ✦ Arizona State University ✦ "The Indie Infused Blockbuster: Contemporary Hollywood's Appropriation of the 1990s Independent Cinema Aesthetic"

William Boddy ✦ Baruch College, CUNY ✦ "Video Guerrillas and Hollywood Insurgents: Electronic Cinema in the 1970s and 1980s"

E13 ROOM — Global Media and Regional Production Centers

CHAIR: **Edward Larkey** ✦ University of Maryland, Baltimore County

Dong Hoon Kim ✦ University of Oregon ✦ "Televisual Destinations: Location Shooting and Tourism in Korea-Japan TV Co-Productions"

Olof Hedling ✦ Lund University ✦ "Too Many Doing Too Little—On Contemporary European Film Production Cultures"

Zainab Saleh ✦ University of Rochester ✦ "Drawing Dubai: A Politics of Humor in Emirati Television Show *Freej*"

Edward Larkey ✦ University of Maryland, Baltimore County ✦ "Narrating Identities through TV Format Adaptation: A Transcultural Comparison of *All in the Family* (US) and *Ein Herz und eine Seele* (Germany)"

E14 ROOM — (State) Violence and Identity Politics

CHAIR: **Peter X. Feng** ✦ University of Delaware

Jay Steinmetz ✦ University of Oregon ✦ "Threat of Liberalism, Threat of Race: *The People Under the Stairs* and *Candyman* in American Political Culture"

Brittany Farr ✦ University of Southern California ✦ "Rape as Revenge: The 'Millennium Trilogy' and Rape-Revenge Films"

Michael Renov ✦ University of Southern California ✦ *and* **Dean Wilson** ✦ University of Social Sciences and Humanities, Hanoi ✦ "Tran Van Thuy's *The Story of Kindness*: Spirituality and Political Discourse"

Zachary Ingle ✦ University of Kansas ✦ "'The Border Crossed Us': *Machete* and the 'Latino Threat Narrative'"

E15 ROOM — Production Histories

CHAIR: **Hester Baer** ✦ University of Oklahoma

Maria Vinogradova ✦ New York University ✦ "'People's Film Studios' in Leningrad in the 1980s"

Elizabeth Galindo ✦ Local 892 and University of California, Davis ✦ "Headaches, Heartaches and Euphoria in Creating Authentic Historical Costumes for Two 21st-Century Hollywood Films"

Stephen Charbonneau ✦ Florida Atlantic University ✦ "Fogo in the City: The State, Participatory Experiments, and 'Exercise in Democracy'"

Hester Baer ✦ University of Oklahoma ✦ "A Producer's Cinema: Bernd Eichinger and German Film History"

E16 ROOM — The Cultural Politics of the Film Festival

CHAIR: **Cindy Wong** ✦ CUNY, Staten Island

Ana Gilbert ✦ Oswaldo Cruz Foundation ✦ "Disability Film Festivals: A Heterotopia?"

Tilottama Karlekar ✦ New York University ✦ "'Portable Publics' in Parallel Realities: Tracking Documentary and Alternative Festivals in India's 'Globalization'"

Roger Almendarez ✦ Northwestern University ✦ "Mapping the Chicago Latino Film Festival: The Borderlands of Transmedia"

Cindy Wong ✦ CUNY, Staten Island ✦ "Creative Cinematic Geographies through the Hong Kong International Film Festival"

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E17
ROOM

Spatiality 1
Distance/Nearness

CHAIR: **Michael Meneghetti** ✦ Brock University

Oksana Chefranova ✦ New York University ✦ "Cinema as Sky-Gazing: Contemplation, Landscape, and Image in Alexander Sokurov's Experimental Video Films *Spiritual Voices* (1995), *A Humble Life* (1997), and *Elegy of Voyage* (2001)"

Rick Warner ✦ University of Pennsylvania ✦ "Fantasies of Wit: Spectator Address in the German Audio-visual Essay"

Caroline Godart ✦ Rutgers University ✦ "Feminist Spatiality: Jane Campion and the Aesthetics of Distance"

Michael Meneghetti ✦ Brock University ✦ "Style as Thought: Acting as 'Affective Thought' in Contemporary Hollywood's Histories"

E18
ROOM

Managing Cinema's Economy

CHAIR: **Lee Grieveson** ✦ University College London

Lee Grieveson ✦ University College London ✦ "The State of Extension"

Charlie Keil ✦ University of Toronto ✦ "Bi-coastal Management in the Early Hollywood Era"

Mark Cooper ✦ University of South Carolina ✦ "The Artwork in the Age of Accounting"

E19
ROOM

WORKSHOP

Should Studying the Politics of Representation Be History?

CHAIR: **Ron Becker** ✦ Miami University

CO-CHAIR: **Julia Himberg** ✦ University of Southern California

Workshop Participants:

Herman Gray ✦ University of California, Santa Cruz

Bambi Haggins ✦ Arizona State University

Lynne Joyrich ✦ Brown University

Ellen Seiter ✦ University of Southern California

Brenda Weber ✦ Indiana University

E20
ROOM

Youth Looks at the World
Reception Study and Film Education in the U.S., 1928 to 1942

CHAIR: **Lisa Rabin** ✦ George Mason University

RESPONDENT: **Kathryn Fuller-Seeley** ✦ Georgia State University

Eric Smoodin ✦ University of California, Davis ✦ "Language, Aesthetics, Culture: Studying French Films in the American Classroom, 1928–1942"

Mark Lynn Anderson ✦ University of Pittsburgh ✦ "Observations of the Disorganized Boy: Problems of Star Reception in 1930s Film Studies"

Lisa Rabin ✦ George Mason University ✦ "East Harlem Youth and the Movies, 1929–1934"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

SESSION E 9:00 – 10:45am

E21
ROOM

WORKSHOP

Digital Methodologies for Screen Histories
Performing Research in the 21st Century

CHAIR: **Paul Moore** ✦ Ryerson University

Workshop Participants:

Richard Abel ✦ University of Michigan
Janet Bergstrom ✦ University of California, Los Angeles
Ross Melnick ✦ Oakland University
Jan Olsson ✦ Stockholm University
James Steffen ✦ Emory University

E22
ROOM

Media Industries in Transition
Redefining Television, Comics, and Film in the Postwar Era

CHAIR: **Ken Provencher** ✦ University of Southern California

Zachary Campbell ✦ Northwestern University ✦ "The Geography of Early Video: Between 'Live' and 'Canned' in 1950s US Television"

Shawna Kidman ✦ University of Southern California ✦ "Men in Tight Places: How The Comic Book Industry Collapsed and Lived to Tell about It"

Ken Provencher ✦ University of Southern California ✦ "Not a Roman Holiday: 1950s Runaway Production in Japan"

Edward Timke ✦ University of Michigan ✦ "America's Changing Media Industries of the 1950s through French Eyes"

E25
ROOM

Cinema as Archive

CHAIR: **Paula Amad** ✦ University of Iowa

Constance Balides ✦ Tulane University ✦ "'Data, Data, Data': *Sherlock Holmes* as Archive"

Alexandra Bevan ✦ Northwestern University ✦ "Remaking the Cleavers: Archiving Television in Film Adaptations of the Boomer Era Family Sitcom"

Mal Ahern ✦ Yale University ✦ "'Weird Things Go On Off-Camera': Gossip, the Archive, and Narrative Space in Warhol's *Screen Tests*"

Paula Amad ✦ University of Iowa ✦ "Tears in Time: Bazin and Kracauer on Nicole Védrès' *Paris 1900* (1947)"

MEETING

ROOM:

9:00 – 10:45am

Animated Media Studies Scholarly Interest Group

SCREENINGS

ROOM: **Tremont, Level 4**

A Place to Live: The Story of Triangle Square

Carolyn Coal and Cynthia Childs, USA, 2008, 82 min

What does it mean to be a gay senior citizen trying to survive on limited resources in America? *A Place to Live* explores this issue by chronicling the development and construction of Triangle Square Hollywood, the country's first affordable housing facility for LGBT seniors.

Winner of the Audience Award at Outfest 2008: Los Angeles Gay and Lesbian Film Festival, *A Place to Live* follows the journey of seven individuals as they attempt to secure a home in Triangle Square. Since demand far exceeded the number of available units, a lottery system was established to select who would live in the complex—not everyone would be chosen. *A Place to Live* is a moving portrait of gay and lesbian seniors on the fringe of their community and of the triumphant opening of this historic building.

SPONSOR: Documentary Studies Scholarly Interest Group

Pirated

Hoang Tan Nguyen, USA, 2000, 11 min

Trauma and erotica conflate in the revisionist memories of a Vietnamese filmmaker who encountered Thai pirates as a young refugee.

SPONSORS: Queer Caucus
Documentary Studies Scholarly Interest Group

Untitled

Hoang Tan Nguyen, USA, 4 min

(Work in Progress) A collection of screen names and headless torsos from online cruising sites comprise this experimental meditation on contemporary gay asian male sexuality.

SPONSOR: Queer Caucus

Audiences for these films may also be interested in *Criminal Queers*, *Camp*, *Poised and in the Throes*, and *The Secret Loves of Jesse James* - all in Session C.

11:00am – 12:45pm

ORIENTATION FOR NEW MEMBERS

ROOM: **Statler, Level 2**

Learn more about the Society, the conference, ***Cinema Journal***, and other benefits of membership.

SESSION F 11:00am – 12:45pm

F1
ROOM

Revisiting the Musical

CHAIR: **John Trenz** ✦ University of Pittsburgh

Martha Shearer ✦ King's College London ✦ "The Hollywood Musical and the Postwar Transformation of New York"

Jenny Oyallon-Koloski ✦ University of Wisconsin, Madison ✦ "'Someone Who Could Stop a Man by Just Sticking Up Her Leg': Dancing Femme Fatales in the Classical Hollywood Musical"

Frances Smith ✦ University of Warwick ✦ "'This Is a Life of Illusion': The Role of the Carnival in *Grease* (Dir. Randal Kleiser, 1978)"

John Trenz ✦ University of Pittsburgh ✦ "*Footloose* Across Media: Transcending the Film Musical"

F2
ROOM

Revisiting Global Television Formats
An International Agenda for Television Studies

CHAIR: **Tasha Oren** ✦ University of Wisconsin Milwaukee

CO-CHAIR: **Sharon Shahaf** ✦ Georgia State University

Tasha Oren ✦ University of Wisconsin Milwaukee ✦ "Judges' Table: Formats and Contemporary Food Television (or All about Food Network's Turn from Gastro-porn to Foodie S&M)"

Yeidy Rivero ✦ University of Michigan ✦ "Anatomy of a Protest: Audience Expectations, Colombia's *A Corazón Abierto* and *Grey's Anatomy*"

Sharon Shahaf ✦ Georgia State University ✦ "American Dreams, Israeli Formats: Lessons from the Successes and Failures of US Adaptations"

SPONSOR: Television Studies Scholarly Interest Group

F3
ROOM

Hitchcock and Film Authorship
Cinema, Culture, Collaboration

CHAIR: **John Hellmann** ✦ Ohio State University

RESPONDENT: **Thomas Leitch** ✦ University of Delaware

Richard Allen ✦ New York University ✦ "Hitchcock and the Wandering Woman"

John Hellmann ✦ Ohio State University ✦ "The Leading Man of *Marnie*"

Susan Smith ✦ University of Sunderland ✦ "The Child in Hitchcock"

F4
ROOM

Still/Moving

CHAIR: **Tina Wasserman** ✦ Tufts University

Christopher Rowe ✦ University of Melbourne ✦ "Dynamic Statues and Dilated Time: Cinematic Adaptations of Comic Books"

Joel Burges ✦ University of Rochester ✦ "Time and Description: Mini-Series and the Duration of *The Winds of War* and *War and Remembrance*"

Sarah Keller ✦ Colby College ✦ "Cinematic Paranoia: Theories of Movement vs. Stasis"

Tina Wasserman ✦ Tufts University ✦ "Repeated Time: Remembering and Reenactment in Wanda Jakubowska's *Ostatni Etap*"

F5
ROOM

Singular Plural
Japanese Media Inside Out and Outside In

CHAIR: **Thomas Lamarre** ✦ McGill University

Marc Steinberg ✦ Concordia University ✦ "Environment Theory: Animation Cultures and Media Theory in Japan"

Mark Nornes ✦ University of Michigan ✦ "Calligraphy in Japanese Cinema"

Alexander Zahlten ✦ Dongguk University, Seoul ✦ "Romantic Technology: Transmedia and Recent Media Theory in Japan"

Thomas Lamarre ✦ McGill University ✦ "The Anime Screen: Toward a Media Ecology of Animation"

SPONSOR: Animated Media Scholarly Interest Group

F6
ROOM

Gender, Genre, and Sexuality

CHAIR: **Robert Kilker** ✦ Kutztown University of Pennsylvania

HyunHee Park ✦ University of Chicago ✦ "Korean Women Tearing the Imperial Screen – Gender, Melodrama, and Cultural Politics in *Chosŏn Strait* (1943)"

David Gerstner ✦ CUNY Graduate Center/College of Staten Island ✦ "Philippe Vallois' *Johan*: Intermingling Gay-Male Bodies with Cinematic Form"

Robert Kilker ✦ Kutztown University of Pennsylvania ✦ "Melodrama and Gender Performance in *The Wrestler*"

F7
ROOM

Signal Traffic
Researching Media Infrastructures

CHAIR: **Cristina Venegas** ✦ University of California, Santa Barbara

Lisa Parks ✦ University of California, Santa Barbara ✦ "Beaming the Audiovisual: Toward a Theory of Media Infrastructures"

Jonathan Sterne ✦ McGill University ✦ "Audible Infrastructures and Telephone Effects"

Nicole Starosielski ✦ Miami University ✦ "Disappearing Infrastructures: Undersea Cables and Narratives of Connection"

Shannon Mattern ✦ The New School ✦ "Deep Time of Media Infrastructure"

F8
ROOM

Citizenship, Identity, and Documentary

CHAIR: **Sheila Petty** ✦ University of Regina

Daniel Miller ✦ University of Oregon ✦ "Citizen Media and Documentary Story Power: Julia Bacha's *Budrus*, Just Vision, and Nonviolent Protest in Palestine"

Veena Hariharan ✦ University of Southern California ✦ "Queer Subjectivities and the First-Person Documentary in India"

Anat Zanger ✦ Tel Aviv University ✦ "The Anamnesis of the Border: Israeli and Palestinian"

Sheila Petty ✦ University of Regina ✦ "Reterritorialization in African Documentary Films: *Arlit: Deuxième Paris* and *Sacred Places*"

F9
ROOM

Turkish Cinema or New Cinema of Turkey?
Transformation of National Cinema

CHAIR: **Deniz Bayrakdar** ✦ Kadir Has University

Deniz Bayrakdar ✦ Kadir Has University ✦ "Silence of Sound and Image in the New Cinema in Turkey"

Ayca Ciftci ✦ Royal Holloway University of London ✦ "Kurdish Cinema Movement in Turkey: Text, Context, Intertext"

Enis Dinc ✦ University of Amsterdam ✦ "Old Names, New Heroes: Re-presenting National History in Turkish Film and Television"

Elif Kahraman ✦ Kadir Has University ✦ "Arm-Wrestling a Super Power: The Ugly American in Turkish Comedy Films"

F10
ROOM

On the (Re)Death of Radio
Continuities and Changes in Radio in the 21st Century, Part II: Programming

CHAIR: **Christina Dunbar-Hester** ✦ Rutgers University

Cynthia Conti ✦ New York University ✦ "Localizing Localism: The Complexities of LPFM Broadcasting"

Alexander Russo ✦ Catholic University of America ✦ *and* **Bill Kirkpatrick** ✦ Denison University ✦ "'Beyond' the Terrestrial?: Distribution, Formats, and the Place of the Local in Satellite Radio"

Christopher Cwynar ✦ University of Wisconsin, Madison ✦ "I Want My NPR.org/Music: 'Independent' Popular Music Culture and American Public Broadcasting in the Digital Convergence Era"

Jason Loviglio ✦ University of Maryland ✦ "NPR's Useful Crises"

F11
ROOM

Sports Media

CHAIR: **Adam Rugg** ✦ University of Iowa

Samantha Sheppard ✦ University of California, Los Angeles ✦ "Sports, Courts, and Critical Memory: Documentary, Black Performativity, and Embodied Archives of History"

Kate Ranachan ✦ University of Minnesota ✦ "What Time's the Match? The Changing Rituals of English Premier League Soccer Supporters"

Adam Rugg ✦ University of Iowa ✦ "Nodes of Play: The Multiplatform Reality of the NFL"

F12
ROOM

Aesthetics and Politics

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

Stanton McManus ✦ East Tennessee State University ✦ "The Politics of Belonging: Melodrama, Modernity, and Democracy"

Michele Pierson ✦ King's College London ✦ "Drama and Abstraction: A Problem in the Making for Thomas Wilfred's *Lumia*"

Mark Minett ✦ University of Wisconsin, Madison ✦ "They Are Not Who They Are: Allegorical Structure and the *Invasion of the Body Snatchers* Films"

Scott Nygren ✦ University of Florida ✦ "Animals, Communists, and Caves: Benjaminian Time in Weerasethakul's *Uncle Boonmee Who Can Recall His Past Lives* (2010)"

F13 ROOM

Reconfiguring Word and Image Relations Before and After the Russian Revolution

CHAIR: **Cristina Vatulescu** ✦ New York University

Daria Khitrova ✦ University of California, Los Angeles ✦ *and* **Yuri Tsivian** ✦ University of Chicago ✦ "Illustrations on the Run: Pushkin's *Queen of Spades* (1834) in the Lens of Book Illustrations by Aleksandr Benois (1911) and the 1916 Screen Version by Yakov Protazanov"

Michael Kunichika ✦ New York University ✦ "Image Thinking and the East: S. Veltman, the Image, and Soviet Cinema in 1920s"

Cristina Vatulescu ✦ New York University ✦ "The Illegible Close-up: Soviet Era Secret Police Files and Films"

F14 ROOM

Spatiality 2
Mapping Postmodernity

CHAIR: **Steven Shaviro** ✦ Wayne State University

Noel Kirkpatrick ✦ Georgia State University ✦ "Signs of Love: Superflat Social Worlds in Shin Megami Tensei: *Persona 4*"

Mark Bartlett ✦ University of the Creative Arts ✦ "The Postmodern Event and Its Documentary Effect"

Steven Shaviro ✦ Wayne State University ✦ "Post-continuity"

F15 ROOM

Depictions of Poverty in American Cinema

CHAIR: **Melanie Brunell** ✦ University of Florida

CO-CHAIR: **Wylie Lenz** ✦ University of Florida

Elissa Nelson ✦ University of California, Santa Barbara ✦ "Ideologies of Success: Class Disparity as Narrative Conflict and Personal Agency as Resolution in the Teen Film"

Galen Wilson ✦ Texas A&M University ✦ "'I Liked You Better as a Bum': Tramping as Masculine Rite in *It Happened One Night* and *Sullivan's Travels*"

Wylie Lenz ✦ University of Florida ✦ "Cinematic Solutions to Economic Crisis"

Melanie Brunell ✦ University of Florida ✦ "Paradise Lost, Hope Regained: The Tramp's Final Journey in *Modern Times*"

F16 ROOM

WORKSHOP

Cooperative Play, Multiplayer R&D
Encouraging Effective Collaboration in Games Research and Development

CHAIR: **Nina Huntemann** ✦ Suffolk University

Workshop Participants:

Mia Consalvo ✦ Concordia University

Darius Kazemi ✦ bocoup

Eric Gordon ✦ Emerson College

Bill Shribman ✦ WGBH

Sara Verrilli ✦ MIT GAMBIT Game Lab

SPONSOR: Video Game Studies Scholarly Interest Group

SESSION F 11:00am – 12:45pm

F17
ROOM

LGBT Youth Identity and Online New Media
Agency, Vulnerability, and Physical Space

CHAIR: **Christopher Pullen** ✦ Bournemouth University

Bryan Wuest ✦ University of California, Los Angeles ✦ "Stories Like Mine: Coming Out Videos and Queer Identities on YouTube"

Taylor Nygaard ✦ University of Southern California ✦ "Youth Cyberbullying and Policing the Self-Brand"

Raffi Sarkissian ✦ University of Southern California ✦ "Teenage Dreams: The It Gets Better Project and Queer Youth Politics of the Past"

F18
ROOM

Topics in Film Criticism 2
Pauline Kael, Technological Change, and Cultural Authority

CHAIR: **Jason Kelly Roberts** ✦ Northwestern University

RESPONDENT: **Greg Taylor** ✦ Purchase College, SUNY

Jason Kelly Roberts ✦ Northwestern University ✦ "Movies on Television: Pauline Kael and the Film Generation"

Katherine Kinney ✦ University of California, Riverside ✦ "Why Kael"

Rachel Thibault ✦ University of Massachusetts, Amherst ✦ "Criticism, Controversy, and Cultural Authority: Pauline Kael and Penelope Gilliatt at *The New Yorker*"

F19
ROOM

WORKSHOP

Early Cinema in South Asia
Crises, Methods, and Initiatives

CHAIR: **Anupama Kapse** ✦ Queens College, CUNY

Workshop Participants:

Neepa Majumdar ✦ University of Pittsburgh

Manishita Dass ✦ Royal Holloway, University of London

Ramesh Kumar ✦ New York University

Sudhir Mahadevan ✦ University of Washington

F20
ROOM

What's New in Classical Film Theory

CHAIR: **Johannes von Moltke** ✦ University of Michigan

RESPONDENT: **Daniel Morgan** ✦ University of Pittsburgh

Doron Galili ✦ Oberlin College ✦ "Still a New Columbus: Intermedial Thinking in Classical Film Theory"

David Rodowick ✦ Harvard University ✦ "On the History of Classical Film Theory"

Erica Carter ✦ University of Warwick ✦ "The Visible Woman In and Against Béla Balázs"

Johannes von Moltke ✦ University of Michigan ✦ "Out of the Past: Transdisciplinary Lessons from Classical Film Theory"

F21
ROOM

American Independent Cinema

CHAIR: **Caroline Frick** ✦ University of Texas, Austin

Michael Z. Newman ✦ University of Wisconsin, Milwaukee ✦ "Movies for Hipsters"

Caroline Frick ✦ University of Texas, Austin ✦ "Preserving Independence: Archival Collections and Defining American Independent Film"

Thomas Schatz ✦ University of Texas, Austin ✦ "British Cinema and the American Indie Film Movement"

Alisa Perren ✦ Georgia State University ✦ "Last Indie Standing: The Special Case of Lionsgate in the New Millennium"

F22
ROOM

Genre Issues
Deconstruction and Hybridity

CHAIR: **Leger Grindon** ✦ Middlebury College

Wyatt Phillips ✦ New York University ✦ "Uncle Josh Goes to the Movies: Genre and Appropriation in Early American Cinema"

Joanne Morreale ✦ Northeastern University ✦ "*The Donna Reed Show* and the 'Hollywood Sitcom'"

Christopher Sieving ✦ University of Georgia ✦ "I Don't Know If This Is a Comedy or a Tragedy': *A Woman Is a Woman* and Questions of Genre Deconstruction"

Leger Grindon ✦ Middlebury College ✦ "Cycles and Clusters: The Shape of Film Genre History"

F25
ROOM

Media Rejection
Practices and Discourses of Non-Consumption and Resistance

CHAIR: **Laura Portwood-Stacer** ✦ New York University

Rivka Ribak ✦ University of Haifa ✦ *and* **Michele Rosenthal** ✦ University of Haifa ✦ "Parsing the Aesthetic of Media Ambivalence: Field Notes from Unplugged"

Louise Woodstock ✦ Ursinus College ✦ "Status Not Updated: Resisting New Communication Technologies"

Laura Portwood-Stacer ✦ New York University ✦ "Quitters, Hold-outs, and Suicides: Practices of Refusal among (Non)Consumers of Social Media"

D. Travers Scott ✦ Clemson University ✦ "Convulsions of Gender: Media Struggle in *Possessed* and *Ringu* Offshoots"

MEETING

ROOM:

11:00am – 12:45pm

Film and Media Festivals Scholarly Interest Group

SCREENINGS

ROOM: **Tremont, Level 4**

Contemporary (In)appropriations: New Experimental Found Footage Films

Various makers, various countries, 2009-11, 92 min

Whether you call it collage, compilation, found footage, or recycled cinema, the incorporation of previously shot materials into new works is a practice that generates novel juxtapositions of elements, producing new meanings and ideas that may not have been intended by the original makers—that are, in other words, "inappropriate." This act of appropriation may produce revelations that lead viewers to reconsider the relationship between past and present, here and there, intention and subversion. The past decade has seen the emergence of a wealth of new sources for audiovisual materials that can be appropriated and repurposed to give them new meanings and resonances. The Festival of (In)appropriation is a yearly showcase of contemporary short audiovisual works that appropriate film or video footage and repurpose it in "inappropriate" and inventive ways. This year's program contains fourteen works and is curated by Jaimie Baron, Andrew Hall, and Lauren Berliner. For more details, see http://festivalofinappropriation.org/?page_id=463.

SPONSORS: Experimental Film and Media Scholarly Interest Group
Documentary Studies Scholarly Interest Group

A Movie by Jen Proctor

Jennifer Proctor, USA, 2010, 12 min

A remake of Bruce Conner's seminal 1958 found footage film *A Movie* using appropriated material from YouTube and LiveLeak. As a remake, the video provides a parallel narrative that explores the changes in historical and visual icons from 1958 to 2010—as well as those images that remain the same. It also comments on the way disparate threads in online databases can be assembled to create "a movie."

SPONSOR: Media Literacy and Pedagogical Outreach Scholarly Interest Group

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Audiences for these films may be interested in the screenings of *Film Socialisme* (Session D), *Angst Essen/Eat Fear* (Session Q), *Pirated* (Session E), *Untitled* (Session E), *Poised and In the Throes* (Session C), and *The Secret Loves of Jesse James* (Session C), as well as in panels E7 "The Avant-garde, Art, and the Internet," H9 "Citation and Appropriation: Film Remembers (through) Film," and L4 "Authorship, Appropriation, Archive: Experiments with Found Footage Then and Now."

11:00am – 12:45pm

SPECIAL EVENT

New England Archive Showcase

LOCATION: **Bright Family Screening Room, Emerson College's Paramount Center**
559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College's Paramount Center at 559 Washington Street.

highlighting

The National Center for Jewish Film

The National Center for Jewish Film is a unique, independent nonprofit motion picture archive, distributor, curator, resource center, and exhibitor. Founded in 1976, NCJF owns the largest collection of Jewish-content film in the world, outside of Israel, with more than 14,000 reels of film dating from 1903 to the present. NCJF's priority is the preservation and restoration of rare and endangered film materials. To date, the Center has restored more than 100 orphan films that document the diversity and vibrancy of Jewish culture, including 43 Yiddish and silent feature films, rescuing these invaluable cultural and artistic artifacts from oblivion. Recognized as a world leader in the collection, restoration, and exhibition of Jewish art and culture, the Center provides programming and research consultation to 5,000 filmmakers, artists, and educators each year. NCJF is also a major distributor of films with Jewish content. In addition to its own restored materials, the Center represents 150 independent filmmakers. More than 300 restored classics and new films are available for public exhibition and DVD purchase. NCJF is located on the campus of Brandeis University. www.jewishfilm.org

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew's Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.

SESSION G 1:00 – 2:45pm

G1
ROOM

21st-Century Celebrity and the Politics of Gender
Scandal, Sexuality, Saints, and Spirits

CHAIR: **Kirsten Pike** ✦ Stockholm University

Dana Heller ✦ Old Dominion University ✦ "'Party for a Living': Queer Television Celebrity"

Brenda Weber ✦ Indiana University ✦ "The Epistemology of the (Televised, Polygamous) Closet: *Sister Wives* and the Politics of Celebrity Mormonism"

Kirsten Pike ✦ Stockholm University ✦ "Father Haunts Best: *Bindi the Jungle Girl*, Steve Irwin, and the Politics of Postmortem Celebrity"

Misha Kavka ✦ University of Auckland ✦ "Celebrity Damage"

G2
ROOM

Women and Comedy

CHAIR: **Victoria Sturtevant** ✦ University of Oklahoma

Elizabeth Gailey ✦ University of Tennessee ✦ "Every Joke a Revolution? Strategies of Racial and Sexual Subversion in Margaret Cho's Television Comedy"

Linda Mizejewski ✦ Ohio State University ✦ "Kathy Griffin and the Comedy of the D List"

Victoria Sturtevant ✦ University of Oklahoma ✦ "Contemporary Pregnancy Comedies and the Gross-out Aesthetic"

Caroline Claiborn ✦ University of Oregon ✦ "Blindness and Prejudice in Sarah Silverman's *Jesus Is Magic*"

G3
ROOM

Queer Aesthetics/Global Politics

CHAIR: **Karl Schoonover** ✦ Michigan State University

Rosalind Galt ✦ University of Sussex ✦ "Cinema of Default: Queer World Cinema and the Argentine Economic Crisis"

Patricia White ✦ Swarthmore College ✦ "Circumstantial Lesbianism: Arthouse Sexuality and Transnational Spectatorship"

Karl Schoonover ✦ Michigan State University ✦ "Queer or Human?: LGBT Film Festivals and the Liberalism of Global Culture"

Homay King ✦ Bryn Mawr College ✦ "Keys to Turing"

SPONSOR: Queer Caucus

G4
ROOM

You Are What You Eat
Media and Diet

CHAIR: **Lara Bradshaw** ✦ University of Southern California

Lara Bradshaw ✦ University of Southern California ✦ "The Unhealthful Encounter: Negotiating Embodiment, Disease, and Temporality in Jamie Oliver's *Food Revolution*"

Steven Doles ✦ Syracuse University ✦ "Food, Obesity, and Reality Television: From Embodied Affect to Social Structure"

Alexandra Bush ✦ University of Southern California ✦ "The Postfeminist Network: How the Food Network Reasserts Gender Binaries—and Why It Matters"

Michael Litwack ✦ Brown University ✦ "Making Television Live: Obesity, Mediality, Biopolitics"

G5
ROOM

Identities and Agency Online

CHAIR: **Adriane Brown** ✦ Ohio State University

Lara Schweller ✦ University of California, Irvine ✦ "Reconnecting the Village: Interactivity as 'Women's Work' on the Mommy Blog"

Elizabeth Ellcessor ✦ University of Wisconsin, Madison ✦ "Service-y: Identity, Instruction, and Participation in Online Communities of People with Disabilities"

Adriane Brown ✦ Ohio State University ✦ "'You Are the Best Thing That's Ever Been Mine': Queer Fandom and Heterosexual Melancholia on TaylorSwift.com Message Boards"

G6
ROOM

Gendering Fandoms
Exploring the Centrality of Gender and Sexuality to Fannish Practice

CHAIR: **Darlene Hampton** ✦ University of Oregon

Jing Zhao ✦ University of Wisconsin, Milwaukee ✦ "Popular Cultural Capital Matters: A Comparative Study of 'Queered' Chinese Online Fandom"

Anne Gilbert ✦ Rutgers University ✦ "When *Twilight* Comes to Comic-Con: Gender Divisions in Popular Fandom"

John Vanderhoef ✦ University of California, Santa Barbara ✦ "Canon Fodder: Taste, Gender, and Video Game Culture"

Darlene Hampton ✦ University of Oregon ✦ "Pure Communities: The Radicalizing Potential of Intimacy in Fan Communities"

G7
ROOM

WORKSHOP

Action Studies Now
Expanded Perspectives, Teaching Challenges

CHAIR: **Christine Holmlund** ✦ University of Tennessee

Workshop Participants:

Yvonne Tasker ✦ University of East Anglia

Lisa Purse ✦ University of Reading

Scott Higgins ✦ Wesleyan University

Lisa Coulthard ✦ University of British Columbia

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G8
ROOM

Of Borders and Places
The Cinema of Guillermo del Toro

CHAIR: **Laura Podalsky** ✦ Ohio State University

Deborah Shaw ✦ University of Portsmouth ✦ "Guillermo del Toro: A Transnational Trans-genre Filmmaker"

Juan Vargas ✦ University of Guadalajara ✦ "The Child's Gaze in del Toro's Hispanic Trilogy: Between the Real and the Fantastic"

Ann Davies ✦ Newcastle University ✦ "Guillermo del Toro's Monsters: Matter Out of Place"

Laura Podalsky ✦ Ohio State University ✦ "To Hell and Back: Border Crossing in del Toro's English Language Films"

SPONSOR: Latino/a Caucus

G9
ROOM

Page to Screen
Aspects of Adaptation

CHAIR: **Cynthia Lucia** ✦ Rider University

Natalie Ryabchikova ✦ University of Pittsburgh ✦ "From Vampire to Class Enemy: A Soviet Film Adaptation of Prosper Mérimée's *Lokis*"

Scott Vangel ✦ University of Massachusetts, Amherst ✦ "Post-'68 Paris and the Spirit of Dostoevsky's Underground in Robert Bresson's *Four Nights of a Dreamer*"

Adrienne Domasin ✦ Chapman University ✦ "The Dude vs. The Duke: The Hollywood Western and the Adaptations of *True Grit*"

Shelley Cobb ✦ University of Southampton ✦ "Adapting Authority: Contemporary Female Stars and Film Production"

G10
ROOM

Nollywood in the Context of Globalization

CHAIR: **Carmela Garritano** ✦ University of St. Thomas

Moradewun Adejunmobi ✦ University of California, Davis ✦ "Nollywood and New Templates for Minor Transnational Film"

Carmela Garritano ✦ University of St. Thomas ✦ "Minor-to-Minor Competition and Collaboration: An Analysis of Nigeria/Ghana Co-productions"

Akin Adesokan ✦ Indiana University ✦ "How Nollywood Films Imagine the World"

Jonathan Haynes ✦ Long Island University ✦ "Kunle Afolayan and the 'New Nollywood': Nationalism, Transnationalism, and Cosmopolitanism"

SPONSOR: African/African American Caucus

G11
ROOM

Cold War Politics and East Asian Cinema Reconsidered

CHAIR: **Ying Xiao** ✦ University of Florida

RESPONDENT: **Christina Klein** ✦ Boston College

Sangjoon Lee ✦ University of Michigan ✦ "Codename Red: Interpol, CIA, and the Red Complex in Cold War East Asian Cinema"

Minhwa Ahn ✦ Cornell University ✦ "Broken Motherhood: Between National Allegories and Americanization in Korean, Japanese Melodrama during the Early Cold War Period"

Ying Xiao ✦ University of Florida ✦ "From Body Crossing to Border Crossing: Refiguring Gender, Genre, and Transnational Imaginary in Postwar Chinese Cinema"

SPONSOR: Asian/Pacific American Caucus

G12
ROOM

Rethinking French History and Theory Today

CHAIR: **Jonathan Buchsbaum** ✦ Queens College, CUNY

Sylvie Thouard ✦ University Paris-Est ✦ "Distraction and Shared Spaces"

Laurent Creton ✦ New Sorbonne University ✦ "Thinking the Political Economy of Film: Historical Perspectives and Combined Views"

Jean-Pierre Bertin-Maghit ✦ New Sorbonne University ✦ "The Films of Amateur Filmmaker Soldiers during the Algerian War: What Kind of Historical Document?"

Laurent Jullier ✦ Nancy 2 University ✦ "Problems of Interdisciplinarity in French Film Theory"

SPONSOR: French and Francophone Scholarly Interest Group

G13
ROOM

The Extra-Cinematic Stage
Back and Beyond

CHAIR: **Dean Allbritton** ✦ Colby College

James Steichen ✦ Princeton University ✦ "Class Acts and the Backstage Musical: Opera, Ballet, and the Concept of the Nonprofit in *The Goldwyn Follies* (1938)"

Selmin Kara ✦ Ontario College of Art and Design ✦ "From the Kinoki to the Crowd: Crowd-Sourced Documentaries and the Spectatorial Vision"

Dean Allbritton ✦ Colby College ✦ "Remembering Nothing: War, Violence, and Documenting Whispers in *Dies d'agost*"

Camilla Reestorff ✦ Aarhus University ✦ "Contesting Mediality in the Oslo Massacre"

G14
ROOM

Moving Images/ Movie Environments
From Screen Titles to Screening Locations

CHAIR: **Wheeler Winston Dixon** ✦ University of Nebraska, Lincoln

David Richler ✦ Carleton University ✦ "On the Paratextual Significance of Titles"

James Crawford ✦ University of Southern California ✦ "Title Design in the Shadow of Saul Bass—Binder, Brownjohn, Ferro, Frankfurt"

Hunter Vaughan ✦ Oakland University ✦ "Moving Images and the Environment"

Wheeler Winston Dixon ✦ University of Nebraska, Lincoln ✦ "Gently Down the Stream: The New Era of the Moving Image"

G15
ROOM

Spanish, English, and Spanglish Language TV Networks
New Challenges and Cultural Citizenship

CHAIR: **Chad Beck** ✦ Randolph College

Kristin Moran ✦ University of San Diego ✦ "Contesting 'LatiNation': Audience Response to Bicultural Programming"

Kenton Wilkinson ✦ Texas Tech University ✦ "Breaching the Barrier: The Latin Boom, Language, and Latina/o-Oriented Television"

Mari Castaneda ✦ University of Massachusetts, Amherst ✦ "Contested Notions of Citizenship and Public Service in Translocal Spanish-language Television"

Juan Pinon ✦ New York University ✦ *and* **Viviana Rojas** ✦ University of Texas, San Antonio ✦ "The New Latina/o-Oriented Television Networks' Landscape: Commodifying Border Cultures and Hybrid Identities"

SPONSOR: Latino/a Caucus

G16
ROOM

Fashioning Performance
Gender, Style, and the Silent Screen

CHAIR: **Deborah Tudor** ✦ Southern Illinois University, Carbondale

RESPONDENT: **Michele Torre** ✦ Southern Illinois University, Carbondale

April Miller ✦ University of Northern Colorado ✦ "Silent Fashion Crimes: Real-to-Reel Marketing of Molls and 'Murderesses'"

Kristen Anderson Wagner ✦ University of Southern California ✦ "Learning to Be a Lady: Gender and Consumer Desire in Makeover Comedies"

Vicki Callahan ✦ University of Wisconsin, Milwaukee ✦ "Mabel Normand: A 'Gibson Girl' Brings Her Casual Style to the Screen"

SPONSOR: Women's Caucus

SESSION G 1:00 – 2:45pm

G17
ROOM

Spatiality 3
Orientations in Media Space

CHAIR: **Scott Ruston** ✦ Arizona State University

Maja Manojlovic ✦ University of California, Los Angeles ✦ "Inside 3D: In the Interstices of Werner Herzog's *The Cave of Forgotten Dreams* (2011)"

Lisa Broad ✦ New York University ✦ "Sea of Contradictions: Raúl Ruiz and the Limits of Logical Space"

Ingrid Hoelzl ✦ University of Oslo ✦ "MoMA DIY Day – A New Take on New Media Art via Mobile Augmented Reality"

Scott Ruston ✦ Arizona State University ✦ "Dial 'N' for Narrative / Dial 'N' for Networked"

G18
ROOM

Film Festivals in Latin America, Latin America at Film Festivals

CHAIR: **Tamara Falicov** ✦ University of Kansas

Carlos Gutierrez ✦ Cinema Tropical ✦ "Film Festivals in Latin America: A Historical Overview"

Laura Isabel Serna ✦ University of Southern California ✦ "The Los Angeles International Latino Film Festival: Screening Global Latinidad in Chicano/a L.A."

Bruce Paddington ✦ Trinidad and Tobago Film Festival ✦ "The Trinidad and Tobago Film Festival (TTFF)"

Tamara Falicov ✦ University of Kansas ✦ "Films in Progress (*Cine en Construccion*): Shaping Latin American Films for a Global Film Market"

SPONSORS: Latino/a Caucus and Film Media Festivals Scholarly Interest Group

G19
ROOM

WORKSHOP

Experimental Film and Video in Massachusetts

CHAIR: **Federico Windhausen** ✦ California College of the Arts

Workshop Participants:

Saul Levine ✦ Massachusetts College of Art and Design

Stephen Anker ✦ California Institute of the Arts

Abraham Ravett ✦ Hampshire College

Robert Todd ✦ Emerson College

SPONSOR: Experimental Film and Media Scholarly Interest Group

G20
ROOM

Art as Commerce
Specialty Film Distribution

CHAIR: **Lisa Dombrowski** ✦ Wesleyan University

Jon Lewis ✦ Oregon State University ✦ "Pornography, Murder, Mergers and Acquisitions, and Presidential Politics: The Short, Strange Story of Artisan Entertainment"

Lisa Dombrowski ✦ Wesleyan University ✦ "Ticket or Click It? Competing Models of Specialty Film Distribution"

Cliff Hilo ✦ University of California, Los Angeles ✦ "Summit Entertainment and Constantin Film: Flexible Culture, or Between Art Cinema and Blockbusters"

Andrew Douglas ✦ Bryn Mawr Film Institute/Ursinus College/ Cabrini College ✦ "Racking Focus Features: An Art House Divergence"

SESSION G 1:00 – 2:45pm

G21
ROOM

WORKSHOP

Sound Thinking
Rick Altman and Sound Studies

CHAIR: **Jay Beck** ✦ Carleton College

CO-CHAIR: **Norma Coates** ✦ University of Western Ontario

Workshop Participants:

John Belton ✦ Rutgers University

Donald Crafton ✦ University of Notre Dame

Michele Hilmes ✦ University of Wisconsin, Madison

Amy Lawrence ✦ Dartmouth University

Jonathan Sterne ✦ McGill University

SPONSOR: Sound Studies Scholarly Interest Group

G22
ROOM

Animating Space and Scalar Travels

CHAIR: **Sylvie Bissonnette** ✦ University of California, Davis

Jihoon Kim ✦ Nanyang Technological University ✦ "Remediating Panorama on the Small Screen: Scale and Spectatorship in the Software-Driven Panoramic Photography"

Jennifer Lynde Barker ✦ East Tennessee State University ✦ "Tilt-Shift *Flânerie*: Minimizing the Globe"

Olivia Banner ✦ Rice University ✦ "Animating Life"

Sylvie Bissonnette ✦ University of California, Davis ✦ "Scalar Travels: Animating the Limits of the Body and Life"

SPONSOR: Animated Media Scholarly Interest Group

G25
ROOM

Narratives of Finance and Financial Crisis

CHAIR: **Sarah Banet-Weiser** ✦ University of Southern California

David Maynard ✦ Independent Scholar ✦ "Form and Financialization: Satirizing the Crisis"

Owen Lyons ✦ Carleton University ✦ "The Stock Exchange as a Space of Modernity"

Sara Bernstein ✦ University of California, Davis ✦ *and* **Elise Chatelain** ✦ University of California, Davis ✦ "Performance Review: Nostalgia, Genre, and Labor Identities in *The Help* and *Larry Crowne*"

Sarah Banet-Weiser ✦ University of Southern California ✦ "Branding the Crisis: Brand Culture, Advertising, and Consumer Citizenship"

MEETING

ROOM:

1:00 – 2:45pm

Asian/Pacific American Caucus

SCREENINGS

ROOM: **Tremont, Level 4**

Veritas: Everybody Loves Harvard

Eun-jung Shin, Korea/USA, 2011, 81 min

"The best and the brightest" is how Harvard University is described today. People all over the world admire Harvard. But Harvard is not an Ivory Tower. It is an organ of the American ruling class and has been very influential in U.S. foreign policy. This documentary critically examines Harvard's historical role and global impact. As a training ground for the international elite, Harvard has maintained close ties with the U.S. government and provided crucial dimensions of state ideology, particularly during the Cold War. Harvard people have been involved in many wars and interventions, including the Vietnam War. The documentary questions what the real purpose of education should be. It contains interviews with many progressive American intellectuals, including Professor Noam Chomsky. Other interviewees include Michael Ansara (Harvard Class of 1968), co-chair for SDS, John Trumpbour, author of *How Harvard Rules*, and Richard Levins, Professor at Harvard Medical School.

SPONSORS: Caucus on Class
Documentary Studies Scholarly Interest Group

Speaking of Baghdad

George Larkin, USA/Iraq, 2010, 28 min

An acclaimed international cast performs stories about life during the war written by Iraqi writers in Baghdad over the course of the last seven years. We get a chance to hear about the ongoing, devastating war from Iraq's own artists performed by a diverse cast of actors from around the world.

Starring C.S. Lee (*Dexter*, *Chuck*), Rex Lee (*Entourage*), Silas Weir Mitchell (*Prison Break*, *My Name is Earl*, *Rat Race*), Navid Negahban (*Charlie Wilson's War*, *24*, *The Closer*), Geoffrey Owens (*The Cosby Show*), Keith Szarabajka (*We Were Soldiers*, *Angel*, *The Dark Knight*), and Michael Urie (*Ugly Betty*). *Speaking of Baghdad* and a short taken from it have played at seven film festivals (including the Starz-Denver and the Napa-Sonoma Film Festivals), on Link TV, at the US Air Force Academy's Conference on War, Literature, & the Arts, and six times with Amnesty International.

SPONSOR: Caucus on Class

Audiences for this film may also be interested in panels A1 "Political Cinema from the 'Periphery'" and O22 "The Global Southie: Boston and the Cinema of Class."

1:00 – 2:45pm

SPECIAL EVENT

New England Archive Showcase

LOCATION: **Bright Family Screening Room, Emerson College's Paramount Center**
559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College's Paramount Center at 559 Washington Street.

highlighting

WGBH Media Library and Archives

WGBH went on the air with radio in 1951 and TV in 1955 and has been a major producer since, creating fully one-third of the content broadcast on PBS, including *Masterpiece Theater*, *Antiques Roadshow*, as well as popular children's programs such as *Arthur*, *Zoom*, and *Between the Lions*. WGBH also has an award winning Interactive department that is the number one producer for the sites on PBS.org. The WGBH Archives holds over 300,000 hours of moving image and sound content dating back fifty years, as well as over 8,000 linear feet of related documentation and still images. The collection consists of final broadcast programs and the media elements created for the programs. Researchers find finished documentary films from our flagship productions (*Frontline*, *NOVA*, and *American Experience*), but, more importantly, all of the production elements that go into the making of these films. A great strength of the WGBH Archives is its collection of interviews with world leaders and historians on historic foreign policy decisions from award-winning programs and series such as *The Advocates*, *Crisis in Central America*, *Mexico*, *The Americas*, *People's Century*, and *War and Peace in the Nuclear Age*. http://openvault.wgbh.org/

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew's Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.

SESSION H 3:00 – 4:45pm

H1 ROOM

Eco-horror, Defined

CHAIR: **Drew Beard** ✦ University of Oregon

Stephen Rust ✦ University of Oregon ✦ "Postmodern Eco-horror and Youth Dysculture in *The Wall* (1982)"

Kendall Phillips ✦ Syracuse University ✦ "Eco-horror and the Nation-State: Imperial Gothic in the Films of Neil Marshall"

Tiffany Deater ✦ State University of New York, Oswego ✦ "From Supernatural to Unnatural: The Rise of Eco-horror"

Drew Beard ✦ University of Oregon ✦ "Defining Eco-horror, or, Why It's Always Shark Week"

H2 ROOM

Constructing Nonfictional Spaces
Documentary in a New Media and Digital World

CHAIR: **Kristen Fuhs** ✦ University of Southern California

Ohad Landesman ✦ New York University ✦ "Interactions in Virtual Space: Experiencing Places in Web Documentaries"

Bella Honess Roe ✦ University of Surrey ✦ "3D Documentary: The Spectacular Space of Reality"

Kristen Fuhs ✦ University of Southern California ✦ "Documentary Outreach and Digital Distribution: The Case of *Presunto Culpable*"

H3 ROOM

Imagining the Future
Special Effects Then and Now

CHAIR: **Barbara Klinger** ✦ Indiana University

Julie Turnock ✦ University of Illinois, Urbana-Champaign ✦ "Designed for Everyone Who Looks Forward to Tomorrow!: 1970s Blockbuster Filmmaking and the 'Optimistic Futurism' Movement"

Ariel Rogers ✦ Colby College ✦ "'Positively Palpable': 3-D Cinema and Embodiment"

Lina Aguirre ✦ Ohio State University ✦ "Old Technologies-New Experiences: Stop-motion Animation in the Visual Production of Globalized Chile"

Barbara Klinger ✦ Indiana University ✦ "From *Cave of Forgotten Dreams* to *Fright Night*: The Summer Movies of 2011 and Emerging 3D Styles"

H4 ROOM

Interrogating the "Indian" and the "American" in Transnational Media Cultures

CHAIR: **Madhavi Mallapragada** ✦ University of Texas, Austin

Jigna Desai ✦ University of Minnesota ✦ *and* **Rani Neutill** ✦ Johns Hopkins University ✦ "Bollywood's Global Claim to Terror"

Shilpa Dave ✦ Brandeis University ✦ "Calling the Working South Asian: American Accents and Outsourced"

Madhavi Mallapragada ✦ University of Texas, Austin ✦ "Constructing Indian American Masculinities in Network Cultures"

H5 ROOM

Rewriting the National

CHAIR: **Hector Amaya** ✦ University of Virginia

Mariana Lacunza ✦ Ohio State University ✦ "(De)constructing Bolivian Marginal Subjectivities in Digital Documentary Film"

Andre Carrington ✦ New York University ✦ "Color Against the Real in the Bande Dessinée—*Aya*"

Samhita Sunya ✦ Rice University ✦ "'That's So Filmi, Yaar': The Ludic Techn-ontology of Romance in Popular Hindi-Urdu Cinema"

Hector Amaya ✦ University of Virginia ✦ "Authorship and Death: Narco-violence in Mexico and the New Aesthetics of Nation"

H6 ROOM

Programming a Block Party
(adult swim) and the Transmedial Curating of Taste

CHAIR: **David Gurney** ✦ Texas A&M University, Corpus Christi

Matthew Payne ✦ University of Alabama ✦ "'I Hope You Can See This Because I'm Doing It as Hard as I Can': The Stylistic Excesses of *(adult swim)'s* Cult Programming"

David Gurney ✦ Texas A&M University, Corpus Christi ✦ "'Put These in Your Ear-Holes': The Sonic Assemblages of *(adult swim)*"

Evan Elkins ✦ University of Wisconsin, Madison ✦ "Cultural Politics and Subcultural Forums: The Case of *(adult swim)*"

Susan Pearlman ✦ University of East Anglia ✦ "Intended for Mature Audiences Only?: Adolescence and Maturity in *(adult swim)* Programming"

H7 ROOM

Playing With Feelings 1
Video Games and Affect

CHAIR: **Aubrey Anable** ✦ University of Toronto

Seth Mulliken ✦ North Carolina State University, Raleigh ✦ "The Order of Hardness: Rhythm-Based Games and Sonic Affect"

Laura Cook Kenna ✦ George Washington University ✦ "Feeling Empathetic? . . . Ironic? . . . Postracial?: *Grand Theft Auto's* Offers of Affective Engagement with Ethnic and Racial Difference"

Allyson Shaffer ✦ University of Minnesota, Twin Cities ✦ "Playing Life, Managing Play"

Aubrey Anable ✦ University of Toronto ✦ "Casual Games, Serious Play, and the Affective Economy"

SPONSOR: Video Game Studies Scholarly Interest Group

H8 ROOM

Technologies without Bodies
Three Glimpses of a Deleuzian Cinema

CHAIR: **Rene Bruckner** ✦ University of Southern California

RESPONDENT: **Angelo Restivo** ✦ Georgia State University

Gordon Sullivan ✦ University of Pittsburgh ✦ "*The Three-Sided Mirror*: Bergson, Epstein, Deleuze"

Adam Cottrel ✦ Georgia State University ✦ "A Vision Always Virtual"

Kalling Heck ✦ University of Wisconsin, Milwaukee ✦ "Smoothing the Striated: Rethinking Deleuze and Guattari through Phil Solomon's *Still Raining, Still Dreaming*"

SPONSOR: French and Francophone Scholarly Interest Group

H9
ROOM

Citation and Appropriation
Film Remembers (through) Film

CHAIR: **Shota Ogawa** ✦ University of Rochester

David Laderman ✦ College of San Mateo ✦ "Remixing Tyranny: *Human Remains* and Reflexive Compilation Documentaries"

Lisa Zaher ✦ University of Chicago ✦ "Picturing History: Hollis Frampton's *Magellan at the Gates of Death*"

Shota Ogawa ✦ University of Rochester ✦ "Can Found Footage Speak?: Oh Deok-soo's *Zainichi*"

Cesare Wright ✦ Kino-Eye Center ✦ "Finding the 'Truth' – Rhetoric and Actuality in the Documentary Tradition"

H10
ROOM

Media Peripheries and Para-spaces

CHAIR: **Daniel Chamberlain** ✦ Occidental College

RESPONDENT: **Joshua Neves** ✦ University of Toronto

Philip Hallman ✦ University of Michigan ✦ "From Drive-In to Drive-Thru: How Drive-In Theaters Changed Where (and What) We Eat"

Daniel Herbert ✦ University of Michigan ✦ "'A Different Middle of Nowhere': Video Rental in the American Deep South"

Daniel Chamberlain ✦ Occidental College ✦ "Sharing Media on College Campuses: Promises, Practices, and Pitfalls"

H11
ROOM

The Paradoxes of Truth and Evidence
The Work of Dennis Tupicoff

CHAIR: **Kevin Sherman** ✦ University Of Florida

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

Kevin Sherman ✦ University Of Florida ✦ "Dennis Tupicoff's *Chainsaw* and the Politics of Location"

Todd Jurgess ✦ University of Florida ✦ "Texture as Gesture in *His Mother's Voice*"

Dennis Tupicoff ✦ Independent Filmmaker ✦ "*The First Interview*"

SPONSOR: Animated Media Scholarly Interest Group

H12
ROOM

Asian Screen Cultures in Collision
China, Hong Kong, Malaysia, the World

CHAIR: **Mark Gallagher** ✦ University of Nottingham

Wendy Larson ✦ University of Oregon ✦ "National Power and the Global Future: Zhang Yimou's 2008 Beijing Olympics"

Mark Gallagher ✦ University of Nottingham ✦ "Industrial Intermediaries in China's Globalized Production Culture"

Adam Knee ✦ Nanyang Technological University ✦ "Gender, Religion, and Nation in the New Malaysian Horror Film"

SESSION H 3:00 – 4:45pm

H13 ROOM

Creativity and Control in Media Industries

CHAIR: **Melis Behlil** ✦ Kadir Has University

RESPONDENT: **Patrick Vonderau** ✦ Stockholm University

Melis Behlil ✦ Kadir Has University ✦ "Jacks of All Trades?: Scriptwriter / Director / Producers of Turkey's New Cinema"

Alejandro Pardo ✦ University of Navarra ✦ "Balancing Creativity and Business: Producers as Project Managers"

Eva Redvall ✦ University of Copenhagen ✦ "'One Vision' from *The Kingdom* to *The Killing*: A European Take on the Showrunner in Danish Television Drama"

H14 ROOM

WORKSHOP

Belly of the Beast

Queer Cinema and Media Studies on Conservative and Religious Campuses

CHAIR: **Dan Humphrey** ✦ Texas A&M University

CO-CHAIR: **Caetlin Benson-Allott** ✦ Georgetown University

Workshop Participants:

Kevin Ohi ✦ Boston College

Kathryn Bond Stockton ✦ University of Utah

Christopher Smit ✦ Calvin College

Pamela Wojcik ✦ University of Notre Dame

SPONSOR: Queer Caucus

H15 ROOM

Residual Hierarchies

Spanish Cinema and Latin American Culture, 1950–2010

CHAIR: **Kathleen Newman** ✦ University of Iowa

Marvin D'Lugo ✦ Clark University ✦ "El Deseo Co-produces a Cinematic Latin America"

Marina Díaz López ✦ Instituto Cervantes ✦ "Transatlantic Imaginaries: Spanish and Latin-American Film Audiences and Markets in the 1950s"

Kathleen Vernon ✦ Stony Brook University ✦ "Desperately Seeking Cecilia (Roth's Argentine Voice): Accent, Identity, and Cultural Meaning in Spanish Cinema"

Kathleen Newman ✦ University of Iowa ✦ "Bollaín in Bolivia: Cinema and Empire in 2010"

SPONSOR: Latino/a Caucus

H16 ROOM

The Miscast Actor

CHAIR: **Krin Gabbard** ✦ Stony Brook University

Susan White ✦ University of Arizona ✦ "Farley Granger: Courage and Paradox"

R. Barton Palmer ✦ Clemson University ✦ "Julia Roberts: Cultural Phenomenon"

Krin Gabbard ✦ Stony Brook University ✦ "'Throw It Away': Abbey Lincoln in Hollywood"

SESSION H 3:00 – 4:45pm

H17
ROOM

The Body Electric
The Search for the Corporeal in Contemporary Media

CHAIR: **Joshua Moss** ✦ University of Southern California

China Medel ✦ Duke University ✦ "The Ghost in the Machine: Spectral Labor, the Migrant Body and the Imaginary of the Digital Screen in Alex Rivera's *Sleep Dealer*"

Hye Jean Chung ✦ Massachusetts Institute of Technology ✦ "Virtual Mobility of Bodies at Work"

Joshua Moss ✦ University of Southern California ✦ "Pregnant Pause: The Transgressive Fetus and the Crisis of the Un/Born"

Marsha Cassidy ✦ University of Illinois, Chicago ✦ "Ruth Eats, Betty Vomits: Phenomenology, Bioculture, and the Embodied Television Viewer"

H18
ROOM

Girls' and Women's Media Production
Old Challenges, New Opportunities

CHAIR: **Mary Celeste Kearney** ✦ University of Texas, Austin

Kukhee Choo ✦ Tulane University ✦ "Sleeping with the Enemy: The Formation of Underground Girls' Comic Book Culture by Female Artists in South Korea"

Mary Celeste Kearney ✦ University of Texas, Austin ✦ "Melting the Celluloid Ceiling: Training Girl Filmmakers, Revolutionizing Media Culture"

Jessalynn Keller ✦ University of Texas, Austin ✦ "Becoming Feminist: Girls' Media Activism and the Politics of Identity"

Heather McIntosh ✦ Boston College ✦ "Women's Advocacy Documentaries and Contemporary Distribution: A Look at *Sin by Silence* and *Sex Crimes Unit*"

SPONSOR: Women's Caucus

H19
ROOM

WORKSHOP

Teaching the Negative Representation
Blackness and Disreputable Media

CHAIR: **Racquel Gates** ✦ College of Staten Island, CUNY

Workshop Participants:

TreaAndrea Russworm ✦ University of Massachusetts, Amherst

Samantha Sheppard ✦ University of California, Los Angeles

Jacqueline Smith ✦ University of Texas, Austin

Kristen Warner ✦ University of Alabama

SPONSOR: African/African American Caucus

H20
ROOM

WORKSHOP

Revisioning History/ Imagining Nation

CHAIR: **Louise Spence** ✦ Kadir Has University, Istanbul

CO-CHAIR: **Levent Soysal** ✦ Kadir Has University, Istanbul

Workshop Participants:

John Jackson ✦ University of Pennsylvania

Marsha Kinder ✦ University of Southern California

Louise Spence ✦ Kadir Has University, Istanbul

Robert Burgoyne ✦ University of St. Andrews

H21 ROOM

Cinema, Architecture, Space

CHAIR: **Lucy Fischer** ✦ University of Pittsburgh

Giuliana Bruno ✦ Harvard University ✦ "Surface Matters: The Architecture of the Screen"

Lucy Fischer ✦ University of Pittsburgh ✦ "Art Nouveau, Antonio Gaudi, and the Cinema"

Ranjani Mazumdar ✦ Jawaharlal Nehru University ✦ "Bombay's Retro Imagination in Contemporary Cinema"

Maureen Turim ✦ University of Florida ✦ "Designs of Spaces One Survives with Difficulty"

SPONSOR: CinemArts: Film and Art History Scholarly Interest Group

H22 ROOM

On the Job Training

Media Industries and the Cultivation of Labor

CHAIR: **Jonathan Cohn** ✦ University of California, Los Angeles

Kate Fortmueller ✦ University of Southern California ✦ "When a Star Isn't Born: Extras as Hollywood's Most Reliable Temporary Workers"

Jonathan Cohn ✦ University of California, Los Angeles ✦ "All Work and No Play: Guilds, Contests and the Cultivation of Labor through Mashups"

Ethan Tussey ✦ University of California, Santa Barbara ✦ "The Rules of the Hollywood Farm League: How the Media Industries Cultivates Comedic Talent on the Internet"

H25 ROOM

Something Missing

Transnational Discourses and Practices of War, Embodiment, and Vision

CHAIR: **Maryam Monalisa Gharavi** ✦ Harvard University

Linda Dittmar ✦ University of Massachusetts, Boston ✦ "Traumas of Convenience: Phantom Memory in *Waltz with Bashir*"

Neta Alexander ✦ Columbia University ✦ "War, Cinema, and the 'Olfactory Unconscious'"

Simona Schneider ✦ University of California, Berkeley ✦ "Early Cinema as 'Crusade' ? The First Cinematic Representation of Muslim Prayer and the Guillotine Effect"

Maryam Monalisa Gharavi ✦ Harvard University ✦ "The Covered Face and the Warscapes of Fashion"

SCREENING

ROOM: **Tremont, Level 4**

Forest of Bliss
Robert Gardner, USA, 1986, 90 min

Forest of Bliss one of the greatest of all poetic documentaries, was shot by Boston filmmaker Robert Gardner in Benares, India, in the 1980s. Without voiceover commentary or explanatory titles, the film immerses viewers in the everyday life of India's oldest and most sacred city, spread along the River Ganges in Uttar Pradesh. It is desirable to die in Benares and be cremated on the ghats by the river. City life as we see it in the film comes to focus more and more on the enterprise of hospices for the dying, the making of litters, and gathering of marigolds for use in funerals, the harvesting of wood and—sometimes rancorous—selling of sacred fire, and the actual cremations with their corpses, flames, and smoke. Gardner has edited his beautiful and disturbing images and sounds to form a meditation on cycles of life, on earthiness and transcendence, and on the abundance of human energy and creativity in face of the starkest reality.

SPONSORS: Documentary Studies Scholarly Interest Group
Urban Studies Scholarly Interest Group

Audiences for this film may be interested in *The Eclipse at Taregna* (Session I), as well as panels B11 "Teaching the City: Pedagogical Issues in Urban Cinema and Media Studies," B16 "The Shifting Valence of Verité: Documentary in Diverse Historical and Cultural Contexts," I5 "Cinematic Cities: Beyond the Metropolis," and Q5 "Documentary Film in Boston and Beyond."

MEETING

ROOM:

3:00 – 4:45pm

Central/East/South European Cinemas Scholarly Interest Group

MEETING

ROOM:

3:00 – 4:45pm

Queer Caucus

I1
ROOM

Singing, Dancing, and Film Stardom

CHAIR: **Jehanne-Marie Gavarini** ✦ University of Massachusetts, Lowell

Kin-Yan Szeto ✦ Appalachian State University ✦ "The Coolness of Being Faye: A Study of Faye Wong's Screen Personae"

Susie Trenka ✦ University of Zurich ✦ "Potential Pioneer: The Film Career of Jeni LeGon"

Oriana Nudo ✦ University of Southern California ✦ "Gotta Dance! A Study of the Initial Critical and Popular Reception of Gene Kelly's Dream Ballets at MGM"

I2
ROOM

Music on Television

CHAIR: **Matt Delmont** ✦ Scripps College

Mikal Gaines ✦ Emmanuel College ✦ "Undead Carnival: Monsters, Magic, and Black Self-Making in Michael Jackson's *Thriller*"

Norma Coates ✦ University of Western Ontario ✦ "How Commercial Is Too Commercial? *Hootenanny* and the Struggle over Folk Authenticity"

Matt Delmont ✦ Scripps College ✦ "'They'll Be Rockin' on Bandstand in Philadelphia, PA': Imagining National Youth Culture on *American Bandstand*"

I3
ROOM

Theorizing Mock-Documentary Television

CHAIR: **Jason Middleton** ✦ University of Rochester

RESPONDENT: **Cynthia J. Miller** ✦ Emerson College

Craig Hight ✦ University of Waikato ✦ "From Docusoap to Mockusoap: Performance, Authenticity, and a Call to Play"

Cynthia Chris ✦ College of Staten Island, CUNY ✦ "What's in a Name? The Mock, the Real, and the *$#*! My Dad Says*"

Jason Middleton ✦ University of Rochester ✦ "The Magnitude of *The Office*"

I4
ROOM

The Camera's Share
The Camera in Theory and Practice

CHAIR: **Alyson Hrynyk** ✦ University of Chicago

Jake Ivan Dole ✦ Carleton University ✦ "The Embodied Spectator: Roming Cameras and Metafiction in Hollywood Cinema"

Alla Gadassik ✦ Northwestern University ✦ "Kitten on the Shoulder: Aaton's Camera Design and the Ethics of Postwar Cinematography"

Alyson Hrynyk ✦ University of Chicago ✦ "'What the Film Itself Makes Perceptible': Strategies of Mediation and Collage in the Feminist Camera Practice of Carolee Schneemann"

Hannah Frank ✦ University of Chicago ✦ "The Invisible Visible and the Inaudible Audible: Testing the Limits of Vertov's Kino-Eye"

SESSION | 5:00 – 6:45pm

15 ROOM

Cinematic Cities
Beyond the Metropolis

CHAIR: **Lawrence Webb** ✦ King's College London

Lawrence Webb ✦ King's College London ✦ "*Up in the Air*: Post-crisis Hollywood and the City as Infrastructural Resource"

Sabine Haenni ✦ Cornell University ✦ "Narrating the Center in the Peripheral City"

Arunima Paul ✦ University of Southern California ✦ "Another Countryside: New Dexterities in Bollywood's Provincial Cop Film"

Donna Deville ✦ Concordia University ✦ "*Blue Sunshine*: A Case Study of Microcinema in Montreal"

SPONSOR: Urban Studies Scholarly Interest Group

16 ROOM

Émigré Directors in Hollywood
New Perspectives on (Mutual) Influence

CHAIR: **Harlow Robinson** ✦ Northeastern University

RESPONDENT: **Inez Hedges** ✦ Northeastern University

Harlow Robinson ✦ Northeastern University ✦ "Lewis Milestone and the Soviet Film Tradition: Bringing Montage to Hollywood"

Jonathan Skolnik ✦ University of Massachusetts, Amherst ✦ "*Imitation of Life*: Mimesis, Race and Exile in Film"

17 ROOM

Pushing the Boundaries of Horror

CHAIR: **Brenna Wardell** ✦ University of Oregon

Lisa Schmidt ✦ Bishop's University ✦ "Television: Horror's 'Original' Home"

Joshua Vasquez ✦ Indiana University ✦ "Occulted Space, Occulted Self: The Melancholic Wanderer and the Borderlands of Remembrance in Vincent Gallo's *The Brown Bunny*"

Jennifer Dare ✦ University of Oregon ✦ "Demons in the Rational World: The Demon Antagonist Narrative, Religious Faith, and the Limits of Masculine Power"

Brenna Wardell ✦ University of Oregon ✦ "'What's in Your Basket, Little Girl?': Re-examining Gender, Narrative, and Place in *Little Red Riding Hood* and *The Company of Wolves*"

18 ROOM

"Time to Smile"
Conceptualizing the Form and Place of Radio Comedy in the 1930s

CHAIR: **Cynthia Meyers** ✦ College of Mount Saint Vincent

CO-CHAIR: **David Weinstein** ✦ National Endowment for the Humanities

Cynthia Meyers ✦ College of Mount Saint Vincent ✦ "'Resist the Usual': Young & Rubicam's Soft Sell Strategies in Radio Comedy Programming"

David Weinstein ✦ National Endowment for the Humanities ✦ "'The Apostle of Pep' Tackles the Airwaves: Eddie Cantor and Broadway Style in 1930s Radio"

Kathryn Fuller-Seeley ✦ Georgia State University ✦ "Reinventing Jack Benny: Developing the Character-Focused 'Comedy Situation' for Radio"

Jennifer Wang ✦ Independent Scholar ✦ "Why Women Aren't Funny?: The Marginalization of Comedy in 1930's Daytime Radio"

I9
ROOM

The Magnitude of Colonial Legacies in Postwar East Asian Cinema

CHAIR: **Yuko Shibata** ✦ Saint John's University

RESPONDENT: **Brett de Bary** ✦ Cornell University

Noboru Tomonari ✦ Carleton College ✦ "Postcoloniality and Masculinity in the Borderlands: Lee Sang-il's *Villain*"

Naoki Watanabe ✦ Musashi University ✦ "War Propaganda and Entertainment: An Investigation of Japan-Korea Collaboration Films, *Suicide Squad in the Watchtower* and *Love and Pledge*, and Imai Tadashi"

Young Jae Yi ✦ Sungkyunkwan University ✦ "Making Resistance History and the Invention of the Outlaw: Manchuria in Korean Action Films"

Yuko Shibata ✦ Saint John's University ✦ "Validating and Invalidating National Mobilization of Sentiment: War Propaganda and Victim Narratives in Kamei Fumio's *Shangha* and *Still It's Good to Live*"

SPONSOR: Asian/Pacific American Caucus

I10
ROOM

Another Media Studies
Exploring Technology, Representation, and Subject through the Figure of the Laboratory

CHAIR: **Mark Martinez** ✦ University of Minnesota

Kyle Stine ✦ University of Iowa ✦ "Cinematic Testing Grounds: The Environment as Laboratory and the Case of *Ghost Bird* (2009)"

Emanuelle Wessels ✦ Augsburg College ✦ "Contagion Experiments: Fringe Communication and the Conspiritorial Excesses of New Media Practices"

Rembert Hueser ✦ University of Minnesota ✦ "Architectural Labs: Film and Media Studies Department Buildings as Notational Systems"

Mark Martinez ✦ University of Minnesota ✦ "A Mangle of Media and Practice: Science and Technology Studies and Reconsidering the Media Subject"

I11
ROOM

Playing With Feelings 2
Medium, Immersion, and Affect

CHAIR: **Daniel Reynolds** ✦ University of California, Santa Barbara

RESPONDENT: **Mark J. P. Wolf** ✦ Concordia University, Wisconsin

Daniel Reynolds ✦ University of California, Santa Barbara ✦ "Radical Embodiment and Affective Interactivity"

Virginia Kuhn ✦ University of Southern California ✦ "One More Time with Feeling: Can Agency and Immersion Co-exist?"

Chaz Evans ✦ University of Illinois, Chicago ✦ "The Brechtian Video Game (and Other Theatrical Conceptions of Software-based Experience)"

SPONSOR: Video Game Studies Scholarly Interest Group

I12
ROOM

The Autobiographical I/Eyes of the Cinema

CHAIR: **Roxanne Samer** ✦ University of Southern California

CO-CHAIR: **Tony Fong** ✦ University of Toronto

RESPONDENT: **Michael Renov** ✦ University of Southern California

Roxanne Samer ✦ University of Southern California ✦ "Picturing Lesbian Families in Su Friedrich's *Hide and Seek*"

William Verrone ✦ University of North Alabama ✦ "The Subjective 'Self' in the Films of Guy Maddin"

Tony Fong ✦ University of Toronto ✦ "Unlocking the 'I' in Julian Schnabel's *The Diving Bell and the Butterfly*"

I13 ROOM

Cinematic Identity Formation
The Ethics of Representation in Historical Fiction Films

CHAIR: **Lauren Glenn** ✦ University of Florida

Kristy Rawson ✦ University of Michigan ✦ "'Te amo Means I Love You': *Wolf Song* (1929) and the Romancing of New Mexico History"

Charles Hamilton ✦ Northeast Texas Community College ✦ "The Reel Pancho Villa"

Andrew Young ✦ University of California, Los Angeles ✦ "The Ethics of Exogenous Negation: Nationalism and Japanese Identity in Hollywood Atomic Bomb Cinema, 1947–1952"

Lauren Glenn ✦ University of Florida ✦ "'You Know You Can Shoot People Here': American Cinematic Identity in Post 9/11 Combat Films"

I14 ROOM

Confronting Change
Film Exhibition and the American Media Industries, 1948–1979

CHAIR: **Deron Overpeck** ✦ Auburn University

Bryan Sebok ✦ Lewis and Clark College ✦ "Headline Hollywood: A Discourse Analysis of Variety Writings on 1950s Technological Shifts in the Exhibition Sector"

Joshua Gleich ✦ University of Texas, Austin ✦ "The Lost Studio of 'Atlantis': Norman Bel Geddes' Failed Revolution in Television Production and Exhibition"

Jennifer Porst ✦ University of California, Los Angeles ✦ "The Menace of 40 Million Little Home Theatres: Exhibitors Reaction to Hollywood's Feature Films on Early Television"

Deron Overpeck ✦ Auburn University ✦ "'Make Mine a Movie! In a Movie Theater!' (Unless, Of Course, You Have a Better Option): Theater Owners and Cable Television, 1966–1979"

I15 ROOM

Feminist Interventions into Contemporary Techno-cultures of Surveillance

CHAIR: **Carrie Rentschler** ✦ McGill University

RESPONDENT: **Rachel Hall** ✦ Louisiana State University

Carrie Rentschler ✦ McGill University ✦ "Gender Violence, the Problem of Bystanding, and the Covert Seeing Eye of Intervention"

Amy Hasinoff ✦ McGill University ✦ "Privacy, Surveillance, and Marginalization: Media Discourses and Legal Debates about New Sexting Laws"

I16 ROOM

Remake, Replay, Re-enactment
Repetition Effects in Postwar German Cinema

CHAIR: **Jennifer Kapczynski** ✦ Washington University, St. Louis

CO-CHAIR: **Michael Richardson** ✦ Ithaca College

RESPONDENT: **Christina Gerhardt** ✦ University of Hawai'i

John Davidson ✦ Ohio State University ✦ "Remakes and Remakers: The Return of Pre–1945 Films in Post–1950s West Germany"

Jennifer Kapczynski ✦ Washington University, St. Louis ✦ "Total Replay: Documentary Citation in the Early Postwar Cinema of East and West Germany"

Michael Richardson ✦ Ithaca College ✦ "Reenacting Evil: Truth and Affect in Holocaust Documentary Film"

I17
ROOM

Abjection, Disability, and Embodiment

CHAIR: **Angela Smith** ✦ University of Utah

Jennifer Lynn Jones ✦ Indiana University ✦ "Beyond *Precious*: Gabourey Sidibe and the Limits of Identity in Hollywood"

Priscilla Layne ✦ University of North Carolina, Chapel Hill ✦ "Policing and Transgressing the Borders of the Berlin Republic in Doris Dörrie's *Die Friseuse* (2010)"

Angela Smith ✦ University of Utah ✦ "*Precious* Bodies: Virtuous Reality, Virtuosic Virtuality, and Cinematic Disability"

I18
ROOM

Rethinking Film History from the Archives Out

CHAIR: **Jan-Christopher Horak** ✦ UCLA Film and Television Archive

Jacqueline Stewart ✦ Northwestern University ✦ "Mining the Archives of Archives: Doing Historical Research on Black Moving Image Collections"

Marsha Orgeron ✦ North Carolina State University ✦ "Discovering Sam Fuller's 1950s *The Big Red One* Location Scouting Footage"

Alice Lovejoy ✦ University of Minnesota ✦ "Silent Village, Models of Propaganda, and Internationalism"

Yvonne Zimmermann ✦ New York University ✦ "Of Stockmarkets and Ovaltine: Hans Richter's 1930s Sponsored Films"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

I19
ROOM

WORKSHOP

The Queer Life of a Gay Film
The Boys in the Band

CHAIR: **David Gerstner** ✦ CUNY Graduate Center/College of Staten Island

Workshop Participants:

Joe McElhaney ✦ Hunter College, CUNY

Adrian Martin ✦ Monash University

Paula Massood ✦ Brooklyn College, CUNY

Matt Bell ✦ Bridgewater State University

Crayton Robey ✦ Independent Filmmaker

I20
ROOM

Cultures of Inequality?
Gender and Genre in Recession-Era Film and Television

CHAIR: **Linda Mizejewski** ✦ Ohio State University

Diane Negra ✦ University College Dublin ✦ "Gender Bifurcation in the Recession Economy: *Extreme Couponing* and *Gold Rush Alaska*"

Pamela Thoma ✦ Washington State University ✦ "Recession-Era Hollywood and Chick Flick Makeovers: Reviving the Discourse of Labor in *Julie & Julia* and *Eat, Pray, Love*"

Tim Snelson ✦ University of East Anglia ✦ "The (Re)possession of the American Home: Negative Equity, Gender Inequality, and the Paranormal Activity Franchise"

Yvonne Tasker ✦ University of East Anglia ✦ "Masculinity, Redundancy, Makeover: *The Company Men* and Corporate Melodrama"

SPONSOR: Caucus on Class

121 ROOM

WORKSHOP

Teaching Film and Media Industry Studies (Outside of Los Angeles)

CHAIR: **Daniel Herbert** ✦ University of Michigan

Workshop Participants:

Janet Wasko ✦ University of Oregon
Eileen Meehan ✦ Southern Illinois University, Carbondale
Karen Petruska ✦ Georgia State University
Bella Honess Roe ✦ University of Surrey

SPONSOR: Media Industries Scholarly Interest Group

122 ROOM

Race and Classical Hollywood

CHAIR: **Ryan Friedman** ✦ Ohio State University

Calvin McMillin ✦ University of California, Santa Cruz ✦ "The Yellowface Double: Racial Masquerade, the Uncanny, and Model Minority Discourse in the Charlie Chan Film Series"

Christina Lane ✦ University of Miami ✦ "Racial Subversion in Third Finger, Left Hand: Marriage, Race, and Thirties Romantic Comedy"

Althea Wasow ✦ University of California, Berkeley ✦ "A Stacked Deck: Performing Blackness and Policing Black Bodies in Bert Williams's *A Natural Born Gambler* (1916)"

Ryan Friedman ✦ Ohio State University ✦ "Cinematic Universal History: Deleuzean Unanism and Ford's *The Iron Horse*"

MEETING

ROOM:

5:00 – 6:45pm

French and Francophone Scholarly Interest Group

125 ROOM

WORKSHOP

Video Essays
Film Scholarship's Emergent Form

CHAIR: **Girish Shambu** ✦ Canisius College

Workshop Participants:

Christian Keathley ✦ Middlebury College
Catherine Grant ✦ University of Sussex
Benjamin Sampson ✦ University of California, Los Angeles
Craig Cieslikowski ✦ University of Florida

MEETING

ROOM:

5:00 – 6:45pm

Scholarly Interest Group Coordinating Committee

SCREENINGS

ROOM: **Tremont, Level 4**

Blazing the Trail: The O'Kalems in Ireland

Peter Flynn, USA/Ireland, 2011, 86 min

In 1910 the New York based Kalem Film Company made history by sending its leading filmmakers—director Sidney Olcott and screenwriter/actress Gene Gauntier—to Ireland. While there, they made *The Lad from Old Ireland*, the first fiction film to be made in Ireland and the first American film made outside the continental U.S. The film was an immediate hit, and Olcott and Gauntier returned to Ireland again and again over the next several years, producing a series of groundbreaking films celebrated for their authentic Irish settings.

Blazing the Trail tells the story of Olcott and Gauntier's adventures in Ireland. It recounts how they made films without electricity, using locals as actors; how they provoked the condemnation of a local priest and ran afoul of the British authorities. It tells the story of two of the cinema's earliest mavericks, of the people and culture they immortalized on film, and of the emerging Hollywood system that ultimately eclipsed them.

The Eclipse at Taregna

Rakesh Chaudhary, India, 2011, 21 min

Mr. Pathak is a retired civil engineer and lives in Taregna, a small town in India. He is worn out by life's many setbacks and is indifferent to his family—his daughter-in-law Laxmi and 8-year old grandson Roshan. The announcement by NASA that the best place to witness an upcoming solar eclipse will be Taregna has no impact on Pathak. However, Roshan's curiosity for the celestial event of a lifetime is boundless. When Pathak finally realizes that Roshan desperately needs a father figure, he can no longer remain a bystander to life.

SCREENING HISTORY (highlights): Palm Springs International ShortFest 2011; Indian International Film Festival of Tampa 2011; Queens World Film Festival 2011 (Winner – Founder's Choice & Best Actor – Male); Indian Film Festival of Los Angeles 2011 (Winner – Grand Jury Prize for Best Short Film); East Harlem International Film Festival 2011 (Winner – Best Short Film); International Documentary and Short Film Festival of Kerala 2011.

Audiences for these films may be interested in *Forest of Bliss* (Session H) and *A Place to Live: The Story of Triangle Square* (Session E), as well as in panels B10 "Visualizing Cinematic Technologies: The Problem of Self-reflexivity in North Indian Cinema," P12 "Conceptualizing the Irish Cinematic Atlantic," and workshop Q13 "The Use of an Archive: the O'Kalem Project from a Value Perspective."

MEETING

ROOM:

7:00 – 8:45pm

Comic Studies Scholarly Interest Group

MEETING

ROOM:

7:00 – 8:45pm

Television Studies Scholarly Interest Group

EVENT

ROOM:

7:00 – 8:00pm

Robert Sklar Memorial

Friends and colleagues of Robert Sklar invite you to share memories and experiences at a memorial to honor his achievements and legacy.

MEETING

ROOM:

7:00 – 8:00pm

Cinema Journal
Editorial Board Meeting

7:00pm Reception / 8:00pm Screening

S P E C I A L E V E N T

The Visual and Environmental Studies Department
and The Harvard Film Archive Present

An Evening with Experimental Filmmaker Ernie Gehr

LOCATION: **The Carpenter Center for the Visual Arts**
24 Quincy Street, Cambridge

The Visual and Environmental Studies Department and The Harvard Film Archive are pleased to welcome the legendary experimental film and video-maker Ernie Gehr (b. 1943) for an evening of recent work, including the world premiere of three new videos. A luminary figure of the American avant-garde, Gehr has been dazzling audiences since the late 1960s with his visionary expansion of cinema. Celebrated for such pioneering structuralist films as *Serene Velocity* (1970) and *Side/Walk/Shuttle* (1991), Gehr shifted to video in 1999, bringing his daring inventiveness, offbeat humor and fascination with film history into the digital realm. Currently a Visiting Professor of Visual and Environmental Studies at Harvard, Gehr is also a respondent to an SCMS panel on his work, "Beyond Cinema: The Video Art of Ernie Gehr", (C3, Beacon Hill Room).

The event will begin at 7:00pm with reception for all SCMS conference participants followed by a screening at 8:00pm of new works by Ernie Gehr followed by Ernie Gehr in person, in conversation with VES Professor and Chair David Rodowick and HFA Director Haden Guest.

To Attend: The reception is open to all SCMS conference participants. The screening is free to registered SCMS conference participants with your badge, but tickets are required. Tickets are available at The Harvard Film Archive box office (located in the basement of the Carpenter Center) on a first-come, first-served basis starting at 7 pm.

Directions: Take the Green Line T inbound from the Arlington Street Station to Park Street. Change to any Alewife-bound Red Line Train and take it to the Harvard Square Station. Upon exiting the train, walk down the ramp and leave through the main Harvard Square Station entrance. As you exit the station walk past the Starbucks and Cambridge Savings Bank to your left. This will have you walking southeast on Massachusetts Avenue for several blocks. (You will pass an Au Bon Pain, Leavitt & Peirce Tobacconists, Harvard Book Store.) At the intersection of Bow Street (Grafton Street Pub), take a left across Massachusetts Avenue and Harvard Street onto Quincy Street. Proceed two blocks down Quincy Street to the Carpenter Center, on your right. Travel time approximately 45 mintues.

J1 ROOM

Singing Across Places and Spaces
The Temporal and Contextual Fluidity of the Hollywood Musical

CHAIR: **Michele Schreiber** ✦ Emory University

Blair Davis ✦ DePaul University ✦ "Singing Sci-Fi Cowboys and Genre Amalgamation in *The Phantom Empire* (1935)"

Kelli Marshall ✦ DePaul University ✦ "Gene Kelly in the Twenty-First Century"

Laurel Westrup ✦ University of California, Los Angeles ✦ "Scratching the Past: OutKast's *Idlewild*"

J2 ROOM

Media Labor and Media Advocacy in the Digital Age

CHAIR: **Kevin McDonald** ✦ California State University, Northridge

Kevin McDonald ✦ California State University, Northridge ✦ "Rendering VFX: Below-the-Line Labor in the Age of High-Tech Entertainment"

Josh Jackson ✦ University of Wisconsin, Madison ✦ "YouTube Stars and the Labor of Monetizing Independent Internet Video"

Danny Kimball ✦ University of Wisconsin, Madison ✦ "Media Advocacy and Internet Access Policy"

SPONSORS: Caucus on Class
Media Literacy and Pedagogical Outreach
Scholar Interest Group

J3 ROOM

The Banality of Existence
Poetics and Politics in Béla Tarr's Films

CHAIR: **Lilla Toke** ✦ Rochester Institute of Technology

Lilla Toke ✦ Rochester Institute of Technology ✦ "Insular Spaces: Meanings of Silence in Béla Tarr's Films"

Eva Cermanova ✦ Princeton University ✦ "Visualizing Disaster: Apocalyptic Landscapes in the Films of Béla Tarr"

J4 ROOM

The Exchange between China and Hollywood
New Production and Consumption Patterns

CHAIR: **Li Yang** ✦ Lafayette College

Li Yang ✦ Lafayette College ✦ "Hollywood Stories in Chinese Costumes: Recent Chinese Remakes of Hollywood Films"

Andrew Stuckey ✦ University of Colorado, Boulder ✦ "The World Outside: Globalizing Genre and Popular Culture in *Perhaps Love*"

Aynne Kokas ✦ University of California, Los Angeles ✦ "Virtual Play: Theorizing Sino-US Digital Media Platforms"

J5
ROOM

Female Star Acting in Studio Era Hollywood

CHAIR: **Martin Shingler** ✦ Sunderland University

Cynthia Baron ✦ Bowling Green State University ✦ "Lynn Fontanne: A Model for Stardom and Star Acting in Hollywood Cinema"

Martin Shingler ✦ Sunderland University ✦ "Ruth Chatterton: Star Actor at Warner Bros. in the Early 1930s"

Linda Berkvens ✦ University of Sussex ✦ "Columbia's 'Natural': Giving Everything She's Got in a Performance that Reaches Genius!"

Tamar Jeffers McDonald ✦ University of Kent ✦ "'A New Doris Day': Performance, Critical Response, and *Midnight Lace*"

J6
ROOM

WORKSHOP

The iPad for Cinema and Media Studies
A Hands (and Fingers)-on Workshop

CHAIR: **Andrew Miller** ✦ Sacred Heart University

CO-CHAIR: **Judd Ruggill** ✦ Arizona State University

Workshop Participants:

Michael Aronson ✦ University of Oregon

Elizabeth Ellcessor ✦ University of Wisconsin, Madison

Phoebe Bronstein ✦ University of Oregon

Dan Leopard ✦ Saint Mary's College of California

Heidi Rae Cooley ✦ University of South Carolina

J7
ROOM

Publicity, Promotion, and Public Culture
The Visibility of Women's Film Work

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

Jennifer Horne ✦ Catholic University of America ✦ "Welcome to the Nanny State: The U.S. Children's Bureau and the Spectacular Task of Child-Saving"

Shelley Stamp ✦ University of California, Santa Cruz ✦ "Women's Labor, Creative Control, and 'Independence' in Early Hollywood: The Case of Lois Weber Productions"

Mary Desjardins ✦ Dartmouth College ✦ "'As Told To': Helen Ferguson and the Role of the Female Publicist in Studio-era Hollywood"

J8
ROOM

Problematic Pregnancies
Childbirth and Abortion in American Cinema

CHAIR: **Megan Minarich** ✦ Vanderbilt University

Megan Minarich ✦ Vanderbilt University ✦ "Ghost Children: The Ethics of Eugenic Abortion in *Where Are My Children?* and *The Black Stork/ Are You Fit to Marry?"*

Lindsay Giggey ✦ University of California, Los Angeles ✦ "'Everybody Is Taking My Baby from Me': Star and Studio Negotiation in *Susan Slade* Discourse"

Michelle Robinson ✦ University of North Carolina, Chapel Hill ✦ "UnBorn, Again?: Persons and Things in Todd Solondz's *Palindromes*"

J9
ROOM

Reconsidering Alternative and Local Cinema

CHAIR: **Nico Baumbach** ✦ Columbia University

Alison Wielgus ✦ University of Iowa ✦ "Excavating Underground Cinema: The Films of the No Wave"

Zeynep Yasar ✦ Indiana University, Bloomington ✦ "Moviegoing Meets Cultural Activism: Policy and Urban Space in the Case of Emek Movie Theater"

Zeynep Cetin Erus ✦ Marmara University ✦ "Third Cinema and Young Cinema Movement in Turkey"

Nico Baumbach ✦ Columbia University ✦ "The Perversions of Direct Cinema: On an Unfinished Revolution"

J10
ROOM

Contemporary Media Fandom
Fan Practices

CHAIR: **Paul Booth** ✦ DePaul University

Michael Lachney ✦ Independent Scholar ✦ "'What Would Sagan Do': The Fandom and Anti-Fandom of Carl Sagan"

Kathryn Thompson ✦ Indiana University ✦ "'When Does the Narwhal Bacon?' – Offline Signifying Practices in Internet Fandom"

Paul Booth ✦ DePaul University ✦ "Returning to Fandom 1.0? Contemporary Fan Offline Practices"

J11
ROOM

Animation Thinks Film

CHAIR: **Andrew Johnston** ✦ Amherst College

RESPONDENT: **Donald Crafton** ✦ University of Notre Dame

Karen Beckman ✦ University of Pennsylvania ✦ "Animating Postwar Art Cinema"

Andrew Johnston ✦ Amherst College ✦ "Re-animating the Past: Intervals, Movement, Technology"

James Hodge ✦ Duke University ✦ "Animation and Technics"

SPONSOR: Animated Media Scholarly Interest Group

J12
ROOM

The Host City 1
Comparative Studies of Media Festivals and Urban Spaces

CHAIR: **Michelle Stewart** ✦ SUNY, Purchase College

Roya Rastegar ✦ University of California, Santa Cruz ✦ "Arabian Nights – Competing Cinema in the Middle East"

Michelle Stewart ✦ SUNY, Purchase College ✦ "North African Screens: French-Maghrebi Film Exhibition in Marseille

Robert Peaslee ✦ Texas Tech University ✦ "'Where Buzz Is Born' vs. 'Lubbock or Leave It': A Tale of Two (Host) Cities"

Brendan Kredell ✦ University of Calgary ✦ "From City Branding to City Building: The International Film Festival as Urban Development Strategy"

SPONSORS: Film and Media Festivals Scholarly Interest Group
Urban Studies Scholarly Interest Group

J13 ROOM

Framed Lives and Screened Deaths
Representations of Honor Killings in World Cinema

CHAIR: **Flavia Laviosa** ✦ Wellesley College

RESPONDENT: **Maruta Vitols** ✦ Emerson College

Eylem Atakav ✦ University of East Anglia ✦ "Representation, Religious Identity and Gender Politics in Turkey: Is 'Honour Everything for Muslims'?"

Daniel Cutrara ✦ Arizona State University ✦ "The Tormented Psyche of Islam: Honor Killing in Atef Hetata's *The Closed Doors*"

SPONSOR: Women's Caucus

J14 ROOM

Indigenous Cinema in North America

CHAIR: **Ute Lischke** ✦ Wilfrid Laurier University

CO-CHAIR: **David McNab** ✦ York University

David McNab ✦ York University ✦ "Kinomagewapkong, 'The Rocks that Teach': Indigenous Knowledge and Memory in Documentary Films in Ontario"

Maureen Riche ✦ York University ✦ "'Indigenous 'Dogumentary': Telling the Story of Sled Dogs in Film"

Ute Lischke ✦ Wilfrid Laurier University ✦ "Decolonization, Empowerment, and Activism through Indigenous Storytelling: Is Indigenous Cinema the New National Cinema?"

Katherine Quanz ✦ Wilfrid Laurier University ✦ "Collecting, Distributing, and Exhibiting Aboriginal Experimental Cinema in Canada"

J15 ROOM

Case Studies in Media Studies

CHAIR: **Charles Acland** ✦ Concordia University

Paul Monticone ✦ University of Texas, Austin ✦ "A Case Study in Intermedial Hollywood History: Adapting 1930s Theatrical Realism to the Classical Mode of Production and Style"

Andrew Myers ✦ University of California, Los Angeles ✦ "Remaking the Making of *Planet Earth*: Industrial Reflexivity and Disney's Marketing of *Disneynature: Earth*"

Amanda Keeler ✦ Bucknell University ✦ "The ABC After School Specials: Young Adult Television during the Network Era"

Charles Acland ✦ Concordia University ✦ "Taste and Technology in the Blockbuster Economy"

J16 ROOM

Be The Media
Radical Film, New Media, and Social Formations

CHAIR: **Chris Robe** ✦ Florida Atlantic University

Akiva Gottlieb ✦ University of Michigan ✦ "'The Film Is Rebellion!': Varieties of Individual and Collaborative Resistance in William Greaves' *Symbiopsychotaxiplasm*: *Take One*"

Debbie James ✦ Governors State University ✦ "Control and Access Embedded in the Code: Screening Communities of Social Justice"

Angela Aguayo ✦ Southern Illinois University ✦ "Cultural Modes of Popular Documentary Production and Activist Media Formations: Re-thinking Documentary Theory through the Framework of Practice"

Chris Robe ✦ Florida Atlantic University ✦ "Suturing Working-Class Subjectivities: Media Mobilizing Project and Digital Production as Organizing Tool"

SPONSOR: Caucus on Class

J17 ROOM

Geisha Girl

CHAIR: **Miyoko Shimura** ✦ Waseda University

Rea Amit ✦ Tokyo Geijtsu Daigaku ✦ "Japanese Woman of the Arts: Between Western and Eastern Forms of Oriental Cinematic Aesthetics"

Chie Niita ✦ Waseda University ✦ "Geisha Girl and Her Body in Dancing—As Seen in *Memoirs of a Geisha* (2005)"

Yuka Kanno ✦ Kyoto University ✦ "The Panpan Girls and the Postwar Female Continuum: *Girls of Dark* (1961)"

Lori Hitchcock Morimoto ✦ Independent Scholar ✦ "The Loquacious Geisha: Lotus Blossom and the Hidden Transcript of *Teahouse of the August Moon*"

J18 ROOM

WORKSHOP

Teaching Film Studies in a Broadcast Environment

CHAIR: **Harry Benshoff** ✦ University of North Texas

Workshop Participants:

Vanessa Ament-Gjenvick ✦ Georgia State University

David Coon ✦ University of Washington, Tacoma

David Lugowski ✦ Manhattanville College

Eric Freedman ✦ Florida Atlantic University

Steven Rawle ✦ York St. John University

J19 ROOM

Film Industry Historiography

CHAIR: **Alison Trope** ✦ University of Southern California

George Larkin ✦ University of California, Berkeley ✦ "Engineering Art: The Motion Picture Engineers and the Emergence of Aesthetic"

Anne Morey ✦ Texas A&M University ✦ "'The Gland School': Gertrude Atherton and the Two *Black Oxen*"

Alison Trope ✦ University of Southern California ✦ "Giving Credit: The Permanent Charities Committee and Hollywood Philanthropy"

J20 ROOM

Compilation Film 2.0

Evolving Creative Practices in Remix Culture

CHAIR: **Patricia Aufderheide** ✦ American University

Patricia Aufderheide ✦ American University ✦ "That Fascinating Frisson of Fear: Copyright Romanticism in Remix Culture"

Francesca Coppa ✦ Muhlenberg College ✦ "Building a Remix Video Coalition"

Richard Edwards ✦ Indiana University/Purdue University Indianapolis ✦ "A Remix of Attractions: Compilation Films, Self-Consciousness, and Potential Criticism"

J21 ROOM

Beyond Saturday Night
Saturday Night Live and American Television Culture

CHAIR: **Nicholas Marx** ✦ University of Wisconsin, Madison

Amber Watts ✦ Texas Christian University ✦ "Live From New York, It's a Train Wreck: Disaster Guests and the Aesthetics of Liveness"

Nicholas Marx ✦ University of Wisconsin, Madison ✦ "Beyond Saturday Night: The *SNL* Franchise and the American Television Heritage"

Racquel Gates ✦ College of Staten Island, CUNY ✦ "Don't Be Too Sure . . . They Might Be Black: Eddie Murphy and Black Performativity in 1980s Popular Culture"

Matt Sienkiewicz ✦ University of Wisconsin, Madison ✦ "*Saturday Night Live* and Irony from 9/11 to Barack Obama"

SPONSOR: Television Studies Scholarly Interest Group

J22 ROOM

Ecocinema 1
Objects, Objectives, Objections

CHAIR: **Salma Monani** ✦ Gettysburg College

Salma Monani ✦ Gettysburg College ✦ "From Cuts to Dissolves? The Evolving Field of Ecocinema Studies"

Andrew Hageman ✦ Luther College ✦ "Ecocinema, Ideology, and Dreams of a Clockwork Green"

Adrian Ivakhiv ✦ University of Vermont ✦ "From Environmental Films to Eco(philosophical) Cinema"

MEETING

ROOM:

9:00 – 10:45am

ORGANIZATIONAL MEETING: **Proposed Radio Studies Scholarly Interest Group**

SCREENING

ROOM: **Tremont, Level 4**

These Amazing Shadows

Paul Mariano and Kurt Norton, USA, 2011, 88 min

What do the films *Casablanca*, *Blazing Saddles*, and *West Side Story* have in common? Besides being popular, they have also been deemed "culturally, historically or aesthetically significant" by the Library of Congress and listed on the National Film Registry. *These Amazing Shadows* reveals the history and importance of the Registry, a roll call of American cinema treasures that reflects the diversity of film and, indeed, the American experience itself. The current list of 550 films includes selections from every genre— documentaries, home movies, Hollywood classics, the avant-garde, newsreels, and silent films. *These Amazing Shadows* reveals how "American movies tell us so much about ourselves . . . not just what we did, but what we thought, what we felt, what we aspired to, and the lies we told ourselves."

SPONSORS: Media Archives Committee
Documentary Studies Scholarly Interest Group

Audiences for this film may also be interested in panels C17 "Audiovisual Archives in the Digital Age," E25 "Cinema as Archive," H9 "Citation and Appropriation: Film Remembers (through) Film," I18 "Rethinking Film History from the Archives Out," and M20 "Teaching the Archive."

11:00am – 12:00noon

MEMBERS' BUSINESS MEETING

ROOM: **Statler, Level 2**

Come learn more about SCMS' current and future activities and meet Board members and Caucus and Scholarly Interest Group chairs. All conference participants are welcome.

K1 ROOM — Documentary in an Expanded Field

CHAIR: **Paige Sarlin** ✦ Brown University

Roger Hallas ✦ Syracuse University ✦ "Moving Still/Still Moving: The Photographic and the Cinematic in Web Documentary"

Tess Takahashi ✦ York University ✦ "Documentary in the Gallery: The Matter of the Long Take"

Irina Leimbacher ✦ Keene State College ✦ "Omer Fast: Documentary Trapped in the Museum"

Paige Sarlin ✦ Brown University ✦ "Any-Interview-Whatever: The Commodification of Discourse on the Web"

K2 ROOM — Beyond the Uncanny
Psychoanalyzing Contemporary Horror

CHAIR: **Hilary Neroni** ✦ University of Vermont

Hugh Manon ✦ Clark University ✦ "Paranormal Activity: The Revenge of the Mulveyan Male Gaze"

Sheila Kunkle ✦ Metropolitan State University ✦ "M. Night Shyamalan and the Horror of our Apocalyptic Demise"

Brian Wall ✦ Binghamton University ✦ "*Je veux mourir*: Drive and Desire in *Trouble Every Day* (2001)"

Hilary Neroni ✦ University of Vermont ✦ "Teetering on the Abyss of Enjoyment: Torture Porn and Biopolitics"

K3 ROOM — Gay Expectations
Popular Culture Hails the Queer Unconscious

CHAIR: **Lisa Henderson** ✦ University of Massachusetts, Amherst

Matthew Tinkcom ✦ Georgetown University ✦ "'It Can Get Great': Queer Video Biography and the 'It Gets Better' Campaign"

Ramzi Fawaz ✦ George Washington University ✦ "Consumed by Hellfire: Demonic Possession and Queer Desire in American Superhero Comics of the 1980s"

Ryan Watson ✦ University of Iowa ✦ "Lewis Klahr's *Pony Glass*: Queer Collage Animation, Retroactive Contingency, and the Everyday"

Robert Alford ✦ University of California, Berkeley ✦ "Queering Community: Divergent Strategies in *The Band Wagon* and *Glee*"

SPONSORS: Queer Caucus
Animated Media Scholarly Interest Group

K4 ROOM — Styles of Global Authorship

CHAIR: **Jeffrey Middents** ✦ American University

Verena Kick ✦ University of Washington ✦ "Objective Faces and Facial Objects: Jan Švankmajer's Use of the Close-Up"

Bjorn Nordfjord ✦ University of Iceland ✦ "The Extroverted Scandinavian: Contemporary Auteurs Susanne Bier and Lukas Moodysson"

Brandon Colvin ✦ University of Wisconsin, Madison ✦ "Expressiveness and Discrepancy: Acting Styles in *Andrei Rublev* and *Solaris*"

Jeffrey Middents ✦ American University ✦ "Alfonso Cuarón as the Prisoner of Mex-kaban: The Transnational Auteur Meets the Franchise Film"

K5
ROOM

WORKSHOP
Teaching Comics Studies

CHAIR: **Drew Morton** ✦ University of California, Los Angeles

Workshop Participants:

Scott Bukatman ✦ Stanford University
Suzanne Scott ✦ Occidental College
Greg Smith ✦ Georgia State University
James Thompson ✦ Duke University
Matt Yockey ✦ University of Toledo

SPONSOR: Comics Studies Scholarly Interest Group

K6
ROOM

Sonic Approaches to Genre

CHAIR: **Mark Kerins** ✦ Southern Methodist University

CO-CHAIR: **William Whittington** ✦ University of Southern California

Benjamin Wright ✦ University of Southern California ✦ "The Sonic Compass: Re-recording Mixing Choices and *The Bourne Ultimatum*"

Vanessa Ament-Gjenvick ✦ Georgia State University ✦ "'How Would You Like To Work on a Monster Movie?': Bram Stoker's *Dracula*, Technological Convergence, and Sound Design Authorship"

Mark Kerins ✦ Southern Methodist University ✦ "Genre Effects on Surround Sound Gaming"

William Whittington ✦ University of Southern California ✦ "The Cinema of Disorientation: A Hearing on Horror"

SPONSOR: Sound Studies Scholarly Interest Group

K7
ROOM

Instructive Entertainment
Nontheatrical Screening Spaces before 1920

CHAIR: **Caitlin McGrath** ✦ University of Chicago

CO-CHAIR: **Andy Uhrich** ✦ Indiana University

Andy Uhrich ✦ Indiana University ✦ "'Outside of a Few Inaccuracies': The Illustrated Lecture as Precursor to the Educational Film"

Gregory Waller ✦ Indiana University ✦ "Nontheatrical Theaters: The Panama-Pacific International Exposition (1915)"

Caitlin McGrath ✦ University of Chicago ✦ "'When You Thundered': The Spectacular Anthropology of J. K. Dixon"

Alison Griffiths ✦ Baruch College, CUNY ✦ "Not Quite or More than Cinema? Film-going in the Penitentiary"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

K8
ROOM

Art Films and the Politics of Taste

CHAIR: **Ken Feil** ✦ Emerson College

RESPONDENT: **Harry Benshoff** ✦ University of North Texas

Steven Carr ✦ Indiana University-Purdue University Fort Wayne ✦ "'To Encompass the Unseeable': Foreign Film, Taste Culture, and the American Encounter with the Postwar Holocaust Film"

Ken Feil ✦ Emerson College ✦ "*Never on Sunday*, Okay on Primetime, or, *The Apartment* in America's Living Middlebrow Film Culture's Impact on TV Sex Comedy of the Late 1960s"

Joan Hawkins ✦ Indiana University ✦ "'The Auteur of Porn': Catherine Breillat's *Anatomy of Hell* and the Politics of Taste"

K9
ROOM

Crisscrossing Boundaries
Mexico and Cinema

CHAIR: **Adela Pineda** ✦ Boston University

Sergio Delgado ✦ Harvard University ✦ "Movement-Image or Moving Spectator?: The Subversive Dialectic of Cinegenic Muralism"

Juana Suarez ✦ New York University ✦ "Beyond Entertainment: Radio, Comedia Ranchera, and the Political Agenda of Colombian Films from the 1940s"

Adela Pineda ✦ Boston University ✦ "Displaced Metaphors of a Cinematic Revolution: *Viva Zapata!* (1952) at the Crossroads of Politics in the US and Mexico"

Ilka Kressner ✦ University at Albany, SUNY ✦ "New Masses in Contemporary Mexican Film – Screening a Self-Confident Crowd"

K10
ROOM

East Asian Cinema, Urbanism, and Globalization

CHAIR: **Doug Dibbern** ✦ Independent Scholar

Doug Dibbern ✦ Independent Scholar ✦ "Jia Zhang-ke and the Motifs of Travel and Performance: Globalization and the Aesthetics of the International Film Festival Circuit"

Jiwei Xiao ✦ Fairfield University ✦ "The Site of Memory: The Ruins in Jia Zhangke's Films"

Julian Cornell ✦ New York University ✦ "Restructuring the Family Melodrama in Kiyoshi Kurosawa's *Tokyo Sonata*"

Rahul Hamid ✦ New York University ✦ "Modernity and Moral Uncertainty in the Cinema of Lee Chang Dong"

K11
ROOM

Ecocinema 2
Eco-effects and Affects
From Audience Cognition to Resource Consumption

CHAIR: **Andrew Hageman** ✦ Luther College

Alexa Weik von Mossner ✦ University of Fribourg ✦ "Objects of Emotion: Cognitive Approaches in Cine-ecocriticism"

Helen Hughes ✦ University of Surrey ✦ "The Toxic Materiality of the Eco-Doc"

Paula Willoquet-Maricondi ✦ Marist College ✦ "Media Technology, Ecocriticism, and the Sustainability Movement"

K12
ROOM

Hollywood and France
Beyond National Cinema

CHAIR: **Melvyn Stokes** ✦ University College London

CO-CHAIR: **Gilles Menegaldo** ✦ University of Poitiers

Raphaelle Costa de Beauregard ✦ University Toulouse II France ✦ "A Forgotten Early Renoir Noir Film: *La nuit du carrefour* (1932) and Echoes from American Cinema"

Melvyn Stokes ✦ University College London ✦ "Appropriating *Charlot*: The French Reception of Chaplin's *Modern Times*, *The Great Dictator*, and *Monsieur Verdoux*"

Gilles Menegaldo ✦ University of Poitiers ✦ "Aspects of French Culture in Woody Allen's Cinema"

Alain Cohen ✦ University of California, San Diego ✦ "Francis Ford Coppola's *Apocalypse Now Redux* (1979/2001): The US/France Interweave by Way of Poland, Africa, Vietnam (and Indochina)"

SPONSOR: French and Francophone Scholarly Interest Group

K13
ROOM

Gender, Race, and Family on Television

CHAIR: **David Pierson** ✦ University of Southern Maine

Rebecca Jurisz ✦ University of Minnesota ✦ "'They Don't Call Me Poppycock for Nothing, Darling': Sexual Spectacle, Knowing Viewers, and Televisual Citizenship"

Julie Lavelle ✦ Indiana University ✦ "'Waiting to Sexhale in the City': Mara Brock Akil's *Girlfriends*"

Kristina Busse ✦ Independent Scholar ✦ "'I Don't Hate the South': Familial Blood and the Southern Vampire in *True Blood* and *The Vampire Diaries*"

David Pierson ✦ University of Southern Maine ✦ "Breaking Neo-liberal?: Contemporary Neoliberal Discourses and Policies in AMC's *Breaking Bad*"

K14
ROOM

The Host City 2
Case Studies of Media Festivals and Urban Spaces

CHAIR: **Robert Peaslee** ✦ Texas Tech University

RESPONDANT: **Marijke de Valck** ✦ University of Amsterdam

Ran Ma ✦ University of Hong Kong ✦ "Celebrating the International, Disremembering Shanghai: The Curious Case of Shanghai International Film Festival (SIFF)"

Ioana Uricaru ✦ University of Southern California ✦ "Outgrowing the Stereotype: Transilvania International Film Festival, Cluj, Romania"

Iain Simons ✦ Nottingham Trent University ✦ "Games and the City"

SPONSORS: Film and Media Festivals Scholarly Interest Group and Urban Studies Scholarly Interest Group

K15
ROOM

Technology, Software, and Production Practices

CHAIR: **Andrew Gay** ✦ University of Central Florida

Allan Cameron ✦ University of Auckland ✦ "Timelines and Time Zones: The Temporality of Video Editing Software"

Eric Freedman ✦ Florida Atlantic University ✦ "Engine: The Mechanics of Play"

Andrew Gay ✦ University of Central Florida ✦ "Screenwriting 2.0: The Impact of Digital Technologies and Web Discourse on the Future of the Screenplay"

K16
ROOM

Home Is Where the War Is
American Media Culture Before and After 9/11

CHAIR: **Tony Grajeda** ✦ University of Central Florida

Andrew Martin ✦ University of Wisconsin, Milwaukee ✦ "Narrating 9/11 in the 1990s"

James Castonguay ✦ Sacred Heart University ✦ "Domestic(ating) Conflict: Representations of the 'Homefront' in U.S. Television"

Tony Grajeda ✦ University of Central Florida ✦ "Post-war Postponed: War without End, Ceaseless Melodrama, and the Cultural Work of Grief"

K17
ROOM

Historical Fiction Film
Questions of Form and Ethics

CHAIR: **Allison Rittmayer** ✦ University of Florida

David Harvey ✦ University of Iowa ✦ "Bewitching History: Benjamin Christensen's *Häxan*"

Jennifer Pearce ✦ University of California, Los Angeles ✦ "Ambiguities of Synthetic Realism in Documentary Film"

Alison Patterson ✦ University of Pittsburgh ✦ "*The Draughtsman's* Views of History"

Allison Rittmayer ✦ University of Florida ✦ "The Unseen and the Unseeable: Using Ellipsis to Represent Torture"

K18
ROOM

From Excess to Adaptation
Color's Emergence in the Moving Image

CHAIR: **Carolyn Kane** ✦ Hunter College, CUNY

CO-CHAIR: **Joshua Yumibe** ✦ University of St. Andrews

Joshua Yumibe ✦ University of St. Andrews ✦ "Artistic Color and Intermedial Aesthetics in the New Cinema of the 1910s"

Sarah Street ✦ University of Bristol ✦ "Learning from the Past: The Role of Precedent in 1920s Color Experimentation"

Carolyn Kane ✦ Hunter College, CUNY ✦ "Mind-Expansion with Electronic Color and Video Synthesis, circa 1969"

John Belton ✦ Rutgers University ✦ "Color from Novelty to Norm"

SPONSOR: CinemArts: Film and Art History Scholarly Interest Group

K19
ROOM

Youth and Age in Contrasting Contexts

CHAIR: **Timothy Shary** ✦ Independent Scholar

Timothy Shary ✦ Independent Scholar ✦ "Rad and Bad: Independent Cinema and Youth Films of the '90s"

Christina Petersen ✦ University of Chicago ✦ "Crowd Control: The Payne Fund Studies' Conception and Depiction of the Youth Film Spectator"

Nancy McVittie ✦ University of Michigan ✦ "Before Adult Meant 'Adult': Selling Generational Conflict in 1950s Hollywood"

Emily Mattingly ✦ University of California, Riverside ✦ "Queering Children's Film"

K20
ROOM

WORKSHOP

A Profession in Transition
Promises, Pitfalls, and Opportunities

CHAIR: **Patrice Petro** ✦ University of Wisconsin, Milwaukee

Workshop Participants:

Mary Francis ✦ University of California Press

Leslie Mitchner ✦ Rutgers University Press

Daniel Chamberlain ✦ Occidental College

Miriam Posner ✦ Emory University

Tara McPherson ✦ University of Southern California

K21
ROOM

Creative Labor in the Digital Age
TV Work-Worlds in Transition

CHAIR: **Denise Mann** ✦ University of California, Los Angeles

Derek Johnson ✦ University of Wisconsin, Madison ✦ "Participation Is Magic: Legitimacy, Production Culture, and the Ponies Meme"

Denise Mann ✦ University of California, Los Angeles ✦ "Silicon Valley Start-Up Invades the Mouse-house! TV Work-Worlds in Transition"

Kevin Sandler ✦ Arizona State University ✦ *and* **Daniel Bernardi** ✦ San Francisco State University ✦ "Branding Vic Mackey: The Failed Transmedia Properties of *The Shield*"

Serra Tinic ✦ University of Alberta ✦ "Globalizing Multi-Platform TV: Does the 'National' Still Matter in New Media Production?"

SPONSOR: Media Industries Scholarly Interest Group

K22
ROOM

"Life Is But a Dream"
Buddhist Frameworks for Visualizing Temporality and (Im)mortality

CHAIR: **Angelica Fenner** ✦ University of Toronto

Francisca Cho ✦ Georgetown University ✦ "How to Tame a Ghost: Nang Nak and the Buddhist Gaze"

Angelica Fenner ✦ University of Toronto ✦ "Living Longitudinally: Buddhism and Documentary Form in Jennifer Fox's *My Reincarnation* (2011)"

Ben Lenzner ✦ University of Waikato ✦ "This Is Just Batting Practice: *A Tale About G.I. Joes, Tomato Boxes, Rivers & Reincarnation* (A Critical Reflection on Integrating Buddhist Beliefs within Documentary Film)"

Sue Scheibler ✦ Loyola Marymount University ✦ "Terrence Malick's Meditative Gaze"

SCREENING

ROOM: **Tremont, Level 4**

Working Girls
Lizzie Borden, USA, 1987, 93 min

This is a piercing look at one day in a Manhattan brothel, following several women and the madam who work in this upscale establishment. Written and directed by renowned feminist filmmaker Lizzie Borden (*Born in Flames*), the film was based on her research and won the best feature prize at the Sundance Film Festival. Noted for its subjective approach to the portrayal of the mundane aspects of prostitution, *Working Girls* remains daring, challenging, and fresh to this day.

SPONSORS: Caucus on Class
Women's Caucus

Audiences for this film may also be interested in panel *P18 "Women Make Movies at Forty: Cultures of Feminist Film"*

MEETING

ROOM:

12:15 – 2:00pm

Video Game Studies Scholarly Interest Group

12:15 – 2:00pm

SPECIAL EVENT

New England Archive Showcase

LOCATION: **Bright Family Screening Room, Emerson College's Paramount Center**
559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College's Paramount Center at 559 Washington Street.

highlighting

Northeast Historic Film

Northeast Historic Film is an independent regional moving image archives, collecting and making accessible the moving image heritage of northern New England: Maine, New Hampshire, Vermont, and Massachusetts. NHF is located in the historic 1916 Alamo Theater in Bucksport, Maine, home since 2000 to an annual Summer Symposium on nontheatrical topics. The NHF moving image holdings include two titles on the National Film Registry, amateur films dating from 1915 with particularly strong holdings in the 1930s, such as the work of Elizabeth Woodman Wright (family papers at Massachusetts Historical Society) and of Hiram Maxim, founder of the Amateur Cinema League. Other material of interest includes the only known U.S. instances of *The Movie Queen* (by itinerant women directors in the 1930s); all surviving Maine television collections and the WCVB-TV Boston newsfilm; early trade journals; a postcard collection of cinemas representing 49 states; and the Alan and Natalie Kattelle Collection of amateur cinema technology. Explore topical finding aids and collections at http://oldfilm.org/collection/

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew's Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.

2:15 – 4:00pm

ORIENTATION FOR NEW MEMBERS

ROOM: **Statler, Level 2**

Learn more about the Society, the conference, *Cinema Journal*, and other benefits of membership.

L1 ROOM

The Cinema of Nicolás Guillén Landrián
Problems and Perspectives

CHAIR: **Ruth Goldberg** ✦ Empire State College, SUNY

Ernesto Livon-Grosman ✦ Boston College ✦ "Looking Out to See In: Nicolasito Guillén Landrián's Other Strategy"

Dylon Robbins ✦ Boston University ✦ "People, Production, and Performance in the Work of Nicolás Guillén Landrián"

Ruth Goldberg ✦ Empire State College, SUNY ✦ "'Resurrecting Nicolasito': Contemporary Independent Cinema in Cuba and the Enduring Legacy of Nicolas Guillén Landrián"

L2 ROOM

Historical Studies of Cinema in Turkey

CHAIR: **Kaya Ozkaracalar** ✦ Bahcesehir University

Özge Özyilmaz ✦ Istanbul University ✦ "Film Magazines in the Early Republican Period of Turkey as Dream Factory: Did Orient Star Lady Selma Exist or Not?"

Dilek Kaya Mutlu ✦ Bilkent University ✦ "Film Censorship in Turkey from the 1930s to early 1970s

Kaya Ozkaracalar ✦ Bahcesehir University ✦ "The Transformation of Film Distribution in Turkey in 1979-82"

L3 ROOM

Bromantic Longings
History, Theory, and Context

CHAIR: **Michael DeAngelis** ✦ DePaul University

RESPONDENT: **Alexander Doty** ✦ Indiana University

Michael DeAngelis ✦ DePaul University ✦ "Queerness and Futurity in Hollywood Bromance"

Jenna Weinman ✦ University of California, Irvine ✦ "Mediating Man-Love: Paul Rudd as Bromantic Hero"

Nick Davis ✦ Northwestern University ✦ "I Love You, Hombre: *Y Tu Mamá También* as Border-Crossing Bromance"

L4 ROOM

Authorship, Appropriation, Archive
Experiments with Found Footage Then and Now

CHAIR: **Jamie Baron** ✦ University of California, Santa Barbara

Oliver Gaycken ✦ University of Maryland ✦ "Stock Footage"

Robin Blaetz ✦ Mount Holyoke College ✦ "The Source Material of Joseph Cornell"

Rick Prelinger ✦ Prelinger Library and Archives ✦ "Background, Foreground, and Template: Trajectories of Archival Appropriation, 1975–2015"

Jaimie Baron ✦ University of California, Santa Barbara ✦ "(In) Appropriation: Subversions of Meaning and Productions of Affect in Contemporary Experimental Found Footage Films"

SPONSOR: Experimental Film and Media Scholarly Interest Group

L5 ROOM — The Transnational and Diasporic

CHAIR: **Brigitte Humbert** ✦ Middlebury College

Philippe Meers ✦ University of Antwerp ✦ **Sofie Van Bauwel** ✦ Ghent University ✦ *and* **Kevin Smets** ✦ University of Antwerp ✦ "Diaspora Cinemagoing and Urban Cultures: A Study on Turkish and Indian Film Audiences in Antwerp (Belgium)"

Dredge Kang ✦ Emory University ✦ "Channeling the Korean Wave: YouTube and the Crisis of Thai Masculinity"

Chiara Bucaria ✦ University of Bologna ✦ "Neither Here nor There: Exploring the Transnational Adaptation of TV Titles"

L6 ROOM — Acting Like a Child

CHAIR: **Jacob Smith** ✦ Northwestern University

Michael Lawrence ✦ University of the West of England ✦ "Juvenile Performance and International Cooperation in *The Pied Piper* (1942) and *Heavenly Days* (1944): Hollywood Cinema and the Children of the Nations during World War II"

Pamela Wojcik ✦ University of Notre Dame ✦ "Acting Urban: Children, Performance, and Space"

Jacob Smith ✦ Northwestern University ✦ "The Essential Theatricality of Children's Games" or Rediscovering the 'Inner Child' of the Postwar Culture of Spontaneity"

L7 ROOM — Bros, Guys, and Presidents
Interrogating Masculinity on Contemporary Television

CHAIR: **Eleanor Seitz** ✦ University of Wisconsin, Madison

Ron Becker ✦ Miami University ✦ "Becoming Bromosexual: Straight Men, Gay Men, and Male Bonding on U.S. TV"

Amanda Lotz ✦ University of Michigan ✦ "Jocularity and the Homosocial Space: Policing Masculinity through Humor"

Eleanor Seitz ✦ University of Wisconsin, Madison ✦ "Challenging JFK's New Frontiersman Masculinity: Historical Television and the Case of *The Kennedys*"

Melissa Zimdars ✦ University of Iowa ✦ "'Hey, Scrotum Face!': Juvenile Masculinity, Post-feminism, and Guy-centered Television Comedies"

L8 ROOM — Visualizing Class in Contemporary US and UK Reality Television

CHAIR: **Faye Woods** ✦ University of Reading

Faye Woods ✦ University of Reading ✦ "Tits, Tans, and Tears: Classed Femininity, Performance, and Camp in *The Only Way Is Essex* and *Made in Chelsea*"

Amanda Klein ✦ East Carolina University ✦ "The Aesthetics of Class in MTV's Reality Programming"

Jon Kraszewski ✦ Seton Hall University ✦ "The New Enlightened Racism: Warping Multiracialism on Upwardly Mobile Lifestyle and Real Estate Reality Programming"

Melissa Click ✦ University of Missouri ✦ "Food Realities: Food and Individual Responsibility in US Reality TV"

SPONSOR: Caucus on Class

L9
ROOM

Food Media, Inc.

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

Heather Lee ✦ Brown University ✦ "Is This Chinese? Representations of Cultures in 1930s New York City Chinese Restaurants"

Min Song ✦ Boston College ✦ "*Soylent Green* Is People: The Importance of Laughing at Disgusting Food"

Anita Mannur ✦ Miami University ✦ "Curry's Currency: The Palatable Multiculturalism of South Asian Diasporic Romantic Comedy"

Sylvia Chong ✦ University of Virginia ✦ "Killer of Chickens: The Racial Politics of Animal Slaughtering in *Food, Inc.* (2008)"

L10
ROOM

DEFA and the Third World
DEFA Transnational

CHAIR: **Sebastian Heiduschke** ✦ Oregon State University

Evan Torner ✦ University of Massachusetts, Amherst ✦ "DEFA and the Third World: A Taxonomy of Transnationalisms"

Sebastian Heiduschke ✦ Oregon State University ✦ "Colonial East German Male Fantasies? Reading Lars Barthel's *Mein Tod ist nicht dein Tod*"

Madalina Meirosu ✦ University of Massachusetts, Amherst ✦ "Constructing the New Woman in the Late Fifties in *Die Windrose*"

Miranda Tedholm ✦ Indiana University, Bloomington ✦ "Border Crossings and Boundaries in Two Cold War-Era Educational Films"

L11
ROOM

Code Studies and Videogames

CHAIR: **Zach Whalen** ✦ University of Mary Washington

Sheila Murphy ✦ University of Michigan ✦ "Parsing Code, Playing Games: A Mediation on Reading Video Games"

Mark Sample ✦ George Mason University ✦ "A Revisionist History of *JFK Reloaded* (Decoded)"

Zach Whalen ✦ University of Mary Washington ✦ "'//create magnetic children': Game Code as Critical Paratext"

Christopher Hanson ✦ Syracuse University ✦ "Mapping Levels of Abstraction and Materiality: Structuralist Games?"

SPONSOR: Video Game Studies Scholarly Interest Group

L12
ROOM

Other Images of North Korea
Realism, Indexicality, Spectatorship

CHAIR: **Kyung Kim** ✦ University of California, Irvine

RESPONDENT: **Steven Chung** ✦ Princeton University

Michelle Cho ✦ University of California, Irvine ✦ "Documentary Form and the Politics of Reunification: Yang Yong-hi's *Dear Pyongyang* and *Goodbye Pyongyang*"

Travis Workman ✦ University of Minnesota ✦ "The Japanese Colonial Gaze and the Collision of Spectacles in North Korea's *The Country I Saw*"

Kyung Kim ✦ University of California, Irvine ✦ *and* **Sohl Lee** ✦ University of Rochester ✦ "Realism in the Age of Blockbusters: Reading *Musan ilgi* (*Journal of Proletariat*, dir. Park Jung-bum, 2011)"

Sunah Kim ✦ Korea Culture Technology Institute ✦ "An Absolute Exterior Space"

SPONSOR: Asian/Pacific American Caucus

L13 ROOM

Activism, Policy, and Textual Struggles for Representation

CHAIR: **Catherine Benamou** ✦ University of California, Irvine

Cecilia Joulain ✦ University of California, Irvine ✦ "Star Crossed: Hollywood Stars and Activism during the Civil Rights Era"

David Coon ✦ University of Washington, Tacoma ✦ "In the Life Media: Using Television and the Web to Fight for LGBT Equality"

Kyle Conway ✦ University of North Dakota ✦ "Religion, Culture, and the Public Service Mandate: How *Little Mosque on the Prairie* Found Its Home at the Canadian Broadcasting Corporation"

Catherine Benamou ✦ University of California, Irvine ✦ "Real/Drama: Migrant Spectatorship and the Changing Stakes of Television Narrative"

L14 ROOM

Lensing Labor
Representing Work in Contemporary Film and Television

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

RESPONDENT: **Patricia Keeton** ✦ Ramapo College

Jeffrey Masko ✦ San Francisco State University ✦ "Who Are the Workers? Cyber-gentrification in Levi's and John Hillcoat's *We Are the Workers*"

Susan Ryan ✦ College of New Jersey ✦ "The Paradox of Labor in Reality TV"

Sara Sullivan ✦ University of Iowa ✦ "The Underemployed in Recent US Popular Culture"

Joshua Gooch ✦ SUNY Plattsburgh ✦ "Allegories of Labor's Liminality in the Elite Corruption of Neoliberalism"

SPONSOR: Caucus on Class

L15 ROOM

Realism and Film History
Twenty-First Century Perspectives

CHAIR: **Paul Young** ✦ Vanderbilt University

Angela Dalle-Vacche ✦ Georgia Institute of Technology ✦ "Photographic Parthenogenesis, Contingency, and the Long Take in Assayas' *Summer Hours* (2008)"

Joshua Malitsky ✦ Indiana University ✦ "From Reportage to Collective Imagination: Newsreels and the Desire for Subjecthood"

Jennifer Peterson ✦ University of Colorado, Boulder ✦ "Around the World with Orson Welles"

Paul Young ✦ Vanderbilt University ✦ "This Is Realism? Lois Weber's *Hypocrites*, Victorian Realism, and Allegorical Continuity"

L16 ROOM

The Moving Image After Metaphysics

CHAIR: **Scott Krzych** ✦ Colorado College

Eugenie Brinkema ✦ Massachusetts Institute of Technology ✦ "Aryan Kaganof and Formalism After Presence"

Scott Krzych ✦ Colorado College ✦ "The World Skewed: Tilt-Shift Video and the Reality of Special Effects"

Niels Niessen ✦ University of Minnesota ✦ "Cinematic Realism, Realist Cinema"

Brian Price ✦ University of Toronto ✦ "Necessary Movement"

SPONSOR: Contemporary Theory Scholarly Interest Group

L17
ROOM

WORKSHOP

Bridging Disciplines in Media and Urban Studies

CHAIR: **Joshua Gleich** ✦ University of Texas, Austin

Workshop Participants:

Mark Shiel ✦ King's College London

Merrill Schleier ✦ University of the Pacific

Erica Stein ✦ University of Arizona

SPONSOR: Urban Studies Scholarly Interest Group

L18
ROOM

Elements of the Movie House
The Design and Order of Cinematic Spaces

CHAIR: **Catherine Clepper** ✦ Northwestern University

CO-CHAIR: **Jocelyn Szczepaniak-Gillece** ✦ Northwestern University

Kirsten Thompson ✦ Wayne State University ✦ "'You Never Need a Ticket to the World's Biggest Show!': Douglas Leigh and Animated Advertising in Times Square"

Jocelyn Szczepaniak-Gillece ✦ Northwestern University ✦ "'Design for Illusion': Perception, Regulation, and Immersion in Benjamin Schlanger's Transcineum Theaters"

Catherine Clepper ✦ Northwestern University ✦ "Cosmic Intercom: Stan VanDerBeek's *Movie-Drome* and the Dome-Theatre Worldview"

Elena Gorfinkel ✦ University of Wisconsin, Milwaukee ✦ "Cinema and Smell: Aspirational Senses, Impossible Spaces"

L19
ROOM

The Future of the Past
Using Media Industry Studies to Reimagine Cinema and Media History

CHAIR: **Emily Carman** ✦ Chapman University

RESPONDENT: **Thomas Schatz** ✦ University of Texas, Austin

Emily Carman ✦ Chapman University ✦ "'The Ultimate Publicity Hound': Carole Lombard and a Proactive Approach to Stardom in the Studio System"

Tom Kemper ✦ Crossroads School ✦ "Changing Channels: Talent Agents and the Social Networks in Media Industries"

Anne Helen Petersen ✦ The Putney School ✦ "Jackie-O and Dick & Liz: Celebrity, Conglomeration, and the Boom and Bust of the 1960s Gossip Industry"

Ross Melnick ✦ Oakland University ✦ "Hollywood on the Nile: American Film Exhibitors in Egypt in the 1940s and 1950s"

SPONSOR: Media Industries Scholarly Interest Group

L20
ROOM

Queer Theory/Queer Readings
Negotiating Normativity

CHAIR: **Julianne Pidduck** ✦ University of Montreal

Michele Aaron ✦ University of Birmingham ✦ "Passing Through: Queer Lesbian Film and *Fremde Haut* (Angelina Maccarone, 2005)"

Lisa Henderson ✦ University of Massachusetts, Amherst ✦ "Plausible Optimism"

Julianne Pidduck ✦ University of Montreal ✦ "Thinking the Audiovisual Relation: Su Friedrich's Experimental Kinship Documents"

SPONSOR: Queer Caucus

L21 ROOM — Over the Borderline
Transnational Radio Histories

CHAIR: **Derek Vaillant** ✦ University of Michigan

Derek Vaillant ✦ University of Michigan ✦ "Sounds Too French: The Challenges of US-France Transatlantic Broadcasting, 1920–1939"

Gisela Cramer ✦ University of Colombia,Bogota ✦ "The Shortcomings of Shortwave: US Programming to Latin America during World War II"

Jennifer Spohrer ✦ Bryn Mawr College ✦ "Visions and Realities of International Commercial Broadcasting: Radio Luxembourg in the 1930s"

Michele Hilmes ✦ University of Wisconsin, Madison ✦ "Building Bridges, Crossing Wires: The BBC's North American Service"

SPONSOR: Sound Studies Scholarly Interest Group

L22 ROOM — Stereoscopic Media
3D Images and Visual Culture

CHAIR: **Miriam Ross** ✦ Victoria University of Wellington

CO-CHAIR: **Leon Gurevitch** ✦ Victoria University of Wellington

Leon Gurevitch ✦ Victoria University of Wellington ✦ "The Stereoscopic Attraction: 3D Imaging and the Spectacular Paradigm 1850—2011"

Bruce Isaacs ✦ University of Sydney ✦ "The Paradox of 3D: Between Depth and Surface in James Cameron's *Avatar*"

Keith Johnston ✦ University of East Anglia ✦ "Reclaiming the British Pioneers: Misrepresenting Britain's Stereoscopic Past in *The Queen in 3-D* (2009)"

Miriam Ross ✦ Victoria University of Wellington ✦ "3D's Experimental Visuality: From Nazi Propaganda to Independent Colombian Filmmaking"

SCREENINGS

ROOM: **Tremont, Level 4**

Maquilapolis: A City of Factories
Vicki Funari and Sergio De La Torre, USA/Mexico, 2006, 60 min

Maquilapolis documents the lives of women working in one of Tijuana's 800 Maquiladoras, the multinational factories just over the Mexico-United States border. Their fight for justice in their workplaces and communities merge with non-traditional documentary conventions to blur the lines between art and activism. The bilingual film was developed in collaboration with the workers themselves and makes innovative use of on-screen text and performance. The film offers frank and honest portrayals of workers caught in the meshes of globalization, while offering insights into discussions of immigration, women's rights, and the transnational economic crisis with its shifting labor markets. Hailed by scholars, media activists, and labor unions as an invaluable resource, this film should be seen by everyone concerned with investigating the human stories that surround the failure of capital to provide for those who sustain its advance. It should also be seen by those interested in exploring new forms of documentary.

SPONSORS: Caucus on Class, Latino/a Caucus
Documentary Studies Scholarly Interest Group

Made In Thailand
Eve-Laure Moros and Linzy Emery, USA, 1999, 33 min

SPONSORS: Caucus on Class
Documentary Studies Scholarly Interest Group

Women in Thailand make up 90% of the labor force in garment and toy factories that produce for export by multinationals. This film about women factory workers in Thailand as they struggle to organize unions reveals the human cost of globalization.

Audiences for these films may also be interested in *Working Girls* (Session K) and *Coal Country* (Session A), as well as in panels K10 "East Asian Cinema, Urbanism, and Globalization," P14 "Cinema, Oil, Disaster: Ecological and Post-industrial Issues in Contemporary Media," Q17 "Postmodern Cities and Cinema," and R6 "Asian Film and Media Cultures."

2:15 – 4:00pm

SPECIAL EVENT

New England Archive Showcase

LOCATION: **Bright Family Screening Room, Emerson College's Paramount Center**
559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College's Paramount Center at 559 Washington Street.

highlighting

The Harvard Film Archive

The Harvard Film Archive's collection of 35 and 16mm material for approximately 16,000 titles, as well as its many posters, documents and ephemera, are accessible to faculty and students at Harvard, as well as to outside researchers. The film holdings include features, trailers, educational films, experimental cinema, propaganda, television programs, commercials, and home movies. Examples of entire collections received include Asian American Film Ephemera; the B.F. Skinner Collection; the Grove Press Film Collection; the Taipei Economic and Cultural Office Collection; and the Lothar and Eva Just Film Stills Collection of over 800,000 film stills, pressbooks, posters, and publicity and production stills from the classical studio era of the 1930s-1960s. The HFA also houses all of the films, papers, and related materials of several filmmakers, including documentarian Dick Fontaine, experimental filmmaker Hollis Frampton, cinematographer James E. Hinton, film and video artist George Kuchar, and animator Derek Lamb. Established with the assistance of the Luce Foundation and the National Endowment for the Humanities in 1979, the Harvard Film Archive has grown into an incomparably rich resource for scholars and filmmakers. http://hcl.harvard.edu/hfa/

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew's Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.

MEETING

ROOM:

2:15 – 4:00pm

Media Literacy and Pedagogical Outreach Scholarly Interest Group

4:15 – 5:30pm

AWARDS CEREMONY

ROOM: **Plaza Ballroom, Level 2**

PRESENTER: **Chris Holmlund** ✦ University of Tennessee ✦ SCMS President

STUDENT WRITING AWARD

1ST PLACE

Justin Horton ✦ Georgia State University ✦ "The Unheard Voice in the Sound Film"

2ND PLACE

Luke Stadel ✦ Northwestern University ✦ "Cable Pornography, and the Reinvention of Television, 1982-1989"

3RD PLACE

Alla Gadassik ✦ Northwestern University ✦ "Dissecting and Re-animating the National Body: Medical Imaging in Animated Films"

DISSERTATION AWARD

Seung-hoon Jeong ✦ Yale University ✦ "Cinematic Interfaces: Retheorizing Apparatus, Image, Subjectivity"

HONORABLE MENTIONS

Laure Norma Brost ✦ University of California, Los Angeles ✦ "Color Moves: Diacritical, Kinetic, and Rhetorical Cinema Color"

Hye Jean Chung ✦ University of California, Santa Barbara ✦ "Media Heterotopias: Spectral Effects in Transnational Cinematic Space"

THE KATHERINE SINGER KOVÁCS ESSAY AWARD

Linda Williams ✦ University of California, Berkeley ✦ "Cluster Fuck: The Forcible Frame in Errol Morris's *Standard Operating Procedure*" (*Camera Obscura* 25, no. 1 (2010): 29-67)

HONORABLE MENTIONS

Jason Sperb ✦ Michigan State University ✦ "Reassuring Convergence: Online Fandom, Race, and Disney's Notorious *Song of the South*" (*Cinema Journal* 49, no. 4 (2010): 25-45)

Michael Cowan ✦ McGill University ✦ "Moving Picture Puzzles: Training Urban Perception in the Weimar 'Rebus Films'" (*Screen* 51, no. 3 (2010): 197-218)

BEST ESSAY IN AN EDITED COLLECTION

Aswin Punathambekar ✦ University of Michigan ✦ "Reality Television and the Making of Mobile Publics," in *Real Worlds: Global Perspectives on the Politics of Reality Television*. Marwan Kraidy and Katherine Sender, eds. (New York: Routledge, 2010).

HONORABLE MENTIONS

Jane Elliott ✦ University of York ✦ "Life Preserves: The Neoliberal Enterprise of Hurricane Katrina Survival in *Trouble the Water, House, M.D.,* and *When the Levees Broke*," in *Old and New Media after Katrina*. Diane Negra, ed. (New York: Palgrave, 2010).

Sean O'Sullivan ✦ Ohio State University ✦ "Space Ships and Time Machines: *Mad Men* and the Serial Condition," in *Mad Men: Dream Come True TV*. Gary R. Edgerton, ed. (London: I.B. Tauris, 2011).

BEST EDITED COLLECTION

Dudley Andrew with Hervé Joubert-Laurencin ✦ Yale University ✦ *Opening Bazin: Postwar Film Theory and Its Afterlife* (Oxford University Press, 2011).

HONORABLE MENTION

Michele Pierson ✦ King's College London ✦
David E. James ✦ University of South California ✦ *and*
Paul Arthur ✦ Montclair State University ✦ *Optic Antics: The Cinema of Ken Jacobs* (Oxford University Press, 2011).

BEST FIRST BOOK AWARD

Todd Decker ✦ Washington University St. Louis ✦ *Music Makes Me: Fred Astaire and Jazz* (Berkeley: University of California Press, 2011).

THE KATHERINE SINGER KOVÁCS BOOK AWARD

Timothy Corrigan ✦ University of Pennsylvania ✦ *The Essay Film: From Montaigne, After Marker* (Oxford University Press, 2011).

THE ANNE FRIEDBERG INNOVATIVE SCHOLARSHIP AWARD

Jussi Parikka ✦ University of Southampton ✦ *Insect Media: An Archaeology of Animals and Technology* (University of Minnesota Press, 2010).

SERVICE AWARD

Eric Schaefer ✦ Emerson College

PEDAGOGY AWARD

Marsha Cassidy ✦ University of Illinois, Chicago

DISTINGUISHED CAREER ACHIEVEMENT AWARD

Vivian Sobchack ✦ University of California, Los Angeles

5:30 – 7:30pm

RECEPTION

ROOM: **Imperial Ballroom, Level 2**

Come celebrate the 2012 awards recipients while rekindling old friendships and meeting new acquaintances.

8:15 pm

S P E C I A L E V E N T

ArtsEmerson Presents a Celebration of Women Make Movies 40th Anniversary

A Screening of *The Heretics* (2009) with Director Joan Braderman

LOCATION: **Bright Family Screening Room at the Historic Paramount Theater**
559 Washington Street

In celebration of Women Make Movies' (WMM) 40th anniversary, ArtsEmerson screens *The Heretics* with award-winning New England video artist and Hampshire College Professor Joan Braderman's in attendance. Tracing the influence of the Women's Movement's Second Wave on art and life, Braderman tells the exhilarating inside story of the New York feminist art collective that produced *Heresies: A Feminist Publication on Art and Politics* (1977-92). Charting the collective's challenges to gender and power, and its history as a microcosm of the period's broader transformations, *The Heretics* goes on the road from New Mexico to Italy, reconnecting with 28 other group members, including writer/critic Lucy Lippard, architect Susanna Torre, filmmaker Su Friedrich, and artists Ida Applebroog, Mary Miss, Miriam Schapiro, and Cecilia Vicuña. Still funny, smart, and sexy, the geographically dispersed participants revisit how and why they came together to explore women's art and demand the right to be heard. "Upbeat and affirmative. . . the stories these women tell envision a radically different moment in art-world history, one in which questions of career and market are barely mentioned, and philosophical arguments are firmly grounded in street-level politics" (Ed Halter, *ARTFORUM).* Running time: 95 minutes.

Women Make Movies is the world's leading distributor of films by and about women. For the past six years, films from WMM have won awards at the Sundance Film Festival and for five of the last six years have won or been nominated for an Academy Award, including last year's *Sun Come Up*. From WMM's humble beginnings as a women filmmakers' collective in 1972 to today, with over 600 films in its catalog and a robust Production Assistance Program supporting 200 filmmakers, WMM has changed the landscape of movie making for women directors and producers. The 2012 celebration of WMM's anniversary will include 40 screenings across the globe, from Dubai to Brazil.

To attend: SCMS members can obtain discounted tickets ($5) using code SCMS2012. Tickets can be purchased at the Paramount Center Box Office (559 Washington Street), online at http://www.artsemerson.org, or by calling (617) 824-8400.

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew's Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington you will see the Paramount marquee.

M1
ROOM

Packing (and Taking) Heat
Historical Understandings of the Female Action Hero

CHAIR: **Cristina Stasia** ✦ University of Alberta

Liz Clarke ✦ Wilfrid Laurier University ✦ "Female Heroes On and Off the Screen: The Active Star and War Promotion in Silent American Film"

Heather Blackmore ✦ University of Southern California ✦ "Bombshells, Bullet Bras, and Booby Traps: Locating Power and Danger within the Female Body"

Margaret Bruder ✦ Western Carolina University ✦ "The Trouble with Angels: Jiggle Feminism and Bad Faith"

Cristina Stasia ✦ University of Alberta ✦ "(Dis)Arming Women: Female Firearm Ownership and the Female Action Film"

M2
ROOM

"A New Archivist Has Been Appointed"
The Ingmar Bergman Archives

CHAIR: **Jan Holmberg** ✦ Ingmar Bergman Foundation

Eirik Frisvold Hanssen ✦ Norwegian University of Science and Technology ✦ "Audiences and the Auteur Archive: Letters to Ingmar Bergman"

Maaret Koskinen ✦ Stockholm University ✦ "Analog Ghosts: The Photograph, the Letter, and the Auteur"

Anna Sofia Rossholm ✦ Linnaeus University ✦ "The Creative Diary between Intimate and Public Realms"

Astrid Widding ✦ Stockholm University ✦ "Behind the Screen: Ingmar Bergman on the Set and in the Archives"

M3
ROOM

In Living Color
Race, Politics, and Technology in 1950s-60s Television

CHAIR: **Susan Murray** ✦ New York University

Heather Hendershot ✦ Queens College/CUNY Graduate Center ✦ "'A Bare-Knuckled Intellectual Brawl': William F. Buckley, *Firing Line*, and the Mainstreaming of Conservative Republicanism"

Benjamin Han ✦ New York University ✦ "'Good Partners': Latino/a Performers, Pan-Americanism, and Popular Music in the Post-good Neighbor Era"

Meenasarani Murugan ✦ Northwestern University ✦ "'Prince Ali's Magic Tube Come True!' The Eastern and US Television as Imperial Project, 1940–1960"

Susan Murray ✦ New York University ✦ "Colortown: NBC's Investment in Color in the 1950s"

M4
ROOM

International Connections of Soviet Documentary Film

CHAIR: **John MacKay** ✦ Yale University

Anastasia Fedorova ✦ Kyoto University ✦ "The Reception Soviet Documentary Film in Japan, 1920s–1960s"

Irina Tcherneva ✦ School for Advanced Studies in the Social Sciences ✦ "Cultural and Technological Transfers in Soviet Non-fiction Film, 1950s–1960s"

Raisa Sidenova ✦ Yale University ✦ "Robert Flaherty and Soviet Documentary Film"

M5
ROOM

Getting Over the Wall
East Asian Cinema, Hollywood, and the Cold War

CHAIR: **Hiroshi Kitamura** ✦ College of William and Mary

Christina Klein ✦ Boston College ✦ "Korean Cinema between Japan and Hollywood"

Michael Baskett ✦ University of Kansas ✦ "Japan's Film Festival Diplomacy as Cold War Culture"

Dima David Mironenko-Hubbs ✦ Harvard University ✦ "Unexpected Encounters: The Hollywood Origins of the New North Korean Cinema"

Hiroshi Kitamura ✦ College of William and Mary ✦ "Representing Mao: *The Chairman* and the Making of Detente Culture"

SPONSOR: Asian Pacific/American Caucus

M6
ROOM

Why Apps Can't Argue . . . Or Can They?
The Critical Essay, Screen Cultures, and the Digital Humanities

CHAIR: **James Tobias** ✦ University of California, Riverside

James Tobias ✦ University of California, Riverside ✦ "Histories and Futures of the Critical Audiovisual Essay: Kit Literatures, Audiovisual Composition, and Scholarly Uses of Vernacular Media"

Holly Willis ✦ University of Southern California ✦ "The Letter and the Line: Text in Film and Video"

Steve Anderson ✦ University of Southern California ✦ "Technologies of Critical Writing: On the War between Data and Images"

Ian Ross ✦ University of California, Riverside ✦ "Hardware as Argument: Finding the Essayistic in Hardware Modding Considered as Material Semiotic Practice"

M7
ROOM

Cosmopolitan Cinema

CHAIR: **Heather Latimer** ✦ University of Manchester

Felicia Chan ✦ University of Manchester ✦ "Backstage/Onstage Cosmopolitanism: Jia Zhangke's *The World*"

Jackie Stacey ✦ University of Manchester ✦ "The Uneasy Cosmopolitans of *Code Unknown*"

Heather Latimer ✦ University of Manchester ✦ "Pregnant Possibilities: Cosmopolitanism and Reproductive Futurism in *Maria Full of Grace*"

M8
ROOM

Contemporary Exploitation Cinema

CHAIR: **Bradley Schauer** ✦ University of Arizona

Bradley Schauer ✦ University of Arizona ✦ "Uwe Boll's *Auschwitz* and the Limits of Social Critique in Exploitation Cinema"

Charlie Michael ✦ University of Miami ✦ "From Paris with Love: Exploitation, Belatedness, and Contemporary French Action Cinema"

Andrew Owens ✦ Northwestern University ✦ "Amending the Margins of Taste: Lars von Trier's *Antichrist* and the New Exploitative Art-House"

Katrin Horn ✦ Friedrich-Alexander University Erlangen-Nuremberg ✦ "The Return of the B-Movie: *Bitch Slap!* and Lesploitation"

M9 ROOM

National Cinemas
Genres, Stars, and Fans

CHAIR: **Karen Backstein** ✦ Sterling Publishing

Javier Ramirez ✦ Indiana University ✦ "Brazilian Neo-Noir: Foreign Land and the Aesthetic of Violence"

Brady Nash ✦ Long Island University ✦ "Stagnation and Response: New Argentine Cinema in the Era of Neoliberalism"

Ganga Rudraiah ✦ University of Western Ontario ✦ "Cinema of the Social: Stars, Fans, and the Standardization of Genre in Tamil Cinema"

Karen Backstein ✦ Sterling Publishing ✦ "Documenting Musica Brasileira: Culture, History, Memory in the Brazilian Music Documentary"

SPONSOR: Latino/a Caucus

M10 ROOM

Archaeologies of the Future
Popular Cinema and Film History in the Age of Digital Technologies

CHAIR: **Jason Sperb** ✦ Michigan State University

Bob Rehak ✦ Swarthmore College ✦ "We Have Never Been Digital: CGI and the New 'Clumsy Sublime'"

Jason Sperb ✦ Michigan State University ✦ "'I'll (Always) Be Back': Visual Effects, Digital Performance, and Post-human Labor in the Age of Digital Cinema"

Chuck Tryon ✦ Fayetteville State University ✦ "After *Avatar*: Digital 3D, Cinematic Revolution, and Digital Projection"

Kristen Whissel ✦ University of California, Berkeley ✦ "Digital 3-D: Emergence, Immersion, and the Re-activation of Melodramatic *Mise-en-scène*"

M11 ROOM

Computer Games and Virtual Forms

CHAIR: **Lori Landay** ✦ Berklee College of Music

Brent Strang ✦ Stony Brook University ✦ "Red Dead Remediation: Sandbox Games, Anti-environments and Digital Adolescence"

Juan F. Belmonte Avila ✦ University of Murcia ✦ "Tactility in Computer Games: Non-Visual Mediations in Digital Discourses"

Mark J. P. Wolf ✦ Concordia University, Wisconsin ✦ "*BattleZone* and the Origins of First-Person Shooting Games"

Lori Landay ✦ Berklee College of Music ✦ "Virtually There: Presence, Agency, Spectatorship, and Performance in Interactive Media"

SPONSOR: Video Game Studies Scholarly Interest Group

M12 ROOM

Trash, Contamination, and Dirt on Screen

CHAIR: **Kara Andersen** ✦ Brooklyn College

John Powers ✦ University of Wisconsin, Madison ✦ "Contamination and Intentional Allegory: The Strange Case of Todd Haynes' *Safe*"

Kara Andersen ✦ Brooklyn College ✦ "The Demiurge of the Discarded: *Mr. Stain on Junk Alley*"

Chelsey Crawford ✦ Oklahoma State University ✦ "Coveting Imperfection in the Digital Age"

David Lerner ✦ University of Southern California ✦ "Smells Like Lowbrow: Odorama in John Waters' *Polyester*"

M13
ROOM

Violent Images

CHAIR: **Ora Gelley** ✦ North Carolina State University

Asbjorn Gronstad ✦ University of Bergen ✦ "Archives of Violence"

Jacqueline Waeber ✦ Duke University ✦ "Revisiting Anempathetic Music: Visible Violence and the Audible Offscreen"

Julian Hanich ✦ Free University of Berlin ✦ "Suggestive Verbalizations: Evoking Cinematic Violence through Words"

Ora Gelley ✦ North Carolina State University ✦ "Narrative Form, Violence, and the Female Body"

M14
ROOM

The Place of the Festival and Its Impact on Local and Global Film and Media Arts Communities

CHAIR: **Skadi Loist** ✦ University of Hamburg

Rob Drew ✦ Saginaw Valley State University ✦ "'Hell's Half Mile': Media Festivals and Community—Renewal in the Post-industrial Heartland"

Vera Zambonelli ✦ University of Hawai'i ✦ *and* **Katia Balassiano** ✦ Iowa State University ✦ "The ARTS at Marks Garage"

Ratheesh Radhakrishnan ✦ Rice University ✦ "Zanussi's Betrayal: Film Festival, Kerala, and the 'International'"

Dorota Ostrowska ✦ Birkbeck, University of London ✦ "Non-Urban Film Festival Locations: Cinema's Gardens of Eden"

SPONSORS: Film and Media Festivals Scholarly Interest Group and Urban Studies Scholarly Interest Group

M15
ROOM

Post-Millennial Struggles, the Global South, and Transnational Media

CHAIR: **Shelley Bradfield** ✦ Colorado State University

Shelley Bradfield ✦ Colorado State University ✦ "Migrant Reception of National Television in South Africa in the Age of the Transnational"

Chad Beck ✦ Randolph College ✦ "Ethnoracial Identity Production, Telemundo, and mun2"

Spring-Serenity Duvall ✦ University of South Carolina, Aiken ✦ "Hope for Haiti?: Transnational Celebrity Activism and Humanitarian Interventions in the Aftermath of the 2010 Earthquake in Haiti"

Assem Nasr ✦ Indiana University-Purdue University Fort Wayne ✦ "Al-Jazeera and the Arab Uprisings: The Language of Images and a Medium's Intersubjectification"

SPONSOR: Television Studies Scholarly Interest Group

M16
ROOM

Experimental Animation

CHAIR: **Emily Murphy** ✦ University of Florida

RESPONDENT: **Alla Gadassik** ✦ Northwestern University

Emily Murphy ✦ University of Florida ✦ "The Politics of Play in John and Faith Hubley's *Windy Day*"

Kerry McArthur ✦ University of Calgary ✦ "A-Courting Mr. Frog: The Biographical and Artistic Life Work of Evelyn Lambart"

Vanessa Chang ✦ Stanford University ✦ "*MUTO*: Urban Space as Spectacular Encounter"

SPONSOR: Animated Media Scholarly Interest Group

M17
ROOM

Small Gauge Cinema

CHAIR: **Haidee Wasson** ✦ Concordia University

Dino Everett ✦ University of Southern California ✦ "Lost Films on Lost Guages: The 1912 Edison 22mm Release of Charles Dicken's *Martin Chuzzlewit*"

Peter Lester ✦ University of British Columbia ✦ "Small-gauge Circulation: 16mm Distribution in Canada, 1936–1945"

Steve Wurtzler ✦ Colby College ✦ "Domestic Cinema and Film Theory: A Report from the Film Theory Classroom"

Haidee Wasson ✦ Concordia University ✦ "The Portable War Machine: Designing the Small Film Projector at Mid-Century"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

M18
ROOM

Activism, Media Art, Film Culture, and Social Media in the Recent Arab Uprisings

CHAIR: **Nezar Andary** ✦ Zayed University

Samirah Alkassim ✦ Anne Arundel Community College ✦ "Connecting the Dots: From Graffiti Art to Films Preceding History in Egypt"

Dina Ramadan ✦ Bard College ✦ "Between Martyr and Artist: Egyptian Art after the Revolution"

Merlyna Lim ✦ Arizona State University ✦ "Journey to Tahrir: Social Media and Popular Movements in 2011 Egypt Revolt"

Nezar Andary ✦ Zayed University ✦ "The Springs in Arab Film Culture"

SPONSOR: Middle East Caucus

M19
ROOM

WORKSHOP

Hate Is a Strong Word
Disciplinarity and Distaste

CHAIR: **Max Dawson** ✦ Northwestern University

Workshop Participants:

Michael Z. Newman ✦ University of Wisconsin, Milwaukee

Melissa Click ✦ University of Missouri

Derek Johnson ✦ University of Wisconsin, Madison

Melissa Zimdars ✦ University of Iowa

Amber Watts ✦ Texas Christian University

M20
ROOM

WORKSHOP

Teaching the Archive

CHAIR: **Constance Balides** ✦ Tulane University

Workshop Participants:

Robert Allen ✦ University of North Carolina, Chapel Hill

Mark Cooper ✦ University of South Carolina

Dudley Andrew ✦ Yale University

Christine Gledhell ✦ New York University

SPONSOR: Media Literacy and Pedagogical Outreach Scholarly Interest Group

M21
ROOM

Mixed Meanings
Racial Ambiguity in American and Transnational Media Culture

CHAIR: **Mary Beltran** ✦ University of Texas, Austin

Camilla Fojas ✦ DePaul University ✦ "Mixed Race State: Hawai'i and 1960s Tourist Films"

Mary Beltran ✦ University of Texas, Austin ✦ "The Politics of Honeyface: *SNL* and the Case of Fauxbama"

Leilani Nishime ✦ University of Washington ✦ "The Tiger Woods Scandal and the Spectacle of Race"

M22
ROOM

Mediated Futures

CHAIR: **Troy Rhoades** ✦ Concordia University

CO-CHAIR: **Timothy Holland** ✦ University of Southern California

Firoza Elavia ✦ York University ✦ "The Shifting Folds of Future Media: Narrative, Temporality, Spatiality"

Timothy Holland ✦ University of Southern California ✦ "New Media Futures: On Egypt's 'Facebook Revolution'"

Alison Kozberg ✦ University of Southern California ✦ "Losslessness: The Materiality of the Digital, Accumulation, and the Future of the Avant-Garde"

Troy Rhoades ✦ Concordia University ✦ "The Folding Dynamism of Time: Experiencing 'Asynchronous Realtime' through VJ Performance"

SPONSOR: Contemporary Theory Scholarly Interest Group

MEETING

ROOM:

9:00 – 10:45am

Caucus on Class

EVENT

ROOM:

9:00 – 10:45am

Media Literacy and Pedagogical Outreach Scholarly Interest Group
Outreach Event

FOR K–12 TEACHERS

SCREENINGS

ROOM: **Tremont, Level 4**

I Am

Sonali Gulati, USA/India, 2010, 71 min

I Am chronicles the journey of an Indian lesbian filmmaker who returns to Delhi after eleven years to re-open what was once home and finally confronts the loss of her mother to whom she never came out. As she meets and speaks to parents of other gay and lesbian Indians, she pieces together the fabric of what family truly means, in a landscape where being gay was until recently a criminal and punishable offense.

SPONSORS: Queer Caucus
Documentary Studies Scholarly Interest Group

Two Sides of the Moon: The Honor Killing of Hatun Aynur Surucu

David L. Gould, USA, 2011, 33 min

Hatun Aynur Surucu was a Kurdish woman living in Berlin who was murdered by her youngest brother, Ayhan. Hatun and Ayhan were very close, but somehow on February 7, 2005, Ayhan felt compelled to shoot his sister three times in the head. The murder was quickly classified as an honor killing. Hatun's story is that of a woman caught between two cultures. Ironically, had she broken free from her family, she would have lived. Had she not questioned her family and culture, she likely would have been kept safe. It was having a foot in both worlds that sealed her fate.

SPONSORS: Women's Caucus
Documentary Studies Scholarly Interest Group

Audiences for these films may be interested in *Angst Essen/Eat Fear* (Session Q), *Pirated* (Session E), *Untitled* (Session E), *Poised and in the Throes* (Session C), and *The Secret Loves of Jesse James* (Session C), as well as in panels B21 "Representing Queer Time, Engaging Queer Theory," I12 "The Autobiographical I/Eyes of the Cinema" and J13 "Framed Lives and Screened Deaths: Representations of Honor Killings in World Cinema."

N1 ROOM

Celebrity Activism
Industry, Culture, Society

CHAIR: **Courtney White** ✦ University of Southern California

CO-CHAIR: **Elena Bonomo** ✦ University of Southern California

Elena Bonomo ✦ University of Southern California ✦ "A Vocal Minority: Star Activists in the 1960s and 1970s"

Courtney White ✦ University of Southern California ✦ "You Are What You Eat: Natalie Portman and Ethical Consumption"

Michael Hammond ✦ University of Southampton ✦ "Sean Penn: Acting Authentic"

Brandy Monk-Payton ✦ Brown University ✦ "Buying Life: Fandom, Citizen-Celebrity, and the Spectacle of Digital Death"

N2 ROOM

Regarding Jacques Cousteau, Regarding the World

CHAIR: **James Cahill** ✦ University of Toronto

RESPONDENT: **Jennifer Fay** ✦ Vanderbilt University

James Cahill ✦ University of Toronto ✦ "Periscopophilia (Cousteau, Bazin, Césaire)"

Janine Marchessault ✦ York University ✦ "Reflections on the *Umwelt* in the Science Films of Painlevé and Cousteau"

Jason Zuzga ✦ University of Pennsylvania ✦ "The Violent, Silent World: Affect, History, and Ethical Orientation on Screen and at Sea"

SPONSOR: French and Francophone Scholarly Interest Group

N3 ROOM

Unforgettable
Popular Music and Memory on Film

CHAIR: **Katherine Spring** ✦ Wilfrid Laurier University

CO-CHAIR: **Russell Kilbourn** ✦ Wilfrid Laurier University

RESPONDENT: **Jeff Smith** ✦ University of Wisconsin Madison

Michael Dwyer ✦ Arcadia University ✦ "Old Time Rock and Roll: Fifties Nostalgia on Hollywood Soundtracks"

Sangeeta Marwah ✦ University of Southern California ✦ "The Hindi Film Song: Narrative, Cultural Memory, and Identity"

Ethan de Seife ✦ Hofstra University ✦ "Old Times Were Good Times: Neil Young Remembers *Greendale*"

SPONSOR: Sound Studies Scholarly Interest Group

N4 ROOM

From Spectators to Auteurs
Digital Technologies and Audiences

CHAIR: **Megan Ankerson** ✦ University of Michigan

Joe Tompkins ✦ University of Minnesota ✦ "Horror 2.0: Digital Cinema, Subcultural Distinction, and Horror Fandom"

Tonia Edwards ✦ Georgia State University ✦ "From the Nickelodeon to Google+ Hangouts: Digitizing Social Viewing Practices in a Web 2.0 World"

Sarah Sinwell ✦ Northeastern University ✦ "From Amateurs to Auteurs: *Life in a Day*, YouTube, and the Future of Global Documentary"

Megan Ankerson ✦ University of Michigan ✦ "Constructing a 'Cool' Commercial Web: Storytelling, Sharing, and Social Media in the Mid–1990s"

N5 ROOM

Indian Television in a Time of Transition
The Unknown 1980s

CHAIR: **Pavitra Sundar** ✦ Kettering University

RESPONDENT: **Ranjani Mazumdar** ✦ Jawaharlal Nehru University

Sangita Gopal ✦ University of Oregon ✦ "Indian TV in the 1980s or the Second Coming of 'Parallel Cinema'"

Manishita Dass ✦ Royal Holloway, University of London ✦ "Thinking Outside the Box: Primetime Television, Political Cinema, and Popular Entertainment in the Doordarshan Era"

Aswin Punathambekar ✦ University of Michigan ✦ "Make Room for Television Comedy: Television and the Making of an Urban Middle Class in 1980s India"

N6 ROOM

Civilian Cinema in the Shadows of War and National Strife

CHAIR: **Dorit Naaman** ✦ Queen's University

RESPONDENT: **Linda Dittmar** ✦ University of Massachusetts, Boston

Yael Munk ✦ Open University of Israel ✦ "The Holocaust's Obscene Cinematic Representations in Post-national Israeli Cinema: The Influence of European Fascist Aesthetics on Three Autobiographical Films"

Nava Dushi ✦ Lynn University ✦ "Forward Nostalgia—Renegotiating the National in Three Minor Films: From a Past Imperfect to the Unforeseeable Future of a Peoples to Come"

Dorit Naaman ✦ Queen's University ✦ "*Ajami, Syriana*, and *Before the Rain*: The 'Hyperlink Film' as Effective Subversion of Reel Politics"

N7 ROOM

Fragmented Bodies
Horror across Region, Nation, and Visual Media

CHAIR: **Dana Och** ✦ University of Pittsburgh

CO-CHAIR: **Kirsten Strayer** ✦ University of Pittsburgh

Darren Kerr ✦ Southampton Solent University ✦ "Telling Tales between Film and Television: The Enforced Impression of Takeshi Miike's *Imprint* (2006)"

Melissa Lenos ✦ Donnelly College ✦ "'My Boyfriend Is a Vampire': Undead Lovers and Their Functions"

Kirsten Strayer ✦ University of Pittsburgh ✦ "Experiment and Sensation: The Circulation of Art Cinema as Horror Text"

Dana Och ✦ University of Pittsburgh ✦ "'The Sheep Are Revolting': Becoming Animal in the Post-colonial Zombie Comedy"

N8 ROOM

Reception, Perception, Deception?
Queerly Changing the Terms of Readership and Genre

CHAIR: **R. Bruce Brasell** ✦ Independent Scholar

Dan Humphrey ✦ Texas A&M University ✦ "Covert Homosexual Content?: *Amici per la pelle* and Its Queer Fans"

R. Bruce Brasell ✦ Independent Scholar ✦ "Degeneracy, Urban Space, and Readership Taking a *Walk on the Wild Side*"

David Lugowski ✦ Manhattanville College ✦ "Where Queer Authorship Meets Concerned, Offended, or Delighted Readership: Pastiche and Politics in the Comedies of James Whale"

Steven Cohan ✦ Syracuse University ✦ "Crashing (in) Hollywood: Reading the Emergence of Crazy Female Stardom in the Backcamera Film"

SPONSOR: Queer Caucus

N9 ROOM

Inner/Outer Space
Negotiating the Interior and Exterior in Experimental Film and Media

CHAIR: **Gregory Zinman** ✦ New York University

Gregory Zinman ✦ New York University ✦ "Experimental Intermedia, Interiority, and the Cosmos"

J. J. Murphy ✦ University of Wisconsin, Madison ✦ "Come Blow Your Mind: Andy Warhol's Expanded Cinema and *Outer and Inner Space*"

Jennifer Proctor ✦ University of Michigan, Dearborn ✦ "Appropriating Memory: Home Movies and Smart Montage"

Leo Goldsmith ✦ New York University ✦ "Science Non-fiction: Space Footage and Appropriation in Experimental and Documentary Cinema"

SPONSORS: Experimental Film and Media Scholarly Interest Group
CinemArts: Film and Art History Scholarly Interest Group

N10 ROOM

Subjectivity and Affect in Soviet Montage Film

CHAIR: **Karla Oeler** ✦ Emory University

Herbert Eagle ✦ University of Michigan ✦ "Affect in Soviet Montage Film"

Karla Oeler ✦ Emory University ✦ "Does Poetry Matter (as a Film Genre)?"

Luka Arsenjuk ✦ University of Maryland ✦ "The Subject of Montage"

Elizabeth Papazian ✦ University of Maryland ✦ "Illegibility and Subjectivity in 'Poetic' Cinema"

N11 ROOM

The Politics of the Medium
Crisis, Technology, and Intermediality through Japan

CHAIR: **Yuriko Furuhata** ✦ McGill University

RESPONDENT: **Karen Beckman** ✦ University of Pennsylvania

Akira Lippit ✦ University of Southern California ✦ "Medium Disaster 311"

Yuriko Furuhata ✦ McGill University ✦ "Recopying the Copy: Japanese Media Discourse on Technological Reproduction"

Miryam Sas ✦ University of California, Berkeley ✦ "Transcultural Media Theory and Practice in the 1960s"

N12 ROOM

Eroticism in Spanish Cinema
From Franco to Present Day

CHAIR: **Santiago Fouz-Hernandez** ✦ Durham University

Tatjana Pavlovic ✦ Tulane University ✦ "Erotic and Political Landscapes: Geraldine Chaplin and Carlos Saura"

Brad Epps ✦ Harvard University ✦ "Morbidity Unveiled: Sexuality and Dis-ease in the Cinema of the Spanish 'Transition'"

Jorge Pérez ✦ University of Kansas ✦ "The Erotic Allure of Innocence: The Children of Almodóvar and the Re-sexualization of Biopolitical Bodies"

Santiago Fouz-Hernandez ✦ Durham University ✦ "Triggering the Senses: Eroticism and Haptic Visuality in the Recent Work of Bigas Luna"

SPONSOR: Latino/a Caucus

N13 ROOM

The Ethics of Labor in Contemporary Cinema

Working Bodies and Gendered Affects

CHAIR: **Tamao Nakahara** ✦ Independent Scholar

CO-CHAIR: **Aga Skrodzka-Bates** ✦ Clemson University

RESPONDENT: **Matthew Tinkcom** ✦ Georgetown University

Joseph Mai ✦ Clemson University ✦ "Work, Maternity, and Levinasian Ethics in the Dardenne Brothers"

Aga Skrodzka-Bates ✦ Clemson University ✦ "The Worker: Subjectivity and the Ethics of Duty in Michael Mann's Cinema"

Tamao Nakahara ✦ Independent Scholar ✦ "Butterfly Affect: Protestant Ethic and Melodramatic Performances from *Modern Times* to *Ugly Betty*"

Barbara Mennel ✦ University of Florida ✦ "*Potiche*: Camp and Reproductive Labor"

N14 ROOM

Capital, Distinction, and Film Festivals

On Adaptations of Pierre Bourdieu's Work to the Study of Film Festivals

CHAIR: **Marijke Valck** ✦ University of Amsterdam

Marijke de Valck ✦ University of Amsterdam ✦ "Film Festivals, Bourdieu, and the Economization of Culture"

Diane Burgess ✦ University of British Columbia ✦ "Why Whistler Will Never Be Sundance, and What This Tells Us About the Field of Cultural Production"

Su-Anne Yeo ✦ Goldsmiths, University of London ✦ "Themed Film Festivals and Alternative Capital: Re-imagining the Work of Pierre Bourdieu"

Ger Zielinski ✦ Trent University ✦ "On the Play of Distinction in Lesbian and Gay Film Festivals"

SPONSORS: Caucus on Class
Film and Media Festivals Scholarly Interest Group

N15 ROOM

WORKSHOP

A Scholarship of Audiovision

Theory/Praxis/Production in the 21st Century

CHAIR: **Brigitta Wagner** ✦ Indiana University, Bloomington

Workshop Participants:

Brigitta Wagner ✦ Indiana University, Bloomington

Charles Musser ✦ Yale University

Gabriel Paletz ✦ Prague Film School

Hanna Shell ✦ Harvard University

Jesse Shapins ✦ Harvard University

N16 ROOM

The B-Film

New Histories and Contexts

CHAIR: **Kyle Edwards** ✦ Oakland University

RESPONDENT: **Jerome Christensen** ✦ University of California, Irvine

Noah Isenberg ✦ The New School ✦ "'The Capra of PRC': Reconsidering Edgar G. Ulmer's Cycle of Bs at Producers Releasing Corporation, 1942-46"

Andrea Comiskey ✦ University of Wisconsin, Madison ✦ "From B to A?: Domestic Distribution of the Hollywood Western, 1935–1945"

Kyle Edwards ✦ Oakland University ✦ "A Measure of Independence: King Bros. Productions and Monogram Pictures Corporation"

N17
ROOM

Psycho-cinema
Technologies of Modern Affect

CHAIR: **Ana Olenina** ✦ Harvard University

CO-CHAIR: **Jeremy Blatter** ✦ Harvard University

Jeremy Blatter ✦ Harvard University ✦ "Psycho-cinematic Experiments: Moving Pictures in Experimental Psychology, 1897–1917"

Ana Olenina ✦ Harvard University ✦ "The Pulse of the Film: Psychophysiological Studies of Spectators in the 1920's"

Abraham Geil ✦ Duke University ✦ "Mirror Neurons — Beyond Good and Evil"

Sal Anderson ✦ London College of Communication ✦ "Neuroscientific Interventions in Film Practice: Case Studies of Interdisciplinary Collaboration in Cinematic Representation of Neurological Conditions"

N18
ROOM

Rethinking Space
Theory and Practice

CHAIR: **Stephen Monteiro** ✦ American University of Paris

Helen Morgan Parmett ✦ University of Minnesota ✦ "Towards a Theory of Media as Spatial Practice"

Amy Corbin ✦ Muhlenberg College ✦ "Traveling through Cinema Space: The Film Spectator as Tourist"

Murray Forman ✦ Northeastern University ✦ "Visualizing Place, Representing Age: Converging Themes in Contemporary Hip-Hop"

Andrea Kelley ✦ Indiana University ✦ "From the Factory to the Ferry: Soundies' Sites of Exhibition"

N19
ROOM

Film Form and Politics in Contemporary Multiplex Cinema

CHAIR: **Sudhir Mahadevan** ✦ University of Washington

Ulka Anjaria ✦ Brandeis University ✦ "No One Killed the Bollywood Social"

Anuja Jain ✦ New York University ✦ "*Love Sex Aur Dhoka*: A Study of Urban Transformations, Media Ecologies, and 'New' Morphology of Bombay Cinema"

Sudhir Mahadevan ✦ University of Washington ✦ "'Dhan Te Nan!': Onomatopoeia and Other Deployments of Film Sound in Contemporary Multiplex Cinema"

N20
ROOM

WORKSHOP

Strategies for Researching and Writing Media Industry Studies

CHAIR: **Jennifer Porst** ✦ University of California, Los Angeles

CO-CHAIR: **Erin Hill** ✦ University of California, Los Angeles

Workshop Participants:

Miranda Banks ✦ Emerson College

John Caldwell ✦ University of California, Los Angeles

Michael Curtin ✦ University of California, Santa Barbara

Tom Kemper ✦ Crossroads School

Vicki Mayer ✦ Tulane University

SPONSOR: Media Industries Scholarly Interest Group

N21
ROOM

Historical Perspectives on Media and Copyright

CHAIR: **Eric Hoyt** ✦ University of Southern California

RESPONDENT: **Jane Gaines** ✦ Columbia University

Ian Christie ✦ Birkbeck College, University of London ✦ "Creating Film Copyright: Early Movements toward Protection in Europe and the US, 1895–1914"

Eric Hoyt ✦ University of Southern California ✦ *and* **Nitin Govil** ✦ University of California, San Diego ✦ "The Thief of Bombay: Douglas Fairbanks, Colonial Copyright, and Film Piracy in India, 1927–1935"

Peter Decherney ✦ University of Pennsylvania ✦ "Hollywood and the Public Domain"

N22
ROOM

Expanded Cinema

CHAIR: **Anthony Kinik** ✦ Okanagan College

Rebecca Harrison ✦ University College London ✦ "Images in Transit: From Agit-Prop Trains to the British Postwar Cinema Coaches"

Kevin Flanagan ✦ University of Pittsburgh ✦ "Humphrey Jennings at the Fair: *Spare Time*, *Family Portrait*, and the Rhetoric of National Identity"

Ian Peters ✦ Georgia State University ✦ "The Extra-viewing Immersive Experience: The *Doctor Who* Experience and the Pop-Cultural Theme Park/Museum Hybrid"

Anthony Kinik ✦ Okanagan College ✦ "Multi-screen Metropolis: Expanded Cinema and the Vision of Montreal at Expo 67"

N23
ROOM
Statler

WORKSHOP

"You Are Who, Exactly?"
A Workshop on Working with Non-traditional Scholars

CHAIR: **Joan Saab** ✦ University of Rochester

Workshop Participants:

Art Blake ✦ Ryerson University

Jennifer Stoever-Ackerman ✦ SUNY, Binghamton

Philip Leers ✦ University of California, Los Angeles

Nicholas Sammond ✦ University of Toronto

SCREENING

ROOM: **Tremont, Level 4**

Between the Lines

Joan Micklin Silver, USA, 1977, 101 min

Filmed on location in Boston, director Joan Micklin Silver's film *Between the Lines* is a dramedy about a struggling local independent newspaper and stars a young ensemble cast, including Lindsay Crouse, Jill Eikenberry, Jeff Goldblum, John Heard, Marilu Henner, and Gwen Welles. This film is rarely screened and only last year finally became available on DVD. Micklin Silver was part of the generation of women directors making commercially oriented films in and around Hollywood during the 1960s and '70s. Statistically a small group, these films were important in that they marked the first significant increase of female filmmakers after the singular examples of Arzner and Lupino in the era from the 1930s to the early 1960s. *Between the Lines* captures the complex dynamics of a group of friends/co-workers wrestling with the fading social and political idealism of the 1960s. Set in 1977, this story of the commercial struggle of independent media retains powerful urgency 35 years on.

SPONSORS: Women's Caucus
Caucus on Class

Audiences for this film may be interested in *The Memorial* (Session P), *Errol Morris: A Lightning Sketch* (Session P), and *Uprising of '34* (Session R), as well as in panels A8 "Cinema and Community/Cinema as Community" and J16 "Be the Media: Radical Film, New Media, and Social Formations."

MEETING

ROOM:

11:00am – 12:45pm

Nontheatrical Film and Media Studies Scholarly Interest Group

01 ROOM

Laughter That "Encounters a Void?"
On Humor and Cinema in the Middle East

CHAIR: **Hossein Khosrowjah** ✦ California College of Arts

Perin Gurel ✦ Dickinson College ✦ "America, the (Oppressively) Funny: Humor and Anti-Americanisms in Modern Turkish Cinema"

Roberta Di Carmine ✦ Western Illinois University ✦ "Israeli Comedy's Multiple Voices/Languages in *The Band's Visit*"

Elise Burton ✦ Harvard University ✦ "Ethnic Humor, Stereotypes, and Cultural Power in Israeli Cinema"

SPONSOR: Middle East Caucus

02 ROOM

After the Revolution
Violence, Gender, and the Limits of Cinematic Form after May '68

CHAIR: **Chris Dumas** ✦ Independent Scholar

CO-CHAIR: **Jonathan E. Haynes** ✦ University of California, Berkeley

RESPONDENT: **Alice Craven** ✦ American University of Paris

Claire King ✦ Vanderbilt University ✦ "Altered Altars: Sacrificial Trauma in Robert Kramer's *Ice*"

Chris Dumas ✦ Independent Scholar ✦ "A Sickness and a Cure: Bertolucci's *Partne*r and the Revolution of Schizophrenia"

Jonathan Haynes ✦ University of California, Berkeley ✦ "Love on the Rocks: *Billy le Kid* at '*le fin du cinéma*'"

Amy Rust ✦ University of South Florida ✦ "Twin Images: *Sisters*, Conjoined Media, and the Limits of Visual Pleasure"

03 ROOM

Barbara Stanwyck

CHAIR: **Catherine Russell** ✦ Concordia University

Scott Bukatman ✦ Stanford University ✦ "Honest Crooks: The Stanwyck Paradox"

Diane Carson ✦ St. Louis Community College, Meramec ✦ "Barbara Stanwyck: The Ball of Fire in *Ball of Fire*"

Joe McElhaney ✦ Hunter College, CUNY ✦ "Barbara Stanwyck: German Actress?"

Catherine Russell ✦ Concordia University ✦ "*The Barbara Stanwyck Show*: Melodrama and the Media Archive"

04 ROOM

New Media, Activism, and Political Control

CHAIR: **Daniel Smith-Rowsey** ✦ Folsom Lake College

Jia Tan ✦ University of Southern California ✦ "Provincializing Globalism: Cantonese Digital Activism and Participatory Culture in Southern China"

Lindsay Palmer ✦ University of California, Santa Barbara ✦ "'Vetted by CNN': i-Reporting the Iranian Protests of 2009"

Gloria Kim ✦ University of Rochester ✦ "The Medium Is the Medicine: Communicable Mobility and Mobile Communications in Global Public Health"

Daniel Smith-Rowsey ✦ Folsom Lake College ✦ "Where the Smartphones Have No Name: Some Spatial and Temporal Boundaries of 'Clicktivism'"

05 ROOM

Hollywood Animation
Yesterday and Today

CHAIR: **Mark Langer** ✦ Carleton University

Suzanne Buchan ✦ University for the Creative Arts ✦ "Theatrical Cartoon Comedy: From Animated Portmanteau to Beckett's *risus purus*"

Daniel Bashara ✦ Northwestern University ✦ "Stillness in Motion: Architectural Animation in the Mid-Century American Cartoon"

Tanine Allison ✦ Emory University ✦ "Savion Glover's *Happy Feet*: Racial (In)visibility in Motion Capture and Animation"

Mark Langer ✦ Carleton University ✦ "The Rotoscope and the Avatar: Dave Fleischer and Ko-Ko the Clown"

SPONSOR: Animated Media Scholarly Interest Group

06 ROOM

WORKSHOP

"The Medium Is the Medium"
WGBH Boston and the Rise of Experimental Television

CHAIR: **Kris Paulsen** ✦ Ohio State University

Kris Paulsen ✦ Ohio State University ✦ "The Year Television Broke"

William Kaizen ✦ Northeastern University ✦ "Participation Television: Models of Expanded Media in the 1960s"

Erica Levin ✦ University of California, Berkeley ✦ "The Media Is Life: Stan VanDerBeek at WGBH"

Melissa Ragona ✦ Carnegie Mellon University ✦ "Sky Art and Telecommunications: Otto Piene and WGBH's New Television Workshop"

SPONSOR: Experimental Film and Media Scholarly Interest Group

07 ROOM

WORKSHOP

Navigating the Academic Job Market

CHAIR: **Ashley Elaine York** ✦ University of Alberta

Workshop Participants:

Beretta Smith-Shomade ✦ Tulane University

Bhaskar Sarkar ✦ University of California, Santa Barbara

Aaron Baker ✦ Arizona State University

Rosalind Galt ✦ University of Sussex

Meghan Sutherland ✦ University of Toronto

08 ROOM

Contemporary Latin American Cinema and the New Latin American Cinema:
Aesthetic and Ethical Continuities and Discontinuities

CHAIR: **Cynthia Tompkins** ✦ Arizona State University

RESPONDENT: **Claudia Ferma** ✦ University of Richmond

Ana Forcinito ✦ University of Minnesota ✦ "Almost a Voice Over: Echoes and Distortions in the New Argentina Cinema Directed by Women"

Cynthia Tompkins ✦ Arizona State University ✦ "Experimentation in Paz Encina's *Hamaca Paraguaya* (*Paraguayan Hammock*) (2008)"

Gabriela Coptertari ✦ Case Western University ✦ "State Violence, Private Vengeance, and Political Alliances: Argentine Cinema in the New Millennium"

09 ROOM — Sound across Media and Genre

CHAIR: **Todd Decker** ✦ Washington University, St. Louis

Kristen Hatch ✦ University of California, Irvine ✦ "Harlem in Hollywood: The 'Negro Vogue' of the Early Sound Era"

Hannah Allen ✦ Michigan State University ✦ "The Obscene Scream: Aurality in *The Texas Chainsaw Massacre*"

Michelle Puetz ✦ University of Chicago ✦ "Projecting Sound as Image"

Todd Decker ✦ Washington University, St. Louis ✦ "Elegies in Waltz Time: Meter, Memory, and Remembrance in *Band of Brothers* (2001)"

SPONSOR: Sound Studies Scholarly Interest Group

010 ROOM — Place and Imagination

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

Stephen Babish ✦ Northwestern University ✦ "Around the World in Twelve Hours: 'Race Time,' Locality, and the Spectacle of Place in *The Amazing Race*"

Daniel Faltesek ✦ University of Iowa ✦ "Aestheticizing the Weathermap: Televisuality, New Media, and Science"

Kevin Hagopian ✦ Pennsylvania State University ✦ "Obama and Orpheus: Destabilizing the Romance of the Happy Favela in the Liberal Imagination"

Derek Foster ✦ Brock University ✦ "*Star Trek* Enshrined in Stone: Postmodern Temporality, Place Branding, and Popular Culture in Rural Alberta"

011 ROOM — New Configurations of Melodrama in Postwar Japan

CHAIR: **Diane Lewis** ✦ Harvard University

Phil Kaffen ✦ New York University ✦ "Eyes Which Gaze and Which Weep: The Melodrama of Fascism in Postwar Japan"

Diane Lewis ✦ Harvard University ✦ "Politics of Space: Post-Shingeki Theater and *Double Suicide*"

Ayako Saito ✦ Meiji Gakuin University ✦ "From Melodrama to Horror: Comparing Two Film Adaptations of *The Broken Commandment*"

Mitsuyo Wada-Marciano ✦ Carleton University ✦ "*Love Is a Many-Splendored Thing* in Postwar Agrarian Reform Cinema: Mikio Naruse's *Herringbone Clouds* (1958)"

012 ROOM — Sex and Television

CHAIR: **Luke Stadel** ✦ Northwestern University

CO-CHAIR: **Leigh Goldstein** ✦ Northwestern University

RESPONDENT: **Lynne Joyrich** ✦ Brown University

Leigh Goldstein ✦ Northwestern University ✦ "Broadcasting Sex Ed: Sexual Counseling on Postwar Television"

Candace Moore ✦ University of Michigan ✦ "Blue and Lavender TV: Accessing Sex and Sexuality on Manhattan Cable's Channel J"

Luke Stadel ✦ Northwestern University ✦ "Cable, Pornography, and the Reinvention of Television"

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Women's Caucus
Television Studies Scholarly Interest Group

013 ROOM
New Perspectives in Cinema and Multilingualism

CHAIR: **Tijana Mamula** ✦ John Cabot University

CO-CHAIR: **Peter Sarram** ✦ John Cabot University

Brian Hochman ✦ Georgetown University ✦ "Plains Indian Sign Language and the Protocinematic Aesthetic"

Charles Linscott ✦ Ohio University ✦ "The Talking Money Order: Mandabi and the Languages of Globalization"

Mara Matta ✦ University of Rome 'La Sapienza' ✦ "Talking Back: The Issue of Multilingualism in Northeast Indian Cinema"

Jaap Verheul ✦ New York University ✦ "Divided in Unity: European Integration versus Regional Language in Dutch and Flemish Cinema"

014 ROOM
Can Screen Industry Studies Engage with Screen Industries?

CHAIR: **Catherine Johnson** ✦ University of Nottingham

Paul McDonald ✦ University of Nottingham ✦ "Screen Industries v. Screen Industry Studies: Divergence and Engagement"

Roberta Pearson ✦ University of Nottingham ✦ "'What Will You Learn That You Don't Already Know?': An Interrogation of Industrial Television Studies"

Paul Grainge ✦ University of Nottingham ✦ *and* **Catherine Johnson** ✦ University of Nottingham ✦ "The Quick and the Dead: Studying Promotional Screen Industries"

SPONSOR: Media Industries Scholarly Interest Group

015 ROOM
Dynamics of Film Viewing

CHAIR: **Moya Luckett** ✦ New York University

Beth Corzo-Duchardt ✦ Northwestern University ✦ "'Savages Howling and Fleeing in Impotent Terror': Primitivism and Early Cinema Promotion"

Annie Fee ✦ University of Washington ✦ "Male Cinéphiles and Female Movie-Fans: *Cinéa* and the Gendered Construction of Avant-Garde Film Culture in 1920s France"

Paul McEwan ✦ Muhlenberg College ✦ "*The Birth of a Nation* and the Development of Film Clubs, 1945–1975"

Moya Luckett ✦ New York University ✦ "Fashioning the Female Spectator: Fan Magazines, Detail, and Feminine Literacy"

016 ROOM St James
Global Action Stars
Spectacular Bodies in a Changing World

CHAIR: **Russell Meeuf** ✦ University of Idaho

Lauren Steimer ✦ University of California, Riverside ✦ "Spectacle through Crisis: Hong Kong Action Cinema as Mode in Thai Action Stardom"

Russell Meeuf ✦ University of Idaho ✦ "Bollywood Bad Boy: Salman Khan's Turn to Action and Transnational Masculinities"

Christine Holmlund ✦ University of Tennessee ✦ "'Brand Arnold' In Transition, In Place"

017 ROOM
The World According to UN Visual Information Campaigns

CHAIR: **Charles Acland** ✦ Concordia University

Zoe Druick ✦ Simon Fraser University ✦ "Visualizing the World: The British Documentary at UNESCO"

Regina Longo ✦ University of California, Santa Barbara ✦ "Christ Did Not Stop at Eboli: UNESCO's Visual Campaign to Combat Illiteracy"

Luca Caminati ✦ Concordia University ✦ "Roberto Rossellini's *A Question of People*: The Clash of a Documentary Auteur and the United Nations Fund for Population Activities"

018 ROOM
"Indie" Politics
Political Filmmaking and Contemporary US Independent Cinema

CHAIR: **Yannis Tzioumakis** ✦ University of Liverpool

Yannis Tzioumakis ✦ University of Liverpool ✦ "'Americans, Anti-Americans in Love': Gender Politics and Global Geopolitics in Whit Stillman's *Barcelona* (1994)"

Eleftheria Thanouli ✦ Aristotle University of Thessaloniki ✦ "Who Is Wagging What? Issues of Agency in Barry Levinson's *Wag the Dog*"

Claire Molloy ✦ University of Brighton ✦ "Environmental Politics in the Age of 'Indie' Eco-entertainment"

019 ROOM
WORKSHOP
Sports Media in Cinema and Media Studies
From Research to the Classroom

CHAIR: **Travis Vogan** ✦ St. Anselm College

Workshop Participants:

Victoria Johnson ✦ University of California, Irvine

Jon Kraszewski ✦ Seton Hall University

Joshua Malitsky ✦ Indiana University

020 ROOM
Remembering Sidney Lumet

CHAIR: **Stephen Prince** ✦ Virginia Tech University

Sarah Kozloff ✦ Vassar College ✦ "The Life of the Author"

Joanna Rapf ✦ University of Oklahoma ✦ "*Family Business* and Some of the Million Things Sidney Lumet Admired"

Lester Friedman ✦ Hobart and William Smith Colleges ✦ "Image as History/History as Image: Sidney Lumet's *The Pawnbroker*"

Stephen Prince ✦ Virginia Tech University ✦ "Design as Metaphor: The Choreography of Style"

021 ROOM

Crossing Media
From the Cinematic Close-up to the Sonic/Digital Zoom

CHAIR: **Karen Tongson** ✦ University of Southern California

Mary Ann Doane ✦ University of California, Berkeley ✦ "Cinematic Scale, Perspective, and the Modern Sublime"

Kara Keeling ✦ University of Southern California ✦ "Between a Tracking Shot and a Panoramic Shot: Deleuze's Bartleby's America and the Spaces of Sonic Afrofuturism"

Wendy Chun ✦ Brown University ✦ "Zooming to Nowhere: Obsessive Mapping and the Promise of Digital Media"

SPONSOR: Contemporary Theory Scholarly Interest Group

022 ROOM

The Global Southie
Boston and the Cinema of Class

CHAIR: **Carlo Rotella** ✦ Boston College

Derek Nystrom ✦ McGill University ✦ "Hollywood's Haute-Bourgeois Precariat, or, Why *The Company Men* Takes Place in Boston"

Andrew Hoberek ✦ University of Missouri ✦ "'White People Do This to Other White People All the Time': Thinking Class through the Contemporary Boston Movie"

John Connor ✦ Yale University ✦ "The Modern Sounds of Modern Massachusetts: *The Friends of Eddie Coyle* and the Voice of Southie"

Amy Monaghan ✦ Clemson University ✦ "It's Complicated: Class, Veritas, and Status Updates in *The Social Network*"

SCREENING

ROOM: **Tremont, Level 4**

Land of Opportunity
Luisa Dantas, USA, 2011, 97 min

From front porches to the frontlines, *Land of Opportunity* captures the struggle to rebuild New Orleans, one of America's most beloved and emblematic cities. Juxtaposing the perspectives of protagonists from different walks of life, from urban planners to immigrant workers to public housing residents, this documentary reveals how the story of post-Katrina New Orleans is also the story of urban America. The story of how democratic processes can fail us, how economic crisis can pull the rug out from under us, and how migration and displacement can prove to be complicated bargains. This is a ground-level view of a situation that has been widely discussed but rarely seen with such texture and complexity.

SPONSORS: Latino/a Caucus
Documentary Studies Scholarly Interest Group
Urban Studies Scholarly Interest Group

Audiences for this film may also be interested in Q17 "Postmodern Cities and Cinema."

MEETING

ROOM:

1:00 – 2:45pm
Women's Caucus

P1 ROOM

Horror as Aesthetic and Genre

CHAIR: **Charlene Regester** ✦ University of North Carolina, Chapel Hill

Hans Staats ✦ Stony Brook University,SUNY ✦ "Adventures into the Unknown: Horror Cinema and Media Studies"

Anthony Bleach ✦ Kutztown University ✦ "Mutant Screens: The Aesthetics of Shot-on-Video Horror"

Kartik Nair ✦ New York University ✦ "Cottage Industry of Terror: Ramsay Brothers and Bombay's Horror Cinema"

Charlene Regester ✦ University of North Carolina, Chapel Hill ✦ "Disguising Black Trauma as Black Horror: *Precious* and the Horrific"

P2 ROOM

Forgotten Stories of the Transnational Avant-garde

Interwar Modernism in Germany and China

CHAIR: **Gerd Gemunden** ✦ Dartmouth College

CO-CHAIR: **Xinyu Dong** ✦ University of Chicago

Nicholas Pavkovic ✦ Independent Scholar ✦ "Ernst Toch's *Der Fächer*: A Weimar Zeitoper Engages China"

Chunjie Zhang ✦ Montclair State University ✦ "Connected by Water: The Global Left and Avant-Garde Filmmakers from Germany and China in the 1930s"

Xinyu Dong ✦ University of Chicago ✦ "*Metropolitan Scenes* (1935): A Brechtian Musical Comedy Made in Shanghai"

P3 ROOM

Cinematernity Extended

Representations of Pregnancy and Motherhood from the Archive to Contemporary Cinema

CHAIR: **Shira Segal** ✦ Indiana University

RESPONDENT: **Robin Blaetz** ✦ Mount Holyoke College

Shira Segal ✦ Indiana University ✦ "The Mythology of 'Woman' as Artist and Mother in Avant-Garde Cinema and Online"

Irene Lusztig ✦ University of California, Santa Cruz ✦ "*The Motherhood Archives*—Excerpts from an Essay Film in Progress"

Lindsey Frank ✦ Syracuse University ✦ "Having it All(?): Mothering Modes and Sexuality in Contemporary Comedic Cinema"

SPONSOR: Women's Caucus

P4 ROOM

Imagining, Imaging, and Remembering the Method in the 21st Century

CHAIR: **Justin Rawlins** ✦ Indiana University

RESPONDENT: **Cynthia Baron** ✦ Bowling Green State University

Terence Hartnett ✦ Indiana University ✦ "The Method and Identity Politics: Performing Black Masculinity from Sidney Poitier to Mos Def"

R. Colin Tait ✦ University of Texas, Austin ✦ "Robert De Niro's Method: Authorship, Agency, Acting in the New Hollywood"

Justin Rawlins ✦ Indiana University ✦ "In the Absence of Time, Value Is Destroyed: Imagining James Dean and a Method Identity through the Perpetual Postmortem"

P5
ROOM

New Perspectives on Canonical Auteurs

CHAIR: **Arthur Knight** ✦ College of William and Mary

Matthew Von Vogt ✦ University of Chicago ✦ "Fritz Lang's *The Tiger of Eschnapur/The Indian Tomb*: The Downfall of Cinema and Modernity"

Dimitrios Pavlounis ✦ University of Michigan ✦ "When a Player Gets Played: Robert Altman and the Art of the Comeback"

Philip Leers ✦ University of California, Los Angeles ✦ "Looking Behind the Great Man: Jeanie MacPherson's Collaboration with Cecil B. DeMille"

Arthur Knight ✦ College of William and Mary ✦ "Style, Urbanity, Authorship, and Expanded Community: Spike Lee's Performance Documentaries"

P6
ROOM

New Media and Transgender Networks

CHAIR: **Quinn Miller** ✦ Northwestern University, Qatar

CO-CHAIR: **Marty Fink** ✦ Concordia University

Avery Dame ✦ University of Kansas ✦ "For Your Viewing Pleasure: The Role of the Audience in the Transition Vlog"

Cee Strauss ✦ McGill University ✦ "'Until Then, Be Sweet': Transgender Prisoner Representation in Penpal Personal Ads"

Erica Rand ✦ Bates College ✦ "Trans Athletes, Race Matters, New Media, Old News"

Marty Fink ✦ Concordia University ✦ "Feygelehs, Crips, and Digital Dandies: Transgender Communities Emerging Online"

P8
ROOM

DVDs Unpacked
Tales of Glocal Piracy and Stardom

CHAIR: **Monika Mehta** ✦ University of Binghamton, SUNY

Jasmine Trice ✦ National University of Singapore ✦ "Action Stars and Indie Cinema: Global Media Piracy and Local Cultural Production in the Philippines"

Suzanne L. Schulz ✦ University of Texas, Austin ✦ "Law, Order, and the DVD: On the Containment of Discs in India"

Monika Mehta ✦ University of Binghamton, SUNY ✦ "DVD Compilations of Hindi Film Songs: (Re) Shuffling Sound, Stardom, and Cinephilia"

P9
ROOM

Dirty Ethics
The Meaning of Trash

CHAIR: **Eugenie Brinkema** ✦ Massachusetts Institute of Technology

Christine Evans ✦ University of Kent ✦ "'Good Objects and Bad Trash: A&E's *Hoarders* and the Economy of Worth'"

Tina Kendall ✦ Anglia Ruskin University ✦ "The (Inhuman) Ethics of Waste: Harmony Korine's *Trash Humpers*"

Lisa Coulthard ✦ University of British Columbia ✦ "Dirty Sound: The Ethics of Noise in the New Extremity"

P10
ROOM

A Face Was Not Born, But Made
Physiognomies in Cinema

CHAIR: **Frank Meyer** ✦ University of Siegen

Frank Meyer ✦ University of Siegen ✦ "A Face Was Not Born, But Made: The Face in Cinema"

Yun Peng ✦ University of Hawai'i Manoa ✦ "Apathetic, Exotic, Sublime: The Problematic Face of Chinese Visual Modernity"

Yiman Wang ✦ University of California, Santa Cruz ✦ "From Photogenie to 'Yellow Yellowface' – Rethinking Yellowface in Hollywood"

Aaron Pellerin ✦ Wayne State University ✦ "Zidane's Face: The Physiognomics of Sensation"

P11
ROOM

No Laughing Matter
Humor in Recent Arab Cinema

CHAIR: **Najat Rahman** ✦ University of Montreal

Robert Lang ✦ University of Hartford ✦ "Strategies of Subversion in Ben Ali's Tunisia: Allegory and Satire in Moncef Dhouib's *The TV Is Coming* (2006)"

Sariel Birnbaum ✦ Binghamton University ✦ "Egyptian Comedies and 2011 Revolution, Or: Why Didn't Egyptian Comedies Predict the Revolution, While Dramas Did?"

SPONSOR: Middle East Caucus

P12
ROOM

Conceptualizing the Irish Cinematic Atlantic

CHAIR: **Diane Negra** ✦ University College Dublin

Paula Gilligan ✦ Dun Laoghaire Institute of Art, Design and Technology ✦ "Marginality, Resistance, and the *Desiring Machine*: Liam O'Flaherty in Hollywood"

Maria Pramaggiore ✦ North Carolina State University ✦ "Crossing Over Genre, Ethnicity, and the Boundaries of Good Taste: Ryan and the O'Neals"

Gwenda Young ✦ University College Cork ✦ "'A Far Down Shanty Irish': Marshall Neilan and Constructions of Irishness in Early Hollywood"

Emma Radley ✦ University College Dublin ✦ "Dis-quieting Experiences: The American in Contemporary Irish Horror Cinema"

P13
ROOM

Cinema and the Law

CHAIR: **Roopa Singh** ✦ New York University

Brett Service ✦ University of Southern California ✦ "*Killer of Sheep* and the Racial Politics of Music Copyright"

Roopa Singh ✦ New York University ✦ "Law, Nation Building, and 1920's Cinema: Resurrecting Valentino's *The Young Rajah* in the Context of 'U.S. vs. Bhagat Singh Thind'"

P14
ROOM

Cinema, Oil, Disaster
Ecological and Post-industrial Issues in Contemporary Media

CHAIR: **Claudia Springer** ✦ Framingham State University

Mona Damluji ✦ University of California, Berkeley ✦ "Big Oil on the Big Screen: The Anglo-Iranian Oil Company's Persian Story"

Jen Caruso ✦ Minneapolis College of Art and Design ✦ "Eco-Disaster, Post-industrial Aesthetics, and *The Road*"

Claudia Springer ✦ Framingham State University ✦ "Eco-Disaster and Creative Re-use: From *Road Warrior* to *Garbage Warrior*"

P15
ROOM

Beyond Blaxploitation, 1970–1975

CHAIR: **Gerald Butters** ✦ Aurora University

RESPONDENT: **Mark Reid** ✦ University of Florida

Gerald Butters ✦ Aurora University ✦ "Sweetback in Chicago"

Novotny Lawrence ✦ Southern Illinois University, Carbondale ✦ "A White Film for a Blaxploitation Audience?: Examining the Making and Marketing of *Detroit 9000*"

Sharon Joseph ✦ Southern Illinois University, Carbondale ✦ "Accidental Blaxploitation: *The Liberation of L. B. Jones* and the Sexual Politics of the Pre-civil Rights South"

Nina Cartier ✦ Northwestern University ✦ "Supa Soul Cinema: Blaxploitation Narration"

SPONSOR: African/African American Caucus

P16
ROOM

WORKSHOP

Film Festival Pedagogy
Using the Film Festival as Film Course

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

CO-CHAIR: **Roger Pace** ✦ University of San Diego

Workshop Participants:

Skadi Loist ✦ University of Hamburg

Ger Zielinski ✦ Trent University

Dorota Ostrowska ✦ Birkbeck, University of London

Lindiwe Dovey ✦ University of London

Logan Walker ✦ University of California, Santa Cruz

SPONSORS: Film and Media Festivals Scholarly Interest Group
Media Literacy and Pedagogical Outreach Scholarly Interest Group

P17
ROOM

Representation and Diasporic Activism

CHAIR: **Nadia Yaqub** ✦ University of North Carolina

Linda Mokdad ✦ University of Iowa ✦ "Tanks, Curfews, and Roadblocks: Looking for Comedy in the Palestinian-Israeli Conflict"

Avi Santo ✦ Old Dominion University ✦ "'Is It a Camel? Is It a Turban? No, It's The 99': Marketing Islamic Superheroes as Global Cultural Commodities"

Robert Watson ✦ Vanderbilt University ✦ "Resituating Representations of North African Jewish Exile and Diaspora in Franco-Maghrebi Cinema, 1995–2010"

Nadia Yaqub ✦ University of North Carolina ✦ "Cinema, Subjectivity, and the New Palestinian Activism"

P18
ROOM

WORKSHOP

Women Make Movies at Forty
Cultures of Feminist Film

CHAIR: **Shilyh Warren** ✦ North Carolina State University

Workshop Participants:

Kristen Fallica ✦ University of Pittsburgh
Roya Rastegar ✦ University of California, Los Angeles
Patricia White ✦ Swarthmore College
Debra Zimmerman ✦ Women Make Movies
B. Ruby Rich ✦ University of California, Santa Cruz

SPONSOR: Women's Caucus

P19
ROOM

Representing the Post-industrial City
Film, Television, and the Geography of Unproductive Urban Centers

CHAIR: **Stanley Corkin** ✦ University of Cincinnati

Stanley Corkin ✦ University of Cincinatti ✦ "Free Markets, Free Drugs, and Post-industrial Baltimore in *The Wire*"

Nathan Holmes ✦ University of Chicago ✦ "Synthesizing the Post-industrial City: Location and Form in *Detroit 9000* (1973)"

Mark Shiel ✦ King's College London ✦ "Post-industrialism and the Cinematic Landscape of Los Angeles"

SPONSOR: Urban Studies Scholarly Interest Group

P20
ROOM

The Fans Strike Back
Responses to Media Industry Strategies

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

Margaret Rossman ✦ Indiana University ✦ "Not What I Pictured: The Paratextual Power of 'Fan Casting' in Audience Reception of Film Adaptations"

Monique Bourdage ✦ University of Michigan ✦ "'Still Those Women?': Hope, Melancholy, and Identity in Feminist Fans' Reception of *Mad Men*"

Janet Staiger ✦ University of Texas, Austin ✦ "'Nuking the Fridge': Great Expectations and Affective Reception"

P21
ROOM

Mad Men
Industry, Programming, and Audiences

CHAIR: **Will Scheibel** ✦ Indiana University

RESPONDENT: **Tim Anderson** ✦ Old Dominion University

Will Scheibel ✦ Indiana University ✦ "'A Twinge in Your Heart': Reception, Nostalgia, and Retro American Styles of *Mad Men*"

Mimi White ✦ Northwestern University ✦ "Palimpsests of Gender in *Mad Men*"

Gary Edgerton ✦ Old Dominion University ✦ "JFK, Don Draper, and the New Sentimentality"

P22
ROOM

"Foreign" Filmmaking
Cinema and the Making of National Identities

CHAIR: **Brian McIlroy** ✦ University of British Columbia

Han Sang Kim ✦ Seoul National University ✦ "Whose Authenticity? Exhibiting Local Cultural Heritages through Films of the USIA"

Brian McIlroy ✦ University of British Columbia ✦ "American Flags, Fallen Women, and Other Undesirables: Censored American Films in British Columbia, 1914–1920"

MEETING

ROOM:

3:00 – 4:45pm

Media Industries Scholarly Interest Group

SCREENINGS

ROOM: **Tremont, Level 4**

Errol Morris: A Lightning Sketch

Charles Musser, USA, 2011, 72 min

The centerpiece of this documentary is a one-day visit to Fourth Floor Productions—Errol Morris's studio—soon after *Tabloid* has wrapped up. We meet his staff, see his taxidermy, and watch him at work conducting a phone interview. For a substantial portion of the film, Errol talks freely about a range of subjects: writer's block, the death penalty, his relation with Stephen Hawking, social media, dealing with Robert McNamara, the reception of *Standard Operating Procedure*, and so forth. Pressed, Errol admits, "I am a *Gates of Heaven* character."

SPONSOR: Documentary Studies Scholarly Interest Group

The Memorial

Alan Marcus, UK, 2010, 30 min

This experimental film presents an observational study of one of the country's most unique memorials—the New England Holocaust Memorial in downtown Boston. Situated on what is a greened traffic island, the memorial's six glass towers are adjacent to The Freedom Trail, with a six-lane road on one side and a string of restaurants and bars on the other. These include "America's oldest restaurant" and "America's oldest tavern." Eschewing interviews, narration, and non-diegetic music, the film seeks to pose questions about the symbolic nature of Holocaust memorialization in an American setting and its relationship to Boston's numerous American Revolution historical sites and memorials along "The Trail." *The Memorial* is one of a series of four films that comprise the "In Time of Place" research project that explores the impact of tourism and the banal on sites of historical stature associated with Jewish identity, the Diaspora, and the Holocaust.

SPONSOR: Experimental Film and Media Scholarly Interest Group

Audiences for these films may also be interested in G19 "Experimental Film and Video in Massachusetts."

MEETING

ROOM:

3:00 – 4:45pm

CinemArts: Film and Art History Scholarly Interest Group

SESSION Q 5:00 – 6:45pm

Q1 ROOM

Perspectives on Kelly Reichardt
Genre, Aesthetics, and Ethics

CHAIR: **Nicole Seymour** ✦ University of Louisville

CO-CHAIR: **Katherine Fusco** ✦ Vanderbilt University

Matthew Holtmeier ✦ University of St. Andrews ✦ "Kelly Reichardt's Slow Cinema, An Ethics of Apprehension"

Robert Silberman ✦ University of Minnesota ✦ "Kelly Reichardt's Landscapes of the Lost"

Mike Phillips ✦ CUNY Graduate Center ✦ "*Meek's Cutoff*: A Feminist Western?"

Stephen Mitchell ✦ University of East Anglia ✦ "Deconstructing American Individualism: The Goal-orientated Protagonist in Kelly Reichardt's *Wendy and Lucy*"

SPONSOR: Women's Caucus

Q2 ROOM

Sing-a-longs and Dance-a-thons
Re-visioning the Contemporary Musical on Film and Television

CHAIR: **Aviva Dove-Viebahn** ✦ University of Northern Colorado

Kenneth Chan ✦ University of Northern Colorado ✦ "Swinging and Swaying the Body Cultural Politics: Musicalizing the Already Musical *Hairspray*"

Jesse Schlotterbeck ✦ Denison University ✦ "*Notorious* and the Apparent Contradictions of the Contemporary Musical Biopic"

Tamar Ditzian ✦ University of Florida ✦ "Transgender's Transgressions Undone in *Hedwig* and *Rocky Horror*: Reviewing Queerness in the Glam Rock Musical"

Kyra Glass von der Osten ✦ University of Wisconsin, Madison ✦ *and* **Amanda McQueen** ✦ University of Wisconsin, Madison ✦ "Musical Marriage: The Mash-Up as Governing Principle in *Glee*"

Q3 ROOM

Beyond the Sunday Night Lineup
40 Years of HBO (1972–2012)

CHAIR: **Shayne Pepper** ✦ Northeastern Illinois University

RESPONDENT: **Avi Santo** ✦ Old Dominion University

Gareth James ✦ University of Exeter ✦ "HBO from Time Inc.: Rethinking Institutional Origins, 1972–1983"

Shayne Pepper ✦ Northeastern Illinois University ✦ "HBO's Cultural and Public Service Programming in the 1980s"

Ashley Elaine York ✦ University of Alberta ✦ "Moving to Mondays: *Enlightened* and HBO's 'Ladies Night'"

Q4 ROOM

Rethinking Embodiment
Object, Medium, Affect

CHAIR: **Margaret Schwartz** ✦ Fordham University

Jennifer Clark ✦ Fordham University ✦ "Bored to Death: Banality and At-Risk Female Celebrities"

Gina Giotta ✦ California State University, Northridge ✦ "Death Becomes Her: Hillary Clinton, the War Room, and the Evidentiary Feminine Gaze"

Margaret Schwartz ✦ Fordham University ✦ "Evita Vive: The Body Politic in Contemporary Argentina"

Erica Stein ✦ University of Arizona ✦ "Mae West as Star, Defendant, and Camera"

Q5 ROOM

Documentary Film in Boston and Beyond

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

Charles Warren ✦ Boston University/Harvard University ✦ "Robert Gardner and Stanley Cavell"

Diane Stevenson ✦ Independent Scholar ✦ "Internal Exile: What Edward Said Has to Teach Us about Ross McElwee"

Gilberto Perez ✦ Sarah Lawrence College ✦ "*Shoah* as Documentary"

William Rothman ✦ University of Miami ✦ "Documentary Film in Boston in the 1970s and 1980s"

Q6 ROOM

Promotional Paratexts and the Construction of Female Audiences

CHAIR: **Colleen Laird** ✦ University of Oregon

Lindsay Garrison ✦ University of Wisconsin, Madison ✦ "'Disney Channel Is the Girly Channel': Gender and the Construction of the Tween Demographic"

Colleen Laird ✦ University of Oregon ✦ "Directors Served à la Carte: The Gendered Paratexts of Trendy Production Company Paradise Café"

Erin Cole ✦ University of Minnesota ✦ "The Man Your Man Could Sell Like: Audience Involvement and Paratexts in a Commercial Campaign"

Andrew Bottomley ✦ University of Wisconsin, Madison ✦ "Branding Network TV: Conceptions of Taste and Gender in the Marketing of *Friday Night Lights*"

Q7 ROOM

The Berlin School and Its Contexts

CHAIR: **Christina Gerhardt** ✦ University of Hawai'i

Brad Prager ✦ University of Missouri ✦ "The (Non)sense of an Ending: Cinema Historical Tendencies and Unresolved Narratives in the Filmmaking of Germany's New Wave"

Eric Rentschler ✦ Harvard University ✦ "The Prehistory of the Berlin School"

Gerd Gemunden ✦ Dartmouth College ✦ "Eclectic Affinities"

Jasmin Krakenberg ✦ University of Washington, Seattle ✦ "Mobile Immobility, Or: What Christian Petzold Learned From Andy Warhol"

Q8 ROOM

Bollywood Does Hollywood

CHAIR: **Richard Ness** ✦ Western Illinois University

RESPONDENT: **Rashna Richards** ✦ Rhodes College

Richard Ness ✦ Western Illinois University ✦ "Mr. Smith Goes to Mumbai: Class, Caste, and Karma in Indian Versions of Frank Capra Films"

Iain Smith ✦ Roehampton University ✦ "'Who Is Ghajini?': Tracing the *Memento* Meme from Hollywood to Kollywood to Bollywood"

Gohar Siddiqui ✦ University of Syracuse ✦ "From Remake to Pastiche: Bollywood, Hollywood, and the Global Travel of Noir"

Q9 ROOM

Politics and Latin American Cinema after "Utopia"

CHAIR: **Laura-Zoe Humphreys** ✦ University of Chicago

CO-CHAIR: **Sarah Barrow** ✦ University of Lincoln

RESPONDENT: **Ana Lopez** ✦ Tulane University

Laura-Zoe Humphreys ✦ University of Chicago ✦ "Love Plots and the Displacement of Politics in Post-Soviet Cuban Cinema"

Sarah Barrow ✦ University of Lincoln ✦ "Allegories and Legacies of Violence: Portrayals of 'The Shining Path' in Peruvian Fiction Cinema"

Salome Skvirsky ✦ University of Massachusetts, Boston ✦ "Domestic Film: Servants at the Turn of the Twenty-First Century"

SPONSOR: Latino/a Caucus

Q10 ROOM

Film Philosophy
Old and New Media

CHAIR: **Michael Walsh** ✦ University of Hartford

Mario Slugan ✦ University of Chicago ✦ "Some Thoughts on Cavell's Ontology of Film"

James Tweedie ✦ University of Washington ✦ "The Cinephile and His Remote Control: Serge Daney, Old Media, and the Late Twentieth Century"

Daniel Morgan ✦ University of Pittsburgh ✦ "Virtual Camera Movements, Rear Projection, and the Turn to Phenomenology"

Michael Walsh ✦ University of Hartford ✦ "The Empty Set: Duration in the Film Avant-Garde of the 1960s/1970s"

Q11 ROOM

Video Game Industry Studies

CHAIR: **Sheila Murphy** ✦ University of Michigan

CO-CHAIR: **Julia Lange** ✦ University of Michigan

RESPONDENT: **Nina Huntemann** ✦ Suffolk University

Benjamin Aslinger ✦ Bentley University ✦ "Redefining the Console for the Digital, Global, and Networked Era"

Kathryn Frank ✦ University of Michigan ✦ "Imagining the Cult Media Audience: Comics and Video Game Industrial 'Synergy'"

Julia Lange ✦ University of Michigan ✦ "E3 or Not E3?: The Video Game Industry Online and In-person"

SPONSOR: Video Game Studies Scholarly Interest Group

Q12 ROOM

Materialities of Film Sound

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

Delia Konzett ✦ University of New Hampshire ✦ "Sound in War/Combat Film"

Walter Metz ✦ Southern Illinois University ✦ "'Here's to Ben!': Visual Sound in the Films of David Lynch"

Michael Wutz ✦ Weber State University ✦ "Notes toward a Media-Historical History of Sound in Film"

Q13
ROOM

WORKSHOP

The Use of an Archive
The O'Kalem Project from a Value Perspective

CHAIR: **Peter Flynn** ✦ Emerson College

Workshop Participants:

Peter Flynn ✦ Emerson College

Harvey O'Brien ✦ University College Dublin

Q14
ROOM

Healthy Proto-citizens?
Youth Media, Capacity, and The Risky Business of Neoliberalism

CHAIR: **Stephanie Schulte** ✦ University of Arkansas

Rachel Hall ✦ Louisiana State University ✦ "'Stranger Danger' and Other Paradigms of Child Safety in American Educational Films of the Twentieth Century"

Julie Elman ✦ New York University ✦ "Regulating the Brain: Teen Proto-citizens, Youth Media, and Crisis"

Stephanie Schulte ✦ University of Arkansas ✦ "Facebook's 'Revolution': Recuperating Youths and American Internet Corporations"

Q15
ROOM

Representing the Recession
The Financial Crisis and the Media

CHAIR: **Bäbel Göbel-Stolz** ✦ University of Kansas

CO-CHAIR: **Michael Faucette** ✦ Caldwell Community College

RESPONDENT: **Vicki Mayer** ✦ Tulane University

Bärbel Göbel-Stolz ✦ University of Kansas ✦ "Poor Is the New Wonderful: Family Ethics in Television Comedy and Drama"

Hannah Hamad ✦ Massey University ✦ "'I've Felt What the Unemployed Feel': Post-recession Reality TV and the Affective Labor of *The Fairy Jobmother*"

Michael Faucette ✦ Caldwell Community College ✦ "'We Used to Make Something Here': Hollywood's Portrayal of the Recession and the Representation of Contemporary American Masculinities"

SPONSOR: Caucus on Class

Q16
ROOM

WORKSHOP

Collective Scholarship in Digital Contexts

CHAIR: **Kristina Busse** ✦ Independent Scholar

Workshop Participants:

Kathleen Fitzpatrick ✦ Modern Language Association

Richard Edwards ✦ Indiana University-Purdue University Indianapolis

Louisa Stein ✦ Middlebury College

Francesca Coppa ✦ Muhlenberg College

Q17 ROOM

Postmodern Cities and Cinema

CHAIR: **Gary McDonogh** ✦ Bryn Mawr College

Dennis Lo ✦ University of California, Los Angeles ✦ "Towards the Limits of the National: The Poetics of Traveling in Jia Zhangke's *Platform* and Hou Hsiao Hsien's *Dust in the Wind*"

Pamela Flores ✦ University of the North, Colombia ✦ "Representations of Bogota in Contemporary Cinema: The Unrevealed City of In-between Spaces"

Phoebe Bronstein ✦ University of Oregon ✦ "Dis/Locating New Orleans: Tourists Traps and Mapping *Treme*'s New Orleans"

Gary McDonogh ✦ Bryn Mawr College ✦ "Staging Chinatowns: Place, Visibility and Otherness in Contemporary European Film"

Q18 ROOM

Pasolini's Queer Theory

CHAIR: **Louis-Georges Schwartz** ✦ Ohio University

Damon Young ✦ University of California, Berkeley ✦ "Pasolini avec Hocquenghem, or *Teorema's* Death Drive"

John Rhodes ✦ University of Sussex ✦ "Queer Catachresis: Pasolini's Film Theory and the Figure of History"

Alessia Ricciardi ✦ University of California, Berkeley ✦ "Pasolini's Queer Biopolitics"

Louis-Georges Schwartz ✦ Ohio University ✦ "Queer Potentials, or Pasolini's Life/Death Quartet and Art's Outside"

SPONSOR: Contemporary Theory Scholarly Interest Group

Q19 ROOM

WORKSHOP

Teaching Film and Media Studies at Liberal Arts Colleges

CHAIR: **Elizabeth Nathanson** ✦ Muhlenberg College

Workshop Participants:

Carol Donelan ✦ Carleton College

James Prakash Younger ✦ Trinity College

Paul McEwan ✦ Muhlenberg College

Sarah Keller ✦ Colby College

Elizabeth Nathanson ✦ Muhlenberg College

SPONSOR: Media Literacy and Pedagogical Outreach Scholar Interest Group

Q20 ROOM

The "Disciplinary History" and the Identity of an Academic Discipline

Historicizing Film History

CHAIR: **Philippe Gauthier** ✦ University of Montreal/University of Lausanne

RESPONDENT: **Philip Rosen** ✦ Brown University

Philippe Gauthier ✦ University of Montreal/University of Lausanne ✦ "The 1978 Brighton Congress and 'Traditional Film History' as Founding Myths of the 'New Film History'"

Michael Zryd ✦ York University ✦ "Toward a Historiography of Experimental Film Studies Scholarship"

William Uricchio ✦ Massachusettes Institute of Technology ✦ "History and Its Double"

Andre Gaudreault ✦ University of Montreal ✦ "The Future History of a Vanishing Media"

Q21 ROOM

Beyond Strawmen, Misrepresentations, and Caricatures
Elucidating a Critical Political Economy of Media

CHAIR: **Philip Drake** ✦ University of Stirling

RESPONDENT: **Philippe Meers** ✦ University of Antwerp

Eileen Meehan ✦ Southern Illinois University, Carbondale ✦ *and* **Janet Wasko** ✦ University of Oregon ✦ "The Misrepresentation of Critical Political Economy of Media"

Randall Nichols ✦ Bentley University ✦ "Manufacturing the Xbox: The Other Video Game Labor Problem"

Andre Sirois ✦ University of Oregon ✦ "Advertising and Avatars: Investing in Subcultural Capital and Selling Authenticity in the Case of *DJ Hero*"

Q22 ROOM

U.S. Sports Media and Culture

CHAIR: **Seth Friedman** ✦ DePauw University

RESPONDENT: **Aaron Baker** ✦ Arizona State University

David Jenemann ✦ University of Vermont ✦ "'Better than a Seat on the First Base Line': The Construction of a Televisual Aesthetic"

Seth Friedman ✦ DePauw University ✦ "The Money Is in the Rematch: Capitalism and Masculinity on the Ropes in *Redbelt* (2008) and *The Wrestler* (2008)"

Travis Vogan ✦ St. Anselm College ✦ "A Tradition of Masculine Nostalgia: CBS' *One Shining Moment*"

Doug Battema ✦ Western New England University ✦ "Playing the Games: The Olympics in a Changing Media Landscape"

SCREENINGS

ROOM: **Tremont, Level 4**

The Dove on the Roof (Die Taube auf dem Dach)
Iris Gusner, GDR/Federal Republic of Germany, 1973, 82 min

Linda Hinrichs (Heidemarie Wenzel), an engineer on a construction site, falls in love with not one but two of the male workers on her team: the old-school "Brigadier" and the earnest young Daniel, who interrupts workers' partying to collect donations for North Vietnam. With a strikingly laconic and elliptical narrative structure—far from the mandated "socialist realism"—the film challenges the socialist glorification of work and conventional depictions of love and happiness. It also critiques both the official and popular views of international solidarity—with Angela Davis, Vietnam, and the Middle East. This was the debut film of Iris Gusner, one of only a handful of female feature film directors in East Germany (who recently co-authored a book with Helke Sander from the West). Banned and considered lost, a B&W duplication of the color original was restored in 2009 and was greeted by critics as "Nouvelle Vague" from the GDR.

SPONSOR: Caucus on Class

Angst Essen/Eat Fear
Ming Wong, USA, 2008, 27 min

Angst Essen/Eat Fear is a reconstruction of a Fassbinder movie, *Angst essen Seele auf*, which tells the story of Emmi, an elderly cleaning woman from Munich who falls in love with a younger Moroccan immigrant worker named Ali. In *Angst Essen/Eat Fear*, director Ming Wong plays all the roles from the Fassbinder film. Speaking an approximate German, he embodies up to five persons at the same time, relentlessly switching between various identities defined by gender, age, or nationality. By playing all the protagonists in an unfamiliar language, Ming redirects the arrows of antagonism back onto every single one of the characters, thus turning each figure into an "other" or a "stranger." Beyond a reflection on identity and alterity, Ming's work is enlivened by a deeply funny and entertaining dimension, which reveals the positive options unlocked by a playful state of "in-betweenness": in between ethnicities, languages, and genders.

Audiences for these films may also be interested in B8 "Cold War, Hot Media: East German Cinema" and L10 "DEFA and the Third World: DEFA Transnational."

MEETING

ROOM:

5:00 – 6:45pm

Documentary Studies Scholarly Interest Group

MEETING

ROOM:

7:00 – 8:45pm

Middle East Caucus

MEETING

ROOM:

7:00 – 8:45pm

Latino/a Caucus

8:00pm

S P E C I A L E V E N T

SCMS and Emerson College Present

The Alloy Orchestra Performing a Live Musical Accompaniment for Josef von Sternberg's *The Last Command* (1928)

LOCATION: **The Historic Paramount Theater, 559 Washington Street**

The Alloy Orchestra

Comprised of Terry Donahue (junk, accordion, musical saw, vocals), Ken Winokur (director, junk percussion, and clarinet), and Roger Miller (keyboards), the Boston-based Alloy Orchestra is a musical ensemble that since 1990 has specialized in composing and performing original scores for classic silent cinema. Among their 28 feature-length compositions are scores for *Strike* (1925), *Metropolis* (1927), and *Steamboat Bill, Jr.* (1928). Film critic Roger Ebert has praised the group's soundtracks for their "amazing bandwith of music and sound effects." Many will be acquainted with the Alloy Orchestra from the soundtracks on Kino video and DVD releases. This is an extraordinary opportunity to see and hear the trio perform live.

The Last Command

Produced at Paramount Pictures, directed by Josef von Sternberg, and top-lining German film star Emil Jannings, *The Last Command* tells the story of a former White Russian general reduced to working as a $7.50-a-day extra in Hollywood—until he lands a screen role as a version of his former self. An embryonic Hollywood-on-Hollywood melodrama and a legacy of the fertile cross-pollination between Berlin and Hollywood, the lush costume drama blends grand orchestrations of Bolshevik uprisings with intense close-ups on psychic torment. "A really fine photoplay," raved *Variety,* "though there may be too many whiskers in it for the girls and not enough mush for the simps." For his performance in this and *The Way of All Flesh* (1927), Jannings received the first Best Actor award from the recently formed Academy of Motion Picture Arts and Sciences. The film also stars William Powell and Evelyn Brent; title cards written by Herman J. Mankiewicz. Running time: 88 minutes.

The Paramount Theater: Built in 1932 as a 1,700-seat art deco movie palace, the Paramount was once the centerpiece of Boston's entertainment district. After closing its doors in 1976 it fell into serious disrepair. Millennium Partners restored the façade in 2002, and in 2005 Emerson College announced plans to renovate the property. The Paramount Center opened in 2010 and consists of a black box theater, screening room, teaching facilities, and a residence hall. Tonight's performance will take place in the 590-seat live theater that was reconstructed based on the design of the original Paramount auditorium.

To Attend: A portion of the house will be available on a first-come,first-served basis to SCMS participants with conference badges. Admission is free. Please arrive at least 20 minutes prior to show time, after which unclaimed SCMS-reserved seats will be offered to the public.

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew's Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.

R1 ROOM

Production and Exhibition of Sponsored Films

CHAIR: **Marina Dahlquist** ✦ Stockholm University

Annie Sullivan ✦ Northwestern University ✦ "The Ford Motor Company's Motion Picture Department: Manufacturing Social and Industrial Welfare for Mass Consumption"

Michelle Kelley ✦ New York University ✦ "Visions of Equality: National Urban League Film Production After World War II"

Kit Hughes ✦ University of Wisconsin, Madison ✦ "From Black Tie Dinners to Costumed Pageants: *Romance of the Reaper* and Event Exhibition"

Marina Dahlquist ✦ Stockholm University ✦ "Hookworms in Kentucky — The Rockefeller Foundation and Mediated Health"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

R2 ROOM

Film Comedy and the Limits of Representation

CHAIR: **Margaret Hennefeld** ✦ Brown University

Rob King ✦ University of Toronto ✦ "What Price Violence? The Three Stooges, Television, and the Child Audience"

Nicholas Sammond ✦ University of Toronto ✦ "Like Workin' Wit Mercury: The 'New' Blackface and Performances of Post-racialism"

Margaret Hennefeld ✦ Brown University ✦ "Women and Slapstick in Silent Cinema: Feminist Film Theory and Comedic Critique"

Caroline Eades ✦ University of Maryland ✦ "French Comic Film: From Boulevard to Gutter"

R3 ROOM

Men in Motion
Masculinity, Agency, and the Moving Image

CHAIR: **Nathan Blake** ✦ University of California, Irvine

CO-CHAIR: **Norman Gendelman** ✦ University of California, Berkeley

Katherine Fusco ✦ Vanderbilt University ✦ "Squashing the Bookworm: Representations of Male Reading in U.S. Silent Film"

Nathan Blake ✦ University of California, Irvine ✦ "The Sets of *The Set-Up*: Framing the Boxer's Fight against Urban Corruption"

Molly Schneider ✦ Northwestern University ✦ "Upward Mobility: Space/Travel, the Uncanny, and the Alienated Male Subject in *Gattaca*"

R4 ROOM

Issues in Media Studies

CHAIR: **Laine Nooney** ✦ Stony Brook University

Chris Dzialo ✦ University of Southern California ✦ "It's Dr. House Calling: Entertainment-Education, Hollywood Television, and Public Health"

Barton Byg ✦ University of Massachusetts, Amherst ✦ "Landscapes of Redemption: 'Late Works' of Patricio Guzmán, Terrence Malick, and Jean-Marie Straub"

Laine Nooney ✦ Stony Brook University ✦ "Calculating the Kitchen: Domestic Space as Computer History"

R5
ROOM

Doubles, Chiasmus, and Narrative

CHAIR: **Caroline Bem** ✦ McGill University

Mark Betz ✦ King's College London ✦ "Apichatpong's Diptych as Structure and Figure"

Toni Pape ✦ University of Montreal ✦ "Breaking Down Time: Temporal Critique and Image-events in *Life on Mars* (UK, 2006–2007)"

Caroline Bem ✦ McGill University ✦ "The Revenge Contract: Mirroring, Repetition, and Masochism in Quentin Tarantino's *Death Proof*"

R6
ROOM

Asian Film and Media Cultures

CHAIR: **Namhee Han** ✦ University of Chicago

Michelle Ton ✦ University of California, Los Angeles ✦ "2 or 3 Things I Know About Vietnamese Cinema"

Ji-Hyun Ahn ✦ University of Texas, Austin ✦ "Mixed-Race Koreans on Television: The Politics of Mixed-Race and the Formation of Racial Order in Korean Media"

Yung Bin Kwak ✦ University of Iowa ✦ "Toward a Permanent State of Exception: The Lure of the Tragic in Contemporary Korean Cinema"

Namhee Han ✦ University of Chicago ✦ "Wide Screens before Widescreen Cinema: Postwar Japan and Widescreen Film Culture"

R7
ROOM

The Trouble with Britishness

CHAIR: **Jerod Hollyfield** ✦ Louisiana State University

Katharina Bonzel ✦ University of Melbourne ✦ "'Let Us Praise Famous Men': Creating Myth, Nostalgia, and Memory in *Chariots of Fire*"

Mark Reid ✦ University of Florida ✦ "Many Rivers to Cross with Christian and Muslim Flows"

Jerod Hollyfield ✦ Louisiana State University ✦ "Epic Multitudes: Postcolonial Genre Politics in Shekhar Kapur's *The Four Feathers*"

R8
ROOM

Inventing Hollywood
The Early Years of Motion-Picture Production and Promotion in Los Angeles

CHAIR: **Luci Marzola** ✦ University of Southern California

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

Hilary Hallett ✦ Columbia University ✦ "A Star Is Born: Re-Reading Hollywood's First Sex Scandal"

Brian Jacobson ✦ Oklahoma State University ✦ "Fantastic Functionality: Early Studio Architecture and Its Photographic Representations"

Denise McKenna ✦ University of California, San Diego ✦ "Respectability and the Civic Role of Celebrity"

Luci Marzola ✦ University of Southern California ✦ "Hollywood at the Fair: Promoting Los Angeles at the Motion Picture Industrial Exposition of 1923"

R9
ROOM

Networked Societies

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

Burcu Bakioglu ✦ Lawrence University ✦ "Cultural Production in the Network Society: How YouTube, ARGs, and Community Built *Lonelygirl15*"

Hannah Ellison ✦ University of East Anglia ✦ "Fanon vs. Canon: Tumblr and Multimedia TV Shipping Wars, a *Glee* Case Study"

Meredith Bak ✦ University of California, Santa Barbara ✦ "Succor and Style: The Mom Blog Community as a Gift Economy"

Michael Kackman ✦ University of Texas, Austin ✦ "The 'Lunatic Fringe' – The Patriot Movement Meets Media Studies"

R10
ROOM

Documenting the Middle East

CHAIR: **Terri Ginsberg** ✦ International Council for Middle East Studies

Sarah Barkin ✦ Syracuse University ✦ "Expanding the Realm of the Domestic: The Mother as an Authenticating Political Force in Michal Aviad's *The Women Next Door* (1992) and *For My Children* (2002)"

Laurel Ahnert ✦ Georgia State University ✦ "The Veil as a Lens: An Examination of Three Photographic Works by Mona Hatoum, Jannane Al-Ani, and Lalla Essaydi"

Rebecca Adelman ✦ University of Maryland ✦ "'That Was Mean, Motari': Spectatorship, Sympathy, and Animal Suffering in Wartime"

SPONSOR: Middle East Caucus

R11
ROOM

Higher Powers: Religion and Spirituality

CHAIR: **Cynthia Erb** ✦ Independent Scholar

Gerald Sim ✦ Florida Atlantic University ✦ "It's Not About Grace at All: Genre, Modernity, and Religion in *True Grit*"

Jeff Heinzl ✦ University of Pittsburgh ✦ "Apichatpong Weerasethakul: Surrealism, Science, Spirituality"

Miriam Petty ✦ Northwestern University ✦ "Testifying in the Dark: Tyler Perry and the Problem of Genre"

Cynthia Erb ✦ Independent Scholar ✦ "The Varieties of Religious Experience in *Close Encounters of the Third Kind* (1977)"

R12
ROOM

Global Stars, Global Franchises

CHAIR: **Helle Kannik Haastrup** ✦ Roskilde University

Derek Kane-Meddock ✦ New York University ✦ "Global Hollywood's 'Ideal Balance of Familiar and New': *Fast Five* and the Evolution of a Multiracial Action Franchise"

Mihaela Mihailova ✦ Yale University ✦ "'You Were Not So Very Different from a Hobbit Once': Motion Capture as an Estrangement Device in Peter Jackson's *Lord of the Rings* Trilogy"

Helle Kannik Haastrup ✦ Roskilde University ✦ "The Story of Success: The Magazine Interview as a Life-Style Genre"

R13 ROOM
De-Politicizing the Radical Gesture

CHAIR: **Curran Nault** ✦ University of Texas, Austin

Leah Aldridge ✦ University of Southern California ✦ "Blackness Is the Product: Global Consumer Capitalism, Simulacra, and Black Cinematic Representations"

Heather Wintle ✦ University of East Anglia ✦ "A Man Alone: *Y: The Last Man* and the Deconstruction of Ideal Masculinity in 'Last Man on Earth' Narratives"

Curran Nault ✦ University of Texas, Austin ✦ "The Fashionable Terror of the Queer: Terrorist Chic in Contemporary Queer Cinema"

R14 ROOM
Storytelling and Branding Across Media Platforms

CHAIR: **Gregory Steirer** ✦ University of Pennsylvania

Michael Lahey ✦ Indiana University ✦ "Remapping Everyday Interactions: Television and Social Media"

Aaron Calbreath-Frasieur ✦ University of Nottingham ✦ "Disney's Fragmented Brands: Media Franchises and Coherent Brand Identity"

Jennifer Gillan ✦ Bentley University ✦ "Television's Friend Economy: The Value of Social Interactivity at Disney-ABC TV"

Gregory Steirer ✦ University of Pennsylvania ✦ "The Franchise as Narrative: Cumulative and Iterative Storytelling within and across Media"

R15 ROOM
WORKSHOP
Teaching the Eighties

CHAIR: **Suzanne Leonard** ✦ Simmons College

Workshop Participants:

Derek Kompare ✦ Southern Methodist University

F. Hollis Griffin ✦ Colby College

Allison Perlman ✦ University of California, Irvine

R16 ROOM
TV Teens
Sex, Family, and School

CHAIR: **Branden Buehler** ✦ University of Southern California

Hunter Hargraves ✦ Brown University ✦ "Honesty, Quality, Homogeneity: *Friday Night Lights* at the Abortion Clinic"

Jennifer Fogel ✦ University of Michigan ✦ "Playing House: Teenage Parenthood and Imagining the 'Right' Kind of Family"

Anna Childs ✦ Independent Scholar ✦ "Teen Bodies and Selves: Secret Messages in *The Secret Life of the American Teenager*"

Branden Buehler ✦ University of Southern California ✦ "The Consumable High School"

R17
ROOM

Trans-National Aesthetics

CHAIR: **Jenelle Troxell** ✦ Texas A&M University

Timothy Barnard ✦ College of William and Mary ✦ "The North African Roots of Franco-American Noir: Cinematic Crimes of Class Transgression and Trans-imperialism in the Kasbah"

Irene Depetris Chauvin ✦ Hamilton College ✦ "Uses of Cliché and the Weariness of Language in Martín Rejtman's Cinema"

Jenelle Troxell ✦ Texas A&M University ✦ "Shock and 'Perfect Contemplation': *Close Up*'s Affective Transnationalism"

R18
ROOM

Radio Dynamics

CHAIR: **David Uskovich** ✦ University of Texas, Austin

Mette Simonsen Abildgaard ✦ Southern University Denmark ✦ "Intimate Messages: A History of Interactions in Youth Radio"

Catherine Martin ✦ Boston University ✦ "Re-imagining the City: Contained Criminality in *The Radio Adventures of Sam Spade*"

Adrienne Foreman ✦ Texas A&M University ✦ "From Revolt to Style: Movements in Advertising and Text from *The Maltese Falcon* and *The Adventures of Sam Spade*"

David Uskovich ✦ University of Texas, Austin ✦ "Programming Practice and Musical Genre: 1980s College Radio and the Shifting Meanings of 'Alternative'"

R19
ROOM

Millenial Trends in the Cinema

CHAIR: **Elizabeth Haas** ✦ Fairfield University

Matthias Stork ✦ University of California, Los Angeles ✦ "Chaos Cinema: The Aesthetics of the Modern Action Film"

Yogini Joglekar ✦ Languagability Consulting ✦ "Bollywood and the Emergence of Millennial Indian Cinema"

Charles Burnetts ✦ University of Western Ontario ✦ "Complex Narrative and 'Smart' Love: *Inception*, the "Mind-Game" Film, and the Post-classical Family"

Elizabeth Haas ✦ Fairfield University ✦ "Imaging War and Politics: The Rise of the American Political War Film"

R20
ROOM

Revisiting Classic Auteurs

CHAIR: **Victor Perkins** ✦ University of Warwick

Raymond Watkins ✦ Colgate University ✦ "Cinema's Gesture toward Art: The Film Paintings of Robert Bresson"

Christine McCulloch ✦ Emory University ✦ "Reflecting on the Medium: Cuts and Collisions in King Vidor's *The Crowd*"

Diana Pozo ✦ University of California, Santa Barbara ✦ "Water Color: Radical Color Aesthetics in Julie Dash's *Daughters of the Dust*"

Victor Perkins ✦ University of Warwick ✦ "Jean Renoir's Classicism in *The Golden Coach*"

SPONSOR: French and Francophone Scholarly Interest Group

R21 ROOM

Institutions of Authority and Resistance

State Formations, Power, and Documentary after World War II

CHAIR: **Ashish Chadha** ✦ University of Rhode Island

CO-CHAIR: **Josh Glick** ✦ Yale University

Josh Glick ✦ Yale University ✦ "Studio Documentary in the Kennedy Era: Wolper Productions and New Frontier Television"

Ashish Chadha ✦ University of Rhode Island ✦ "Politics within the State: S. Sukhdev and the Making of Political Documentary in India"

Paul Fileri ✦ New York University ✦ "Documentary Voices in the Algerian War: State Violence, Colonial Bureaucratic Filmmaking, and the Figure of the Refugee"

Takuya Tsunoda ✦ Yale University ✦ "Educating the Nation: Iwanami Productions and Post-occupation Filmmaking in Japan"

R22 ROOM

WORKSHOP

Science/Animation

CHAIR: **Kirsten Ostherr** ✦ Rice University

Workshop Participants:

Robert Lue ✦ Harvard University/BioVisions

Ariana Killoran ✦ 23andMe

Scott Curtis ✦ Northwestern University

Oliver Gaycken ✦ University of Maryland

SPONSOR: Animated Media Scholarly Interest Group

R25 ROOM

Expanded Cinema in Four Dimensions

Origins, Senses, Interactivity, Publicness

CHAIR: **Dimitrios Latsis** ✦ University of Iowa

Dimitrios Latsis ✦ University of Iowa ✦ "Expanding Cinema: Genealogies of the Para-cinematic within American Avant-Garde Cinema"

Justus Nieland ✦ Michigan State University ✦ "'The Scale Is the World': Expanded Cinema and the Midcentury Sensorium"

Marina Hassapopoulou ✦ University of Florida ✦ "Interactive Cinema: Expanding and Updating Film Theory"

Annie Dell' Aria ✦ CUNY Graduate Center ✦ "Critical Synthesis: Reading Krzysztof Wodiczko through Film Theory"

SPONSORS: Experimental Film and Media Scholarly Interest Group, CinemArts: Film and Art History Scholarly Interest Group Contemporary Theory Scholarly Interest Group

SCREENING

ROOM: **Tremont, Level 4**

Uprising of '34

Judith Helfand, George Stoney, and Susanne Rostock, USA, 1995, 88 min

Considered one of the most important strikes in the last century, the 1934 Southern textile workers strike saw half a million walk off their jobs in the largest single-industry strike in the history of the United States. Some were murdered, many were blacklisted. David Whiteman labeled this film a perfect example of the politically committed documentary. The filmmakers' activist stance in producing and distributing the film brought the history of the strike to light throughout the southeastern United States. By utilizing a coalition-based production model, Stoney, Helfand, and Rostock were able to envision the potential uses of the film as a tool for further activism and organizing. Today it stands as a testament for filmmakers, activists, unions, and interested citizens who are looking for new ways to reach out and educate others about forgotten chapters in the history of organized labor.

SPONSORS: Caucus on Class
Media Literacy and Pedagogical Outreach Scholarly Interest Group
Documentary Studies Scholarly Interest Group

Audiences for this film may also be interested in *Coal Country* (Session A) as well as panels B15 "Reel Work: Analyzing Labor Films within the Context of Film History/Film Studies," D25 "Transnational Representations of Labor: Work, Affect, and Precarity in Recent European Cinema," E8 "From Workers' State to Owners' State: Representations of Work in Baltic Cinemas," and F15 "Depictions of Poverty in American Cinema."

MEETING

ROOM:

9:00 – 10:45am

Urban Studies Scholarly Interest Group

MEETING

ROOM:

9:00 – 10:45am

Caucus Coordinating Committee

S1 ROOM — Sites and Signs of Melodrama

CHAIR: **Anna Siomopoulos** ✦ Bentley University

Thomas West ✦ Syracuse University ✦ "Queen for a Day: Melodrama, History, and *The Other Boleyn Girl*"

Despina Kakoudaki ✦ American University ✦ "War and Meaning: Resisting Closure in *The Hurt Locker*"

Anna Siomopoulos ✦ Bentley University ✦ "Melodramatic Flow: Hollywood, the New Deal, and the Documentaries of Pare Lorentz"

S2 ROOM — Developing Emerging and Emerged National Cinemas

CHAIR: **Richard Paterson** ✦ British Film Institute

Priyadarshini Shanker ✦ New York University ✦ "Cinephile Filmmakers, Multiplexes, and Corporatization: The Rise of a 'Counter-Bollywood' Cinephilia in Contemporary Bombay Cinema"

Kiranmayi Indraganti ✦ Ramoji Academy of Film and Television ✦ "Song Taxonomies: New Categories of Songs in the Telugu Language Cinema in the Decade of 2000–2010"

Jade L. Miller ✦ Tulane University ✦ "Movie Industry Development in a Globalizing World: Nollywood's Beginnings"

Richard Paterson ✦ British Film Institute ✦ "Between Two Worlds: Comparing the Fitness Landscape of Firms in the UK Film and Television Production Sectors"

S3 ROOM — Interwar Sounds

CHAIR: **Michael Slowik** ✦ University of Iowa

Jessica Fowler ✦ University of California, Los Angeles ✦ "Open to Interpretation: Multiple Language Versions (MLVs) in the Early Sound Era"

Matthew Perkins ✦ University of California, Los Angeles ✦ "Can You Hear Me Now? Sound Department Creation and Personnel During the Transition to the Talkies"

Brian Hanrahan ✦ Cornell University ✦ "Radio, Film, Radio-Film: Intermedial Comparison in Discourses of Early German Broadcasting"

Michael Slowik ✦ University of Iowa ✦ "Why Max Steiner Was Wrong, Or: Re-recording and the Hollywood Film Score, 1929 to 1931"

SPONSOR: Sound Studies Scholarly Interest Group

S4 ROOM — Trauma and the Index

CHAIR: **Markos Hadjioannou** ✦ Duke University

Catherine E. Peiper ✦ University of Southern California ✦ "Drawn Traumas: Conflicting Representational Modes and the Inclusion of the Indexical Sign in (Auto)Graphic Memoir"

Amy Parziale ✦ University of Arizona ✦ "'As Little As Possible': Trauma, Gender, and *Chinatown*"

Dan Leopard ✦ Saint Mary's College of California ✦ "The Dogs (and Monkeys) of War: The Documentary Artifact and the Evocative Object in Anime"

Markos Hadjioannou ✦ Duke University ✦ "Reanimating Reality: *Waltz with Bashir*"

S5
ROOM

Bodies in Extremis

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

Sara Orning ✦ University of California, Santa Cruz ✦ "Film and/as Skin: Embodiment and Auto-cannibalism in Marina de Van's *In My Skin*"

Veronica Fitzpatrick ✦ University of Pittsburgh ✦ "Throwing Herself Out of Herself: *Dans ma peau*, Bataillean Surrealism, and the New French Extreme"

Surbhi Goel ✦ Panjab University ✦ "Constituting Bodies and Revitalizing the Gaze: Philippe Garrel's Film Language and Themes"

Adam Lowenstein ✦ University of Pittsburgh ✦ "Questions of Surrealism and Spectatorship: Re-viewing Joseph Cornell's *Rose Hobart*"

SPONSOR: French and Francophone Scholarly Interest Group

S6
ROOM

The Politics of Southeast Asian Cinemas
Space, Gender, and Sexuality

CHAIR: **Celine Parrenas Shimizu** ✦ University of California, Santa Barbara

CO-CHAIR: **Hoang Nguyen** ✦ Bryn Mawr College

Jose Capino ✦ University of Illinois, Urbana-Champaign ✦ "Lino Brocka's Crime Films and the Marcosian State"

Chuong-Dai Vo ✦ Massachusetts Institute of Technology ✦ "Gendering the City and the Countryside in Vietnamese Cinema"

Hoang Nguyen ✦ Bryn Mawr College ✦ "*Insects in the Backyard*: 'Wer' Aesthetics and the Remaking of Kinship"

Celine Parrenas Shimizu ✦ University of California, Santa Barbara ✦ "*Peklat* or Scars of Brown Skin: Garbage Bodies, Open Wounds, and Toothless Caverns in Brillante Mendoza's *Tirador* (2007), *Serbis* (2008), and *Kinatay* (2009)"

S7
ROOM

Video Games

CHAIR: **Robert Buerkle** ✦ Chapman University

Reem Hilu ✦ Northwestern University ✦ "A Pioneering Game: *The Oregon Trail* and History Simulation"

Frank Episale ✦ Graduate College CUNY ✦ "Roger Ebert vs. Jacques Rancière: Video Games, Art, and the Emancipated Spectator"

Robert Buerkle ✦ Chapman University ✦ "At a Loss for Words: *Portal 2* and the Silent Avatar"

S8
ROOM

Communities/Masses/Networks

CHAIR: **Elizabeth Kessler** ✦ Ursinus College

Ulrik Schmidt ✦ University of Copenhagen ✦ "Keaton and the Masses"

Anthony Coman ✦ University of Florida ✦ "Nev's Dilemma, or the Coming Community of *Catfish*"

Paul Flaig ✦ Cornell University ✦ "'The Cinéaste of the Future': Buster in Weimar"

Elizabeth Kessler ✦ Ursinus College ✦ "Images of Community: The Early Films of Robert Frank"

S9 ROOM
Technological Change in Experimental Practice

CHAIR: **Kevin Wynter** ✦ University of California, Berkeley

Erika Balsom ✦ Carleton University ✦ "The Novelty of Video Projection"

Genevieve Yue ✦ University of Southern California ✦ "The Past Reformed: Three Digital Works by James Benning"

Kevin Wynter ✦ University of California, Berkeley ✦ "Artifacting Horror: Nicolas Provost's *Long Live the New Flesh*"

Anna Fisher ✦ Brown University ✦ "'Task Masters': Artist as Hostess in Barbara Campbell, Harrell Fletcher, and Miranda July"

S10 ROOM
"A Cinema Haunted by Writing"

CHAIR: **David T. Johnson** ✦ Salisbury University

David T. Johnson ✦ Salisbury University ✦ "Cinephilia, Adaptation, and Academic Discourse: How One Subfield Might Learn from Another"

Christian Keathley ✦ Middlebury College ✦ "'Découpage' as Cinematic Writing"

Rashna Richards ✦ Rhodes College ✦ "'You, Motion Picture Industry, It's You I Love': *Mad Men*, Cinephilia, Classical Hollywood"

Craig Cieslikowski ✦ University of Florida ✦ "Writing Sounds: Cinematic Writing and Cinephilia"

S11 ROOM
Movie Theatres and Public Space

CHAIR: **Veronica Paredes** ✦ University of Southern California

Kathleen Lotze ✦ University of Antwerp ✦ "*Cinemas as 'lieux de mémoire*: A Multimethod Approach to Cinema History in a European City's Cultural Quarter (Antwerp-Belgium)"

Brian Real ✦ University of Maryland ✦ "The Rebirth of the Colonial: How Restoring a Movie Theatre Restored a Community"

Veronica Paredes ✦ University of Southern California ✦ "Broadway as Background: Interactive Cinemas of Walking"

S12 ROOM
Beyond Backdrop: Psychological/ Allegorical/Cultural Uses of Natural Setting in Cinema

CHAIR: **David Melbye** ✦ New York Film Academy

CO-CHAIR: **Susan Barber** ✦ Loyola Marymount University

David Melbye ✦ New York Film Academy ✦ "Where the Sea Meets the Land: Shoreline Allegory in *The Shout*"

Susan Barber ✦ Loyola Marymount University ✦ "Walkabout: Landscapes and the Dreamtime in the Australian *Outback*"

Maurizia Natali ✦ Rhode Island School of Design ✦ "*Avatar's* Uncanny Manner(ism)s: An Iconological Game of Landscapes and Bodies"

Amanda Konkle ✦ University of Kentucky ✦ "Rescuing the Institution of Marriage from Niagara's Noir Landscape"

S13
ROOM

Philosophy of History

CHAIR: **Ted Hovet** ✦ Western Kentucky University

Ivan Ross ✦ University of Chicago ✦ "'Like a Film Strip Running Backwards': Philosophers of History on Film and Other Media"

James Hansen ✦ Ohio State University ✦ "Has-Been History: The Impossible Call and Response of Lewis Klahr's *Candy's 16!*"

Margaret O'Neill ✦ Northwestern University ✦ "'It's All Happening All at Once!'—The Time of Memory between Sunrise and Sunset"

Nicholas Baer ✦ University of California, Berkeley ✦ "Fritz Lang's *Destiny* (1921) and the 'Crisis of Historicism'"

S14
ROOM

WORKSHOP

Media Industry Studies
Future Directions

CHAIR: **Jennifer Holt** ✦ University of California, Santa Barbara

Workshop Participants:

Amanda Lotz ✦ University of Michigan

Paul McDonald ✦ University of Nottingham

Alisa Perren ✦ Georgia State University

Nicole Starosielski ✦ Miami University Ohio

Patrick Vonderau ✦ Stockholm University

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S15
ROOM

"Cinematic Time" Today

CHAIR: **Brooke Belisle** ✦ University of California, Berkeley

Rebecca Gordon ✦ Reed College ✦ "The Girl with the Killer Archive"

Graig Alan Uhlin ✦ New York University ✦ "Everything, All At Once: A Temporal Logic of Compression and Accumulation"

Ted Kafala ✦ College of Mount Saint Vincent ✦ "Cinematic Strategies and Subjective Time in Peter Greenaway's Films and Media Installations"

Brooke Belisle ✦ University of California, Berkeley ✦ "The Pixelation of Duration: Cinematic *déjà-vu* and the Digital Image"

SPONSOR: Contemporary Theory Scholarly Interest Group

S16
ROOM

Representation and Historical Events

CHAIR: **Philip Scepanski** ✦ Northwestern University

Gillian Horvat ✦ Independent Scholar ✦ "'Let Us Pray for a Better Tomorrow': The Recycling of Images of the L.A. Riots in Science-Fiction Blockbusters of the 1990s"

Matthew Leggatt ✦ University of Southampton ✦ "The Culture of Apocalypse in Post 9/11 Cinema"

Inez Hedges ✦ Northeastern University ✦ "White Flash: Silence and Amnesia in Japanese A-Bomb Films"

Philip Scepanski ✦ Northwestern University ✦ "Too Soon?: Charting Discursive Liberty through Television Comedy"

S17 ROOM
Race, Gender, and Family in Contemporary Cinema

CHAIR: **Emily Fox-Kales** ✦ Northeastern University

Louisa Schein ✦ Rutgers University ✦ *and* **Bee Vang** ✦ Brown University ✦ "Race, *Gran Torino*, and the Spurious Natural Actor"

Diane Shoos ✦ Michigan Technological University ✦ "Adoptees, Identity, and Kinship in Contemporary Cinema"

S18 ROOM
Queer Cinema/Queer Theory and Spectatorship

CHAIR: **Ryan Powell** ✦ King's College London

Chia-chi Wu ✦ National Taiwan Normal University ✦ "The Girl Has a Childhood: On Zero Chou's Lesbian-Themed Films"

Aniruddha Maitra ✦ Brown University ✦ "'Narcissisizing' the Locally Global: Language, Image, and a 'Touch' of Untranslatability in Tsai Ming-liang's *I Don't Want to Sleep Alone*"

Patricia Nelson ✦ University of Southern California ✦ "Revisiting *The Practice of Love*: On the Queer Possibilities of Lesbian/Feminist Film Theory"

Ryan Powell ✦ King's College London ✦ "Old Queer Cinema"

SPONSOR: Asian/Pacific American Caucus

S19 ROOM
European Cinema

CHAIR: **Graeme Stout** ✦ Minneapolis College of Art and Design

Laura Horak ✦ Stockholm University ✦ "Love for Sale: Mauritz Stiller and the Politics of the Early Sex Comedy"

Tobias Gruenthal ✦ University of Washington ✦ "Capitalism with(out) Borders?—Images of Europe in Early 21st-Century German Film"

Andre Puca ✦ Emerson College ✦ "Massimo Troisi—The Forgotten Neapolitan Actor/Director"

Graeme Stout ✦ Minneapolis College of Art and Design ✦ "The Image of the Terrorist/Gangster in Contemporary European Film"

S20 ROOM
I've a Feeling We're Not (Just) in Hollywood Anymore
Media Professionals Navigate Technological Change

CHAIR: **Kevin Sanson** ✦ University of California, Santa Barbara

RESPONDENT: **Serra Tinic** ✦ University of Alberta

Kevin Sanson ✦ University of California, Santa Barbara ✦ "Corresponding Geographies: Media Villages, Social Media, and the Creative Professional in Scotland"

F. Hollis Griffin ✦ Colby College ✦ "Out, On Sale, and Online: Labor, Affect, and Technological Change in Post New Queer Cinema"

Kristen Warner ✦ University of Alabama ✦ "When Race Means Everything and Nothing: The Pitfalls of Digital Casting in New Media, Post-race Hollywood"

Erin Hill ✦ University of California, Los Angeles ✦ "Blogfights, Flamewars, and Me: Understanding Media Industries through Online Skirmishes"

S21
ROOM

WORKSHOP

Teaching Ourselves to Teach
Developing Pedagogies of Cinema and Media Studies

CHAIR: **Lindsay Garrison** ✦ University of Wisconsin, Madison

Workshop Participants:

Bill Kirkpatrick ✦ Denison University

Matt Sienkiewicz ✦ University of Wisconsin, Madison

SPONSOR: Media Literacy and Pedagogical Outreach Scholarly Interest Group

S22
ROOM

Genealogies of Reality and Public Access Television

CHAIR: **Malgorzata Rymsza-Pawlowska** ✦ Brown University

Kristen Galvin ✦ University of California, Irvine ✦ "*TV Party*, or, the Children of the Revolution Will Be Televised"

Daniel Marcus ✦ Goucher College ✦ "From Participatory Video to Reality Television"

Malgorzata Rymsza-Pawlowska ✦ Brown University ✦ "(Re)enacting Governmentality: Historical Reality Television and the Neoliberal Citizen"

S25
ROOM

The Mediated City

CHAIR: **James Deutsch** ✦ Smithsonian Institution

Ian Robinson ✦ York University ✦ "History, the Cinematic City, and the Politics of Place"

Nate Brennan ✦ New York University ✦ "Poison in the Melting Pot: Cinema, Protest, and Public Sphere in New York City, 1933–1941"

Eric Gordon ✦ Emerson College ✦ "Location Aware Media and the Production of Urban Places"

James Deutsch ✦ Smithsonian Institution ✦ "Split-Screen Beantown: The Fragmentation of Boston in 1968 Cinema"

SPONSOR: Urban Studies Scholarly Interest Group

MEETING

ROOM:

11:00am – 12:45pm

Contemporary Theory Scholarly Interest Group

SCREENING

ROOM: **Tremont, Level 4**

My Perestroika

Robin Hessman, USA, 2010, 88 min

My Perestroika follows five ordinary Russians living through extraordinary times—from their sheltered Soviet childhood to the collapse of the Soviet Union during their teenage years and on to the constantly shifting political landscape of post-Soviet Russia. Together, these childhood classmates paint a complex picture of the dreams and disillusionment of those raised behind the Iron Curtain. In this film, there are no "talking head" historians and no expert witnesses, nor is there an omniscient narrator telling viewers how to interpret events. Instead, the five share their personal stories. They take us on a journey through their Soviet childhoods and their youth during the country's huge changes of Perestroika, and they allow us into their present-day lives. The film interweaves their contemporary world with rare home movie footage from the 1970s and '80s in the USSR and official Soviet propaganda films that surrounded them at the time. Their memories and opinions sometimes complement each other, but together they paint a complex picture of the challenges, dreams, and disillusionment of this generation in Moscow today.

SPONSORS: Caucus on Class
Central/East/South European Cinemas Scholarly Interest Group
Documentary Studies Scholarly Interest Group

Audiences for this film may also be interested in panels F13 "Reconfiguring Word and Image Relations Before and After the Russian Revolution" and M4 "International Connections of Soviet Documentary Film."

Index

A

Aaron, Michele **L20**
Abel, Richard **E21**
Abildgaard, Mette Simonsen **R18**
Abramson, Leslie **A21**
Acland, Charles **J15, O17**
Adejunmobi, Moradewun **G10**
Adelman, Rebecca **R10**
Adesokan, Akin **G10**
Affuso, Elizabeth **E7**
Aguayo, Angela **J16**
Aguirre, Lina **H3**
Ahern, Mal **E25**
Ahn, Ji-Hyun **R6**
Ahn, Minhwa **G11**
Ahnert, Laurel **R10**
Akhavan, Niki **E5**
Akudinobi, Jude **A15**
Aldridge, Leah **R13**
Alexander, Neta **H25**
Alfaro, Kristen **D12**
Alford, Robert **K3**
Alilunas, Peter **D1**
Alkassim, Samirah **M18**
Allbritton, Dean **G13**
Allen, Hannah **E10**
Allen, Richard **F3**
Allen, Robert **M20**
Allison, Tanine **O5**
Almendarez, Roger **E16**
Amad, Paula **E25**
Amaya, Hector **H5**
Ament-Gjenvick, Vanessa **J18, K6**
Amit, Rea **J17**
Anable, Aubrey **H7**
Andary, Nezar **M18**
Andersen, Kara **M12**
Anderson Wagner, Kristen **G16**
Anderson, Mark Lynn **E20**
Anderson, Sal **N17**
Anderson, Steve **M6**
Anderson, Tim **C19, P21**
Andrew, Dudley **M20**
Anjaria, Ulka **N19**
Anker, Stephen **G19**
Ankerson, Megan **N4**
Anselmo-Sequeira, Diana **B17**
Aronson, Michael **J6**
Arsenjuk, Luka **N10**
Asad, Mariam **A7**
Askari, Kaveh **C10**
Aslinger, Benjamin **C7, Q11**
Atakav, Eylem **J13**
Atanasoski, Neda **A2, D21**
Aufderheide, Patricia **J20**
Austin-Smith, Brenda **B22**
Ayers, Drew **B9**

B

Babish, Stephen **O10**
Backstein, Karen **M9**
Baer, Hester **E15**
Baer, Nicholas **S13**
Bak, Meredith **R9**
Baker, Aaron **O7, Q22**
Baker, Courtney **B5**
Bakioglu, Burcu **R9**
Balassiano, Katia **M14**
Balides, Constance **E25**
Balsom, Erika **S9**
Banet-Weiser, Sarah **G25**
Banks, Miranda **E4, N20**
Banner, Olivia **G22**
Barber, Susan **S12**
Bardan, Alice **D25**
Barker, Cory **D2**
Barker, Jennifer Lynde **G22**
Barkin, Sarah **R10**
Barnard, Timothy **R17**
Baron, Cynthia **J5, P4**
Baron, Jaimie **L4**
Barr, Burlin **D17**
Barrow, Sarah **Q9**
Bartlett, Mark **F14**
Bashara, Daniel **O5**
Baskett, Michael **M5**
Battema, Doug **Q22**
Baumbach, Nico **J9**
Bayrakdar, Deniz **F9**
Bean, Jennifer **C17**
Beard, Drew **H1**
Beck, Chad **M15**
Becker, Christine **D2**
Becker, Ron **E19, L7**
Beckman, Karen **J11, N11**
Behlil, Melis **H13**
Belisle, Brooke **S15**
Bell, Matt **I19**
Bell-Metereau, Rebecca **B1**
Belmonte Avila, Juan F **M11**
Belodubrovskaya, Maria **B18**
Belton, John **G21, K18**
Beltran, Mary **M21**
Bem, Caroline **R5**
Benamou, Catherine **L13**
Benedetti, Mark **E7**
Bennett, Bruce **A2**
Benshoff, Harry **K8**
Benson-Allott, Caetlin **D21, H14**
Bergstrom, Anders **D4**
Bergstrom, Janet **E21**
Bering-Porter, David **C1**
Berkvens, Linda **J5**
Bernard, Mark **D15**
Bernardi, Daniel **K21**
Bernstein, Sara **G25**
Bertin-Maghit, Jean-Pierre **G12**
Beste, Amy **C10**
Betz, Mark **R5**
Bevan, Alexandra **E25**
Biddinger, Megan **C13**
Birnbaum, Sariel **P11**
Bishop, Daniel **A12**
Bissonnette, Sylvie **G22**
Blackmore, Heather **M1**
Blaetz, Robin **L4, P3**
Blake, Art **N23**
Blake, Nathan **R3**
Blatter, Jeremy **N17**
Bleach, Anthony **P1**
Blessing, Benita **B8**
Boddy, William **E12**
Bodroghkozy, Aniko **C21**
Bohlinger, Vincent **B18**
Boman, James **A13**
Bonomo, Elena **N1**
Bonzel, Katharina **R7**
Booth, Paul **J10**
Borda, Jennifer **B15**
Bottomley, Andrew **Q6**
Bourdage, Monique **P20**
Bowles, Ryan **B12**
Bozelka, Kevin John **A14**
Bradfield, Shelley **M15**
Bradley, Peri **D18**
Bradshaw, Lara **G4**
Brannon Donoghue, Courtney **B20**
Brasell, R. Bruce **N8**
Brennan, Nate **S25**
Brinkema, Eugenie **L16, P9**
Broad, Lisa **G17**
Brody, Evan **D6**
Broe, Dennis **C5**
Bronstein, Phoebe **J6, Q17**
Brown, Adriane **G5**
Bruckner, Rene **H8**
Bruder, Margaret **M1**
Brunell, Melanie **F15**
Bruno, Giuliana **H21**
Bruns, John **A21**
Bucaria, Chiara **L5**
Buchan, Suzanne **O5**

Buehler, Branden **R16**
Buerkle, Robert **S7**
Bukatman, Scott **K5, O3**
Burditt, Rebecca **C25**
Burges, Joel **F4**
Burgess, Diane **N14**
Burgoyne, Robert **A19, H20**
Burnetts, Charles **R19**
Burton, Elise **O1**
Bush, Alexandra **G4**
Busse, Kristina **K13, Q16**
Butler, Jeremy **C7**
Butters, Gerald **P15**
Byg, Barton **B6, R4**
Byrd, Vance **B21**

C

Cagle, Chris **A18**
Cahill, James **N2**
Calbreath-Frasieur, Aaron **R14**
Caldwell, John **N20**
Calhoun, Claudia **A5**
Callahan, Vicki **A3, G16**
Cameron, Allan **K15**
Caminati, Luca **O17**
Campbell, Zachary **E22**
Capino, Jose **S6**
Carman, Emily **L19**
Carr, Steven **K8**
Carrington, Andre **H5**
Carson, Diane **O3**
Carter, Erica **F20**
Cartier, Nina **P15**
Caruso, Jen **P14**
Cassidy, Marsha **H17**
Castaneda, Mari **G15**
Castonguay, James **K16**
Cavallero, Jonathan J. **C16**
Celik, Ipek **D15**
Cermanova, Eva **J3**
Cetin Erus, Zeynep **J9**
Chadha, Ashish **R21**
Chamberlain, Daniel **H10, K20**
Chan, Felicia **M7**
Chan, Kenneth **Q2**
Chang, Alenda **C1**
Chang, Kai-man **D11**
Chang, Vanessa **M16**
Charbonneau, Stephen **B16, E15**
Chatelain, Elise **G25**
Chayt, Eliot **E2**
Chefranova, Oksana **E17**
Childs, Anna **R16**
Cho, Francisca **K22**
Cho, Michelle **L12**
Chong, Sylvia **L9**
Choo, Kukhee **H18**
Chris, Cynthia **I3**
Christensen, Jerome **N16**
Christie, Ian **N21**
Chun, Wendy **O21**
Chung, Hye Jean **H17**
Chung, Steven **L12**
Ciecko, Anne **E7**
Cieslikowski, Craig **I25, S10**
Ciftci, Ayca **F9**
Claiborn, Caroline **G2, Q15**
Clark, Jennifer **Q4**
Clarke, Liz **M1**
Clepper, Catherine **L18**
Click, Melissa **L8, M19**
Coates, Norma **G21, I2**
Cobb, Shelley **G9**
Cohan, Steven **N8**
Cohen, Alain **K12**
Cohn, Jonathan **H22**
Cole, Erin **Q6**
Colvin, Brandon **K4**
Coman, Anthony **S8**
Comiskey, Andrea **N16**
Connor, John **O22**
Conrath, Ryan **A25**
Consalvo, Mia **F16**
Constantinides, Zoe **E1**
Conti, Cynthia **F10**
Conway, Kyle **L13**
Cook Kenna, Laura **H7**
Cooley, Heidi Rae **A13, J6**
Coon, David **J18, L13**
Cooper, L. Andrew **B2**
Cooper, Mark **E18, M20**
Coppa, Francesca **J20, Q16**
Copple Smith, Erin **C6**
Coptertari, Gabriela **O8**
Corbin, Amy **B11, N18**
Corkin, Stanley **P19**
Cornea, Christine **C4**
Cornell, Julian **K10**
Corzo-Duchardt, Beth **O15**
Costa de Beauregard, Raphaelle **K12**
Cottrel, Adam **H8**
Coulthard, Lisa **G7, P9**
Couret, Nilo **A16**
Covert, Andrew **C4**
Crafton, Donald **G21, J11**
Cramer, Gisela **L21**
Craven, Alice **O2**
Crawford, Chelsey **M12**
Crawford, James **G14**
Creton, Laurent **G12**
Cunningham, Doug **D13**
Curtin, Michael **N20**
Curtis, Scott **R22**
Cutrara, Daniel **J13**
Cwynar, Christopher **F10**

D

Dahlquist, Marina **R1**
Daibo, Masaki **C9**
Dalle-Vacche, Angela **L15**
Dame, Avery **P6**
Damluji, Mona **P14**
Dardir, Ahmed **E5**
Dare, Jennifer **I7**
Dass, Manishita **F19, N5**
Dave, Shilpa **H4**
Davidson, John **I16**
Davies, Ann **G8**
Davis, Blair **J1**
Davis, Nick **L3**
Dawson, Max **E4**
DeAngelis, Michael **L3**
Deater, Tiffany **H1**
deBary, Brett **I9**
Decherney, Peter **N21**
Decker, Todd **O9**
De Fren, Allison **A2**
de Seife, Ethan **N3**
de Valck, Marijke **K14, N14**
Deville, Donna **I5**
Delgado, Sergio **K9**
Dell'Aria, Annie **R25**
Delmont, Matt **I2**
Del Rio, Elena **A20**
Dennison, Stephanie **E9**
Depetris Chauvin, Irene **R17**
Desjardins, Mary **J7**
Deutsch, James **S25**
Devi, Gayatri **C13**
DeWaard, Andrew **C19**
Dewberry, Eric **C15**
Di Carmine, Roberta **O1**
Díaz López, Marina **H15**
Dibbern, Doug **K10**
Dickinson, Kay **B12**
Dietrich, Craig **A3**
Dinc, Enis **F9**
Diouf, Mamadou **A15**
Dittmar, Linda **H25, N6**
Ditzian, Tamar **Q2**
Dixon, Wheeler Winston **G14**
D'Lugo, Marvin **H15**
Doane, Mary Ann **O21**
Dole, Jake Ivan **I4**
Doles, Steven **G4**
Dolich, Lindsey **E6**
Domasin, Adrienne **G9**
Dombrowski, Lisa **G20**
Donelan, Carol **Q19**
Dong, Xinyu **P2**
Dorey, Thomas **E3**
Doty, Alexander **L3**
Douglas, Andrew **G20**

Dove-Viebahn, Aviva **Q2**
Dovey, Lindiwe **P16**
Drake, Philip **Q21**
Drew, Rob **M14**
Druick, Zoe **O17**
Dumas, Chris **O2**
Dunbar-Hester, Christina E **10, F10**
Dushi, Nava **N6**
Duvall, Spring-Serenity **M15**
Dwyer, Michael **N3**
Dzialo, Chris **R4**

E

Eades, Caroline **R2**
Eagle, Herbert **N10**
Edgerton, Gary **P21**
Edwards, Kyle **N16**
Edwards, Richard **J20, Q16**
Edwards, Tonia **N4**
Eisenstein, Ken **C3**
Elavia, Firoza **M22**
Elkins, Evan **H6**
Ellcessor, Elizabeth **G5, J6**
Ellison, Hannah **R9**
Elman, Julie **Q14**
Elseewi, Tarik **B20**
Episale, Frank **S7**
Epps, Brad **N12**
Erb, Cynthia **R11**
Evans, Chaz **I11**
Evans, Christine **P9**
Everett, Dino **M17**

F

Falicov, Tamara **G18**
Fallica, Kristen **P18**
Fallon, Kristopher **C1**
Faltesek, Daniel **O10**
Fan, Victor **E11**
Farr, Brittany **E14**
Faubert, Patrick **A18**
Faucette, Michael **Q15**
Fauteux, Brian **E12**
Fawaz, Ramzi **K3**
Fay, Jennifer **B25, N2**
Fedorova, Anastasia **M4**
Fee, Annie **O15**
Feeley, Jennifer **E11**
Feil, Ken **K8**
Felando, Cynthia **B13**
Fenner, Angelica **K22**
Ferman, Claudia **O8**
Field, Allyson **D22**
Fileri, Paul **R21**
Fink, Marty **P6**
Fischer, Lucy **H21**
Fisher, Anna **S9**
Fisher, Austin **A17**
Fitzpatrick, Kathleen **Q16**
Fitzpatrick, Veronica **S5**
Flaig, Paul **S8**
Flanagan, Kevin **N22**
Fleming, Amanda **B22**
Flores, Pamela **Q17**
Flynn, Peter **Q13**
Fogel, Jennifer **R16**
Fojas, Camilla **M21**
Follmer, Katja **D9**
Fong, Tony **I12**
Forcinito, Ana **O8**
Foreman, Adrienne **R18**
Forman, Murray **N18**
Formica, Serena **A17**
Fortmueller, Kate **H22**
Foster, Derek **O10**
Fossati, Giovanna **C17**
Foster, Gwendolyn Audrey **C22**
Fouz-Hernandez, Santiago **N12**
Fowler, Jessica **S3**
Fox-Kales, Emily **S17**
Frahm, Laura **B9**
Francis, Mary **K20**
Frank, Hannah **I4**
Frank, Kathryn **Q11**
Frank, Lindsey **P3**
Fratini, Dawn **D5**
Freedman, Eric **J18, K15**
Frick, Caroline **F21**
Friedman, Lester **O20**
Friedman, Ryan **I22**
Friedman, Seth **Q22**
Froula, Anna **D13**
Fuhs, Kristen **H2**
Fujioka, Brent **B5**
Fuller-Seeley, Kathryn **E20, I8**
Furstenau, Marc **E2**
Furuhata, Yuriko **N11**
Fusco, Katherine **Q1, R3**

G

Gabbard, Krin **H16**
Gadassik, Alla **I4, M16**
Gailey, Elizabeth **G2**
Gaines, Jane **N21**
Gaines, Mikal **I2**
Galili, Doron **F20**
Galindo, Elizabeth **E15**
Gallagher, Mark **H12**
Galt, Rosalind **G3, O7**
Galvin, Kristen **S22**
Garcia-Mainar, Luis M. **C2**
Garrison, Lindsay **Q6**
Garritano, Carmela **G10**
Gates, Philippa **A18**
Gates, Racquel **J21**
Gauch, Suzanne **A10**
Gaudreault, Andre **Q20**
Gauthier, Philippe **Q20**
Gay, Andrew **K15**
Gaycken, Oliver **L4, R22**
Gehr, Ernie **C3**
Geiger, Jeffrey **E9**
Geil, Abraham **N17**
Geller, Theresa L. **B21**
Gelley, Ora **M13**
Gemunden, Gerd **Q7**
Gendelman, Norman **R3**
Gennari, John **C16**
Gerhardt, Christina **I16**
Gerstner, David **F6**
Gharavi, Maryam Monalisa **H25**
Ghosh, Bishnupriya **B19**
Giggey, Lindsay **J8**
Gilbert, Ana **E16**
Gilbert, Anne **G6**
Gillan, Jennifer **R14**
Gilligan, Paula **P12**
Gilmore, James **A22**
Ginsberg, Terri **R10**
Giotta, Gina **Q4**
Girgus, Sam B. **B14**
Glass von der Osten, Kyra **Q2**
Gledhill, Christine **M20**
Gleich, Joshua **I14, L17**
Glenn, Colleen **B1**
Glenn, Lauren **I13**
Glick, Josh **R21**
Godart, Caroline **E17**
Godfried, Nathan **B15**
Göbel-Stolz, Bärbel **Q15**
Goel, Surbhi **S5**
Goeringer, Lyn **C1**
Goldberg, Ruth **L1**
Goldsmith, Leo **N9**
Goldstein, Leigh **O12**
Gooch, Joshua **L14**
Gopal, Sangita **B10, N5**
Gordon, Eric **F16, S25**
Gordon, Rebecca **S15**
Gorfinkel, Elena **L18**
Gottlieb, Akiva **J16**
Govil, Nitin **N21**
Grainge, Paul **O14**
Grajeda, Tony **K16**
Grant, Catherine **I25**
Gray, Herman **E19**
Green, Michael **E12**
Greene, Shelleen **D10**

Greenwood, Forrest **A6**
Grieveson, Lee **E18**
Griffin, F. Hollis **R15, S20**
Griffin, Kathleen **E10**
Griffiths, Alison **O16**
Grindon, Leger **F22**
Gronstad, Asbjorn **M13**
Groskopf, Jeremy **C15**
Gruenthal, Tobias **S19**
Guest, Haden **C3**
Gurel, Perin **O1**
Gurevitch, Leon **L22**
Gurney, David **H6**
Gutierrez, Carlos **G18**
Gutierrez-Albilla, Julian Daniel **A22**

H

Haas, Elizabeth **R19**
Haastrup, Helle Kannik **R12**
Hadjioannou, Markos **S4**
Haduong, May **D20**
Haenni, Sabine **B11, I5**
Hageman, Andrew **J22**
Haggins, Bambi **E19**
Haghani, Fakhri **E5**
Hagin, Boaz **B12**
Hagopian, Kevin **O10**
Hain, Mark **A8**
Hall, Rachel **I15, Q14**
Hallas, Roger **K1**
Hallett, Hilary **R8**
Hallman, Philip **H10**
Hamad, Hannah **Q15**
Hames, Margaret **C14**
Hamid, Rahul **K10**
Hamilton, Charles **I13**
Hamilton, Kevin **D13**
Hammond, Michael **N1**
Hampton, Darlene **G6**
Han, Benjamin **M3**
Han, Namhee **R6**
Hangen, Tona **E10**
Hanich, Julian **M13**
Hanlon, Dennis **B16**
Hannabach, Cathy **B2**
Hanrahan, Brian **S3**
Hansen, James **S13**
Hanson, Christopher **L11**
Hanssen, Eirik Frisvold **M2**
Hargraves, Hunter **R16**
Hariharan, Veena **F8**
Harrison, Rebecca **N22**
Hart, Adam **D17**
Hartnett, Terence **P4**
Harvey, David **K17**
Hasinoff, Amy **I15**
Hassapopoulou, Marina **R25**
Hassoun, Dan **A16**
Hatakeyama, Muneaki **D14**
Hatch, Kristen **O9**
Hauser, Brian **D5**
Hawkins, Joan **K8**
Haynes, Janice **D19**
Haynes, Jonathan **G10**
Haynes, Jonathan E. **O2**
Heck, Kalling **H8**
Hedges, Inez **I6, S16**
Hedling, Erik **C12**
Hedling, Olof **E13**
Heiduschke, Sebastian **L10**
Heinzl, Jeff **R11**
Heller, Dana **G1**
Hellmann, John **F3**
Hendershot, Heather **M3**
Henderson, Lisa **L20**
Hennefeld, Margaret **R2**
Herbert, Daniel **H10**
Herzog, Amy **A20**
Higgins, Scott **D7, G7**
Hight, Craig **I3**
Higley, Sarah **C8**
Hilderbrand, Lucas **B4**
Hill, Erin **N20, S20**
Hilmes, Michele **G21, L21**
Hilo, Cliff **G20**
Hilpert, Stephan **A22**
Hilu, Reem **S7**
Himberg, Julia **E19**
Hitchcock Morimoto, Lori **J17**
Hoberek, Andrew **O22**
Hochman, Brian **O13**
Hodge, James **J11**
Hoffman-Han, Alison **B1**
Holdsworth, Amy **B3**
Holland, Timothy **M22**
Hollyfield, Jerod **R7**
Holmberg, Jan **M2**
Holmes, Nathan **P19**
Holmlund, Christine **G7, K7**
Holt, Jennifer **S14**
Holtmeier, Matthew **Q1**
Hoelzl, Ingrid **G17**
Honess Roe, Belle **H2, I21**
Hong, Guo-Juin **D11**
Horak, Laura **S19**
Horn, Katrin **M8**
Horne, Jennifer **J7**
Horng, Menghsin **D11**
Horton, Andrew **B14**
Horvat, Gillian **S16**
Horwitz, Jonah **D14**
Hoyt, Eric **N21**
Hovet, Ted **S13**
Hrynyk, Alyson **I4**
Hudson, Dale **B2**
Hueser, Rembert **I10**
Hughes, Helen **K11**
Hughes, Kit **R1**
Humbert, Brigitte **L5**
Humphrey, Dan **N8**
Humphreys, Laura-Zoe **Q9**
Huntemann, Nina **F16**, **Q11**
Hustedt, Jacob **B5**

I

Indraganti, Kiranmayi **S2**
Ingle, Zachary **E14**
Ingvoldstad, Bjorn **B13, E8**
Isaacs, Bruce **L22**
Isenberg, Noah **N16**
Issacharoff, Jess **B21**
Ivakhiv, Adrian **J22**
Ivins-Hulley, Laura **D12**

J

Jackson, John **H20**
Jackson, Josh **J2**
Jacobs, Lea **B18**
Jacobson, Brian **R8**
Jain, Anuja **N19**
James, Debbie **J16**
James, Gareth **Q3**
Jaramillo, Deborah **E4**
Jeffers McDonald, Tamar **J5**
Jenemann, David **Q22**
Jennings, Lonny **D20**
Joglekar, Yogini **R19**
Johnson, Catherine **O14**
Johnson, David T. **S10**
Johnson, Derek **K21, M19**
Johnson, Martin **D22**
Johnson, Victoria **O19**
Johnston, Andrew **J11**
Johnston, Keith **L22**
Johnston, Ruth **B9**
Jones, Jennifer Lynn **I17**
Joseph, Sharon **P15**
Joulain, Cecilia **L13**
Joyrich, Lynne **E19, O12**
Jubis, Oscar **C2**
Jullier, Laurent **G12**
Jurca, Catherine **C25**
Jurgess, Todd **H11**
Jurisz, Rebecca **K13**

K

Kackman, Michael **R9**
Kafala, Ted **S15**
Kaffen, Phil **O11**
Kahraman, Elif **F9**
Kaimana, Lokeilani **B21**
Kaizen, William **O6**
Kakoudaki, Despina **S1**
Kane, Carolyn **K18**
Kane-Meddock, Derek **R12**
Kang, Dredge **L5**
Kanno, Yuka **J17**
Kapczynski, Jennifer **I16**
Kapica, Steven **C11**
Kapse, Anupama **B10, F19**
Kara, Selmin **G13**
Karlekar, Tilottama **E16**
Kase, J. Carlos **C3**
Kavka, Misha **B3, G1**
Kaya Mutlu, Dilek **L2**
Kazemi, Darius **F16**
Kearley, Victoria **A4**
Kearney, Mary **H18**
Keathley, Christian **I25, S10**
Kee, Chera **D5**
Keeler, Amanda **J15**
Keeling, Kara **O21**
Keeton, Patricia **L14**
Keil, Charlie **E18, R8**
Keller, Jessalynn **H18**
Keller, Sarah **F4, Q19**
Kelley, Andrea **N18**
Kelley, Michelle **R1**
Kemper, Tom **L19, N20**
Kendall, Tina **P9**
Kendall-Bush, Karolina **B17**
Kennedy-Karpat, Colleen **A8**
Kerins, Mark **K6**
Kerr, Darren **N7**
Kessler, Elizabeth **S8**
Khactu, Adrian **B21**
Khitrova, Daria **F13**
Khosrowjah, Hossein **E5**
Kick, Verena **K4**
Kidman, Shawna **E22**
Kilbourn, Russell **A21, N3**
Kilker, Robert **F6**
Killoran, Ariana **R22**
Kim, Dong Hoon **E13**
Kim, Gloria **O4**
Kim, Han Sang **P22**
Kim, Hyongshin **A9**
Kim, Jihoon **G22**
Kim, Kyung **L12**
Kim, Sunah **L12**
Kimball, Danny **G5**
Kimber, Shaun **D18**
Kinder, Marsha **H20**
King, Claire **O2**
King, Homay **C20, G3**
King, Rob **R2**
Kinik, Anthony **N22**
Kinney, Katherine **F18**
Kinoshita, Chika **B6**
Kirkpatrick, Bill **F10, S21**
Kirkpatrick, Noel **F14**
Kitamura, Hiroshi **M5**
Kitching, Joshua **D1**
Klein, Amanda **L8**
Klein, Christina **G11, M5**
Klenotic, Jeffrey **C15**
Kligerman, Mark **C13**
Klinger, Barbara **H3**
Knee, Adam **H12**
Knight, Arthur **P5**
Kokas, Aynne **J4**
Kompare, Derek **C7, R15**
Konkle, Amanda **S12**
Konzett, Delia **Q12**
Kornhaber, Donna **D17**
Koskinen, Maaret **M2**
Kozberg, Alison **M22**
Kozloff, Sarah **O20**
Krakenberg, Jasmin **Q7**
Krapp, Peter **C8**
Kraszewski, Jon **L8, O19**
Kredell, Brendan **J12**
Kressner, Ilka **K9**
Krzych, Scott **L16**
Kuhn, Virginia **A3, I11**
Kumar, Ramesh **F19**
Kunichika, Michael **F13**
Kunkle, Sheila **K2**
Kupfer, Alex **D22**
Kwak, Yung Bin **R6**

L

Laaniste, Mari **C12**
Lachney, Michael **J10**
Lacunza, Mariana **H5**
Laderman, David **H9**
Lagerwey, Jorie **C14**
Lahey, Michael **R14**
Laird, Colleen **Q6**
Lam, Mariam **A9**
Lamarre, Thomas **F5**
Landa, Amanda **B20**
Landay, Lori **M11**
Landesman, Ohad **H2**
Lane, Christina **I22**
Lang, Robert **P11**
Lange, Julia **Q11**
Langer, Mark **O5**
Lant, Antonia **E6**
Laramee, Michael **A10**
Larkey, Edward **E13**
Larkin, George **J19**
Larson, Wendy **H12**
Lastra, James **C9**
Latimer, Heather **M7**
Latsis, Dimitrios **R25**
Lavelle, Julie **K13**
Laviosa, Flavia **J13**
Lawrence, Amy **G21**
Lawrence, Michael **L6**
Lawrence, Novotny **P15**
Layne, Priscilla **I17**
Leader, Caroline **C6**
Leers, Philip **N23**
Lee, Allie **D19**
Lee, Heather **L9**
Lee, Hyung-Sook **A9**
Lee, Sangjoon **G11**
Lee, Sohl **L12**
Lee, Sohyun **C18**
Lee, Toby **K14**
Leeder, Murray **A25**
Leers, Philip **P5**
Leggatt, Matthew **S16**
Leimbacher, Irina **K1**
Leitch, Thomas **F3**
Lenos, Melissa **N7**
Lenz, Wylie **F15**
Lenzner, Ben **K22**
Leonard, Suzanne **R15**
Leopard, Dan **J6, S4**
Leppert, Alice **D3**
Lerner, David **M12**
Lester, Peter **M17**
Levin, Erica **O6**
Levine, Elana **D3**
Levine, Saul **G19**
Lewis, Diane **O11**
Lewis, Jon **G20**
Li, Jie **B6**
Lichtenfeld, Eric **G7**
Lim, Merlyna **M18**
Linscott, Charles **O13**
Lippit, Akira **N11**
Lischke, Ute **J14**
Litwack, Michael **G4**
Liu, Linda **D22**
Livon-Grosman, Ernesto **L1**
Lo, Dennis **Q17**
Lodhie, Lindsey **A13**
Loew, Katharina **A25**
Loist, Skadi **P16**
Long, Derek **B17**
Longo, Regina **O17**
Lopez, Ana **Q9**
Loreck, Janice **B22**
Lotz, Amanda **L7, S14**
Lotze, Kathleen **S11**
Lovejoy, Alice **I18**
Loviglio, Jason **F10**
Lowenstein, Adam **S5**
Lowood, Henry **C8, D16**

Loxham, Abigail **D18**
Lucia, Cynthia **G9**
Luckett, Moya **O15**
Lue, Robert **R22**
Lugowski, David **J18, N8**
Lurie, Peter **E1**
Lury, Karen **B3**
Lusztig, Irene **P3**
Lykidis, Alex **A1**
Lyons, Owen **G25**

M

Ma, Jean **D11**
Ma, Ran **K14**
Macey, Deborah **E12**
MacGibbon, Heather **B16**
MacKay, John **M4**
Magnan-Park, Aaron **A4**
Mahadevan, Sudhir **F19, N19**
Mai, Joseph **N13**
Maitra, Aniruddha **S18**
Majumdar, Neepa **B10, F19**
Maland, Chuck **D4**
Malitsky, Joshua **L15, O19**
Malkowski, Jennifer **A8**
Mallapragada, Madhavi **H4**
Mamula, Tijana **O13**
Mann, Denise **K21**
Mannur, Anita **L9**
Manojlovic, Maja **G17**
Manon, Hugh **K2**
Marchessault, Janine **N2**
Marciniak, Katarzyna **A2, D21**
Marcus, Daniel **C7, S22**
Marsh, Leslie **A1**
Marshall, Kelli **J1**
Martin, Adrian **D25, I19**
Martin, Andrew **K16**
Martin, Catherine **R18**
Martin, Marianna **B13**
Martin, Nina **B1**
Martinez, Mark **I10**
Marwah, Sangeeta **N3**
Marx, Nicholas **J21**
Marzola, Luci **R8**
Masko, Jeffrey **L14**
Massood, Paula **B11, I19**
Matta, Mara **O13**
Mattern, Shannon **B11, F7**
Mattingly, Emily **K19**
Mauro, Daniel **C18**
Mayer, Vicki **N20, Q15**
Maynard, David **G25**
Mazumdar, Ranjani **H21, N5**
McArthur, Kerry **M16**
McCormick, Casey **B13**
McCracken, Allison **D8**
McCulloch, Christine **R20**
McDonald, Kevin **J2**
McDonald, Paul **O14, S14**
McDonogh, Gary **Q17**
McElhaney, Joe **I19, O3**
McEwan, Paul **O15, Q19**
McFarland, James **B25**
McFeely, Gareth **A10**
McGrath, Caitlin **O16**
McHugh, Kathleen **E2**
McIlroy, Brian **P22**
McIntosh, Heather **H18**
McKenna, Denise **R8**
McLean, Adrienne **A16**
McManus, Stanton **F12**
McMillin, Calvin **I22**
McNab, David **J14**
McNutt, Myles **D2**
McPherson, Tara **K20**
McQueen, Amanda **Q2**
McVittie, Nancy **K19**
Medel, China **H17**
Meehan, Eileen **I21, Q21**
Meers, Philippe **L5, Q21**
Meeuf, Russell **K7**
Mehta, Monika **P8**
Meirosu, Madalina **L10**
Melbye, David **S12**
Melnick, Ross **E21, L19**
Menegaldo, Gilles **K12**
Meneghetti, Michael **E17**
Menne, Jeffrey **B25**
Mennel, Barbara **N13**
Messier, Vartan **B2**
Metz, Walter **D4, Q12**
Meyer, Frank **P10**
Meyers, Cynthia **I8**
Meyers, Rebecca **D20**
Michael, Charlie **M8**
Michaeli, Maya **C12**
Michaels, Lloyd **D4**
Middents, Jeffrey **K4**
Middleton, Jason **I3**
Mihailova, Mihaela **R12**
Mihailovic, Katarina **B18**
Miklitsch, Robert **C25**
Miller, Andrew **C19**
Miller, April **G16**
Miller, Cynthia **I3**
Miller, Daniel **B16, F8**
Miller, Jade L. **S2**
Miller, Quinn **E4, P6**
Minarich, Megan **J8**
Minett, Mark **F12**
Mironenko-Hubbs, Dima David **M5**
Mitchell, Stephen **Q1**
Mitchner, Leslie **K20**
Mizejewski, Linda **G2**
Mjolsness, Lora **A6**
Mokdad, Linda **P17**
Molloy, Claire **O18**
Molloy, Melissa **C2**
Monaghan, Amy **O22**
Monani, Salma **J22**
Monk-Payton, Brandy **N1**
Montgomery, Colleen **B5**
Monteiro, Stephen **N13**
Monticone, Paul **J15**
Moore, Anne **A3**
Moore, Candace **O12**
Moore, Paul **C15**
Moran, Kristin **G15**
Morey, Anne **J19**
Morgan Parmett, Helen **N18**
Morgan, Daniel **F20, Q10**
Morreale, Joanne **F22**
Moss, Joshua **H17**
Morton, Drew **K5**
Moussaiey, Sheila **D9**
Moylan, Katie **D19**
Mulliken, Seth **H7**
Munk, Yael **N6**
Munoz, Gerardo **C2**
Murakami, Bryant **D6**
Murphy, Emily **M16**
Murphy, J.J. **N9**
Murphy, Sheila **L11**
Murray, Sarah **D18**
Murray, Susan **M3**
Murugan, Meenasarani **M3**
Musser, Charles **N15**
Myers, Andrew **J15**

N

Naaman, Dorit **N6**
Nagl, Tobias **B6**
Nair, Kartik **P1**
Nakahara, Tamao **N13**
Naripea, Eva **E8**
Nash, Brady **M9**
Nasr, Assem **M15**
Natali, Maurizia **S12**
Nathanson, Elizabeth **Q19**
Nault, Curran **R13**
Navarro, Vinicius **A13**
Negra, Diane **I20. P12**
Nelson, Elissa **F15**
Nelson, Patricia **S18**
Neroni, Hilary **K2**
Ness, Richard **Q8**
Neutill, Rani **H4**
Neves, Joshua **B19, H10**
Newbold, Kate **C21**
Newman, Kathleen **H15**

Newman, Kathy **B15**
Newman, Michael Z. **F21, M19**
Ng, Jenna **C8**
Nguyen, Hoang **S6**
Nichols, Bill **H11**
Nichols, Randall **Q21**
Nichols-Pethick, Jonathan **A5**
Nieland, Justus **B25, R25**
Niessen, Niels **L16**
Niita, Chie **J17**
Nishime, Leilani **M21**
Nooney, Laine **R4**
Nordfjord, Bjorn **K4**
Nordstrom, Johan **C9**
Nornes, Mark **F5**
Nudo, Oriana **I1**
Nygaard, Taylor **F17**
Nygren, Scott **F12**
Nystrom, Derek **O22**

O

Ó Baoill, Andrew **E10**
O'Gorman, Ned **D13**
Oberacker, J. Scott **C4**
O'Brien, Harvey **Q13**
Och, Dana **N7**
Oeler, Karla **N10**
Ogawa, Sho **D1**
Ogawa, Shota **H9**
O'Healy, Aine **D25**
Ohi, Kevin **H14**
Okada, Jun **C13**
Olenina, Ana **N17**
Olney, A. Ian **C22**
Olsson, Jan **E21**
O'Neill, Margaret **S13**
O'Neil-Ortiz, Javier **E2**
Oren, Tasha **F2**
Orgeron, Marsha **I18**
Orning, Sara **S5**
Osborne-Thompson, Heather **D6**
Osteen, Mark **A21**
Osterweil, Ara **B4**
Ostrowska, Dorota **M14, P16**
O'Sullivan, Sean **A3, D7**
Overpeck, Deron **I14**
Owczarski, Kimberly **C6**
Owens, Andrew **M8**
Oyallon-Koloski, Jenny **F1**
Ozkaracalar, Kaya **L2**
Özyilmaz, Özge **L2**

P

Pace, Roger **P16**
Paddington, Bruce **G18**
Paletz, Gabriel **B14, N15**
Palmer, Augusta **B16**
Palmer, Landon **C11**
Palmer, Lindsay **O4**
Palmer, R Barton **H16**
Papazian, Elizabeth **N10**
Pape, Toni **R5**
Pardo, Alejandro **H13**
Paredes, Veronica **S11**
Park, Hyun Seon **C5**
Park, HyunHee **F6**
Parker, Felan **A7**
Parks, Lisa **F7**
Parziale, Amy **S4**
Paszkiewicz, Katarzyna **A4**
Paterson, Richard **S2**
Patterson, Alison **K17**
Pauketat, Regena **A17**
Paul, Arunima **I5**
Paulsen, Kris **O6**
Pavkovic, Nicholas **P2**
Pavlounis, Dimitrios **P5**
Pavlovic, Tatjana **N12**
Payne, Matthew **H6**
Peacock, Steven **D19**
Pearce, Jennifer **K17**
Pearlman, Susan **H6**
Pearson, Roberta **O14**
Peaslee, Robert **J12**
Peiper, Catherine E. **S4**
Pellerin, Aaron **P10**
Peng, Yun **P10**
Pepper, Shayne **Q3**
Perez, Gilberto **Q5**
Pérez, Jorge **N12**
Perkins, Matthew **S3**
Perkins, Victor **R20**
Perlman, Allison **C21, R15**
Perren, Alisa **F21, S14**
Peters, Ian **N22**
Petersen, Anne Helen **L19**
Petersen, Christina **K19**
Petersen, Jennifer **A14**
Peterson, Jennifer **L15**
Petro, Patrice **K20**
Petruska, Karen **D2, I21**
Petty, Miriam **R11**
Petty, Sheila **F8**
Phillips, Alastair **A19**
Phillips, Kendall **H1**
Phillips, Mike **Q1**
Phillips, Wyatt **F22**
Pidduck, Julianne **L20**
Pierson, David **K13**
Pierson, Eric **P16**
Pierson, Michele **F12**
Pierson, Ryan **D14**
Pike, Kirsten **G1**
Pineda, Adela **K9**
Pinon, Juan **G15**
Pleasant, Lesley **B8**
Podalsky, Laura **G8**
Pomerance, Murray **E3**
Porst, Jennifer **I14**
Portwood-Stacer, Laura **F25**
Posner, Miriam **K20**
Powell, Ryan **S18**
Powers, John **M12**
Pozo, Diana **R20**
Prager, Brad **Q7**
Pramaggiore, Maria **P12**
Predescu, Alina **D10**
Prelinger, Rick **L4**
Preston, Catherine L **C18**
Price, Brian **L16**
Prime, Rebecca **C5**
Prince, Stephen **O20**
Proctor, Jennifer **N9**
Provencher, Ken **E22**
Pruneda Senties, Felipe **D14**
Puca, Andre **S19**
Puetz, Michelle **O9**
Pullen, Christopher **F17**
Punathambekar, Aswin **B20, N5**
Purse, Lisa **G7**
Pustay, Steven **A25**

Q

Quanz, Katherine **J14**

R

Rabin, Lisa **E20**
Radhakrishnan, Ratheesh **M14**
Radley, Emma **P12**
Raengo, Alessandra **A20**
Ragona, Melissa **O6**
Rahman, Najat **P11**
Raine, Michael **C9**
Ramadan, Dina **M18**
Ramirez, Javier **M9**
Ranachan, Kate **F11**
Rand, Erica **P6**
Rapf, Joanna **O20**

Rastegar, Roya **J12, P18**
Ravett, Abraham **G19**
Rawitsch, Elizabeth **D13**
Rawle, Steven **C11, J18**
Rawlins, Justin **P4**
Rawson, Kristy **I13**
Raymond, Marc **A9**
Razlogova, Elena **D8**
Real, Brian **S11**
Redvall, Eva **H13**
Reed, Anthony **D21**
Reestorff, Camilla **G13**
Regester, Charlene **P1**
Rehak, Bob **M10**
Reid, Mark **P15, R7**
Renov, Michael **E14, I12**
Rentschler, Carrie **I15**
Rentschler, Eric **Q7**
Restivo, Angelo **A20, H8**
Reynolds, Daniel **I11**
Rhoades, Troy **M22**
Rhodes, John **C20, Q18**
Ribak, Rivka **F25**
Ricciardi, Alessia **Q18**
Rich, B. Ruby **P18**
Richards, Rashna **Q8, S10**
Richardson, Michael **I16**
Riche, Maureen **J14**
Richler, David **G14**
Richmond, Scott **C20**
Ristovska, Sandra **C18**
Ritchey, Andrew **A12**
Ritsma, Natasha **C10**
Rittmayer, Allison **K17**
Rivero, Yeidy **F2**
Rizo Lenshyn, Victoria **B8**
Robbins, Dylon **L1**
Robe, Chris **J16**
Roberts, Jason Kelly **F18**
Robey, Crayton **I19**
Robinson, Chris **D12**
Robinson, Harlow **I6**
Robinson, Ian **S25**
Robinson, Michelle **J8**
Robles, Erica **B7**
Rodowick, David **F20**
Rogers, Ariel **H3**
Rojas, Viviana **G15**
Rosen, Philip **C20, Q20**
Rosenheck, Mabel **D6**
Rosenthal, Michele **F25**
Ross, Ian **M6**
Ross, Ivan **S13**
Ross, Miriam **L22**
Rossholm, Anna Sofia **M2**
Rossie, Amanda **C14**
Rossman, Margaret **P20**
Rotella, Carlo **O22**
Rothman, William **Q5**
Rowe, Christopher **F4**
Ruberto, Laura **C16**
Rudraiah, Ganga **M9**
Rugg, Adam **F11**
Ruggill, Judd **D16, J6**
Russell, Catherine **O3**
Russo, Alexander **E10, F10**
Russworm, TreaAndrea **H19**
Rust, Amy **O2**
Rust, Stephen **H1**
Ruston, Scott **G17**
Ryabchikova, Natalie **G9**
Ryan, Maureen **D3**
Ryan, Susan **L14**
Rybin, Steven **E1**
Rymsza-Pawlowska, Malgorzata **S22**

S

Saab, Joan **A11**
Saito, Ayako **O11**
Saleh, Zainab **E13**
Samardzija, Zoran **D10**
Samer, Roxanne **I12**
Sammond, Nicholas **N23, R2**
Sample, Mark **L11**
Sampson, Benjamin **I25**
Sandberg, Claudia **B8**
Sandler, Kevin **C7, K21**
Sanogo, Aboubakar **A15**
Sanson, Kevin **S20**
Santo, Avi **P17, Q3**
Sarkar, Bhaskar **B19, O7**
Sarkissian, Raffi **F17**
Sarlin, Paige **K1**
Sarram, Peter **O13**
Sas, Miryam **N11**
Scahill, Andrew **A14**
Scepanski, Philip **S16**
Schaefer, Eric **D14**
Schatz, Thomas **F21, L19**
Schauer, Bradley **M8**
Scheibel, Will **P21**
Scheible, Jeff **D1**
Scheibler, Sue **K22**
Schein, Louisa **S17**
Schleier, Merrill **L17**
Schlotterbeck, Jesse **Q2**
Schmidt, Lisa **I7**
Schmidt, Ulrik **S8**
Schneider, Molly **R3**
Schneider, Simona **H25**
Schoonover, Karl **G3**
Schreiber, Michele **J1**
Schulte, Stephanie **Q14**
Schulz, Suzanne L. **P8**
Schwartz, Louis-Georges **Q18**
Schwartz, Margaret **Q4**
Schweizer, Bobby **A7**
Schweller, Lara **G5**
Scott, D. Travers **F25**
Scott, Sheena **E6**
Scott, Suzanne **C7, K5**
Sebok, Bryan **I14**
Segal, Shira **P3**
Seibel, Alexandra **E6**
Seiter, Ellen **E19**
Seitz, Eleanor **L7**
Sen, Meheli **B10**
Sengul, Ali **A1**
Serna, Laura Isabel **G18**
Service, Brett **P13**
Seymour, Nichole **Q1**
Shafer, Leah **C19**
Shaffer, Allyson **H7**
Shahaf, Sharon **F2**
Shambu, Girish **E1**
Shanker, Priyadarshini **S2**
Shapins, Jesse **N15**
Sharrett, Christopher **C22**
Shary, Timothy **K19**
Shaviro, Steven **F14**
Shaw, Deborah **G8**
Shearer, Martha **F1**
Sheehan, Rebecca **A19**
Shell, Hanna **N15**
Sheppard, Samantha **F11, H19**
Sher, Ben **B22**
Sherman, Kevin **H11**
Shibata, Yuko **I9**
Shiel, Mark **L17, P19**
Shimizu, Celine Parrenas **S6**
Shimura, Miyoko **J17**
Shingler, Martin **J5**
Shoos, Diane **S17**
Shribman, Bill **F16**
Siddiqui, Gohar **Q8**
Sidenova, Raisa **M4**
Siegel, Carol **D7**
Sienkiewicz, Matt **J21, S21**
Sieving, Christopher **F22**
Silberman, Robert **Q1**
Sim, Gerald **B16, R11**
Simons, Iain **K14**
Simonyi, Sonja **D10**
Singh, Roopa **P13**
Sinwell, Sarah **N4**
Siomopoulos, Anna **S1**
Siraganian, Lisa **B14**
Sirois, Andre **Q21**
Skolnik, Jonathan **I6**
Skrodzka-Bates, Aga **N13**
Skvirsky, Salome **Q9**
Slowik, Michael **S3**
Slugan, Mario **Q10**
Smets, Kevin **L5**
Smit, Alexia **B3**
Smit, Christopher **C14, H14**
Smith, Angela **I17**
Smith, Frances **F1**
Smith, Greg **D2, K5**
Smith, Iain **Q8**
Smith, Jacob **L6**

Smith, Jacqueline **H19**
Smith, Jeff **N3**
Smith, Susan **F3**
Smith-Rowsey, Daniel **O4**
Smith-Shomade, Beretta **O7**
Smoodin, Eric **E20**
Snelson, Tim **I20**
Sniadecki, John **B19**
Song, Min **L9**
Soysal, Levent **H20**
Spadoni, Robert **A18**
Spence, Louise **H20**
Sperb, Jason **M10**
Spigel, Lynn **B7**
Spohrer, Jennifer **L21**
Spring, Katherine **N3**
Springer, Claudia **P14**
Staats, Hans **P1**
Stacey, Jackie **M7**
Stadel, Luke **O12**
Staiger, Janet **P20**
Stamp, Shelley **J7**
Starosielski, Nicole **F7, S14**
Stasia, Cristina **M1**
Steffen, James **E21**
Steichen, James **G13**
Steimer, Lauren **K7**
Stein, Erica **L17, Q4**
Stein, Louisa **Q16**
Steinberg, Marc **F5**
Steinmetz, Jay **E14**
Steirer, Gregory **R14**
Sterne, Jonathan **F7, G21**
Stevens, Kyle **A12**
Stevenson, Diane **Q5**
Stewart, Jacqueline **I18**
Stewart, Michelle **J12**
Stine, Kyle **I10**
Stivers, Clint **D4**
Stockton, Kathryn Bond **H14**
Stoever-Ackerman, Jennifer **N23**
Stokes, Melvyn **K12**
Stork, Matthias **R19**
Stout, Graeme **S19**
Strang, Brent **M11**
Strauss, Cee **P6**
Strayer, Kirsten **N7**
Street, Sarah **K18**
Stuckey, Andrew **J4**
Sturtevant, Victoria **G2**
Suarez, Juan **B4**
Suarez, Juana **K9**
Subramanian, Janani **D5**
Sukaityte, Renata **E8**
Sullivan, Annie **R1**
Sullivan, Gordon **H8**
Sullivan, Sara **L14**
Sung, Wendy **A22**
Sunya, Samhita **H5**
Sutherland, Meghan **O7**
Szczepaniak-Gillece, Jocelyn **L18**
Szeto, Kin-Yan **I1**

T

Tait, R. Colin **P4**
Takahashi, Tess **K1**
Talbott, Michael **B12**
Tan, Jia **O4**
Tasker, Yvonne **G7, I20**
Taylor, Greg **F18**
Tcherneva, Irina **M4**
Tedholm, Miranda **L10**
Thanouli, Eleftheria **O18**
Thibault, Rachel **F18**
Thimons, Alexander **C21**
Thoma, Pamela **I20**
Thompson, Ethan **C7, E4**
Thompson, James **K5**
Thompson, Kathryn **J10**
Thompson, Kirsten **L18**
Thouard, Sylvie **G12**
Timke, Edward **E22**
Tinic, Serra **K21, S20**
Tinkcom, Matthew **K3, N13**
Tobias, James **M6**
Todd, Robert **G19**
Toke, Lilla **J3**
Toles, George **E3**
Tomasulo, Frank P. **C16**
Tomonari, Noboru **I9**
Tompkins, Cynthia **O8**
Tompkins, Joe **N4**
Ton, Michelle **R6**
Tongson, Karen **O21**
Torner, Evan **L10**
Torre, Michele **A6, G16**
Trafton, John **C4**
Trenka, Susie **I1**
Trenz, John **F1**
Triana-Toribio, Maria-Nuria **E9**
Trice, Jasmine **P8**
Tripp, Stephanie **B9**
Trope, Alison **J19**
Troxell, Jenelle **R17**
Tryon, Chuck **M10**
Tsika, Noah **A10**
Tsivian, Yuri **F13**
Tsunoda, Takuya **R21**
Tudor, Deborah **G16**
Tupicoff, Dennis **H11**
Turim, Maureen **H21**
Turner, Fred **B7**
Turnock, Julie **H3**
Tussey, Ethan **H22**
Tweedie, James **Q10**
Tzioumakis, Yannis **O18**

U

Uhlin, Graig Alan **S15**
Uhrich, Andy **O16**
Ukadike, Frank **A15**
Uricaru, Ioana **K14**
Uricchio, William **Q20**
Uskovich, David **R18**

V

Vaillant, Derek **L21**
Van Bauwel, Sofie **L5**
Van Gorp, Jasmijn **C17**
VanArendonk, Kathryn **A5**
VanCour, Shawn **D8**
Vanderhoef, John **G6**
Vang, Bee **S17**
Vangel, Scott **G9**
Vanhee, Isolde **D17**
Vargas, Juan **G8**
Vasquez, Joshua **I7**
Vatulescu, Cristina **F13**
Vaughan, Hunter **G14**
Verheul, Jaap **O13**
Verhoeff, Nanna **C17**
Verma, Neil **D8**
Vernallis, Carol **A12**
Vernon, Kathleen **H15**
Verrilli, Sara **F16**
Verrone, William **I12**
Vesey, Alyxandra **C19**
Vidal, Belen **A19**
Vinogradova, Maria **E15**
Vitols, Maruta **J13**
Vo, Chuong-Dai **S6**
Vogan, Travis **O19, Q22**
Von Vogt, Matthew **P5**
Vonderau, Patrick **H13, S14**
Von Moltke, Johannes **F20**
Vrolijk, Megan **A8**

W

Wada-Marciano, Mitsuyo **O11**
Waeber, Jacqueline **M13**
Wagner, Brigitta **N15**
Waldman, Diane **C4**
Walker, Logan **P16**
Wall, Brian **K2**
Waller, Gregory **O16**
Waller, Marguerite **D25**
Walsh, Michael **Q10**
Wang, Jennifer **I8**
Wang, Yiman **P10**
Wardell, Brenna **I7**
Warner, Kristen **H19, S20**
Warner, Rick **E17**
Warren, Charles **Q5**
Warren, Shilyh **D15, P18,**
Wasko, Janet **I21, Q21**
Wasow, Althea **I22**
Wasserman, Tina **F4**
Wasson, Haidee **M17**
Watabe, Kohki **B17**
Watanabe, Naoki **I9**
Watkins, Raymond **R20**
Watson, Robert **P17**
Watson, Ryan **K3**
Watts, Amber **J21, M19**
Webb, Lawrence **I5**
Weber, Brenda **E19, G1**
Weik von Mossner, Alexa **K11**
Weinman, Jenna **L3**
Weinstein, David **I8**
Wessels, Emanuelle **I10**
West, Darcey **C6**
West, Thomas **S1**
Wester, Maisha **C22**
Westrup, Laurel **J1**
Whalen, Zach **L11**
Wincott, Abigail **E10**
Whissel, Kristen **M10**
White, Courtney **N1**
White, Kenneth **B7**
White, Mimi **P21**
White, Patricia **G3, P18**
White, Susan **H16**
Whittington, William **K6**
Widding, Astrid **M2**
Wielgus, Alison **J9**
Wilkinson, Kenton **G15**
Williams, Bruce **A1**
Williams, Karen **A16**
Williams, Linda Ruth **E3**
Willis, Holly **M6**
Willoquet-Maricondi, Paula **K11**
Wilson, Dean **E14**
Wilson, Galen **F15**
Wilson, Julie **D3**
Wilson, Scott **D7**
Windhausen, Federico **G19**
Wintle, Heather **R13**
Wocke, Brendon **D18**
Wojcik, Pamela **H14, L6**
Wolf, Mark J.P. **I11, M11**
Wong, Cindy **E16**
Wood, Andrea **A6**
Woods, Faye **L8**
Woods, Mary N. **B11**
Woodstock, Louise **F25**
Workman, Travis **L12**
Wright, Benjamin **K6**
Wright, Cesare **H9**
Wright, Katheryn **E6**
Wu, Chia-chi **S18**
Wuest, Bryan **F17**
Wurtzler, Steve **M17**
Wutz, Michael **Q12**
Wynter, Kevin **S9**

X

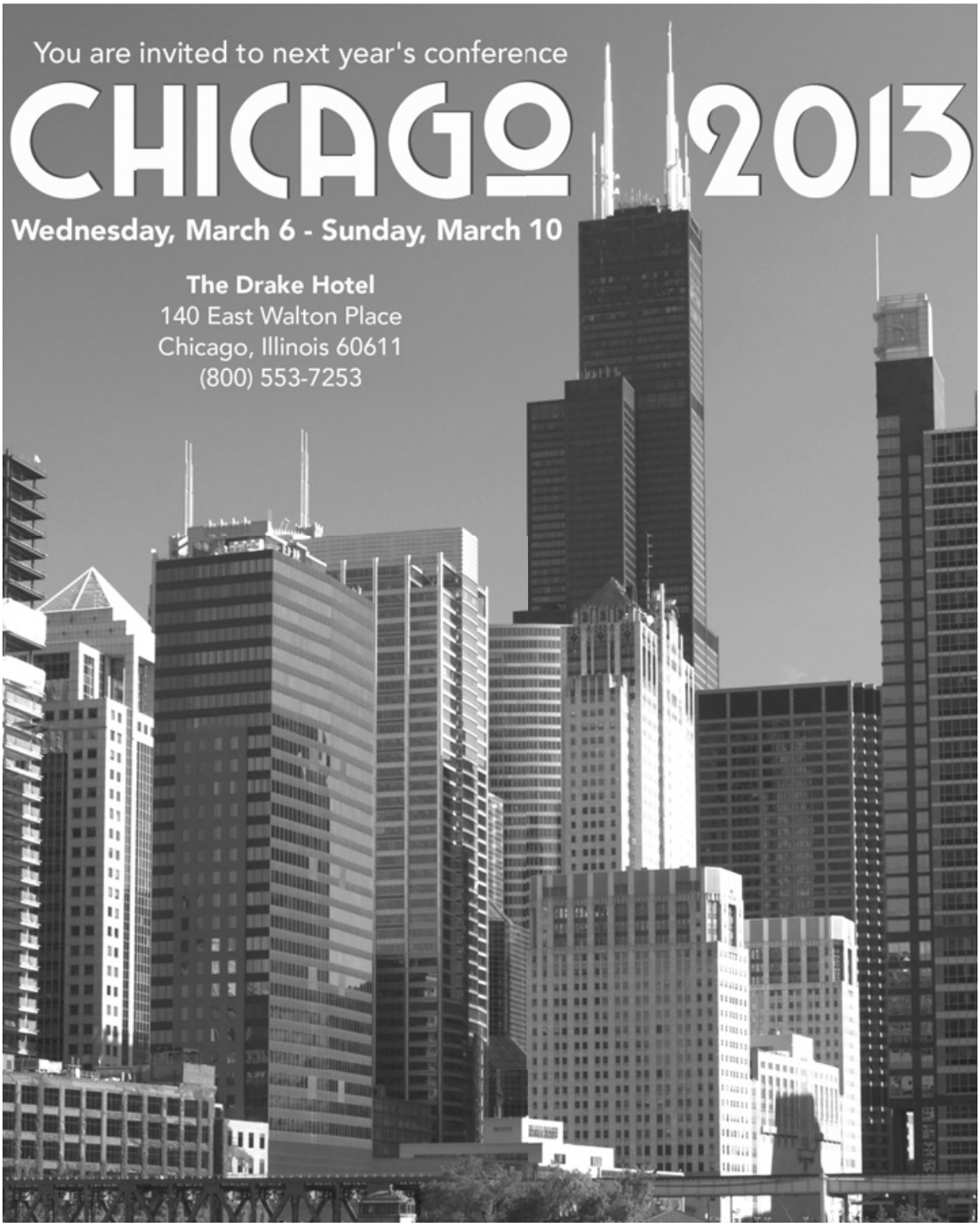
Xiao, Jiwei **K10**
Xiao, Ying **G11**

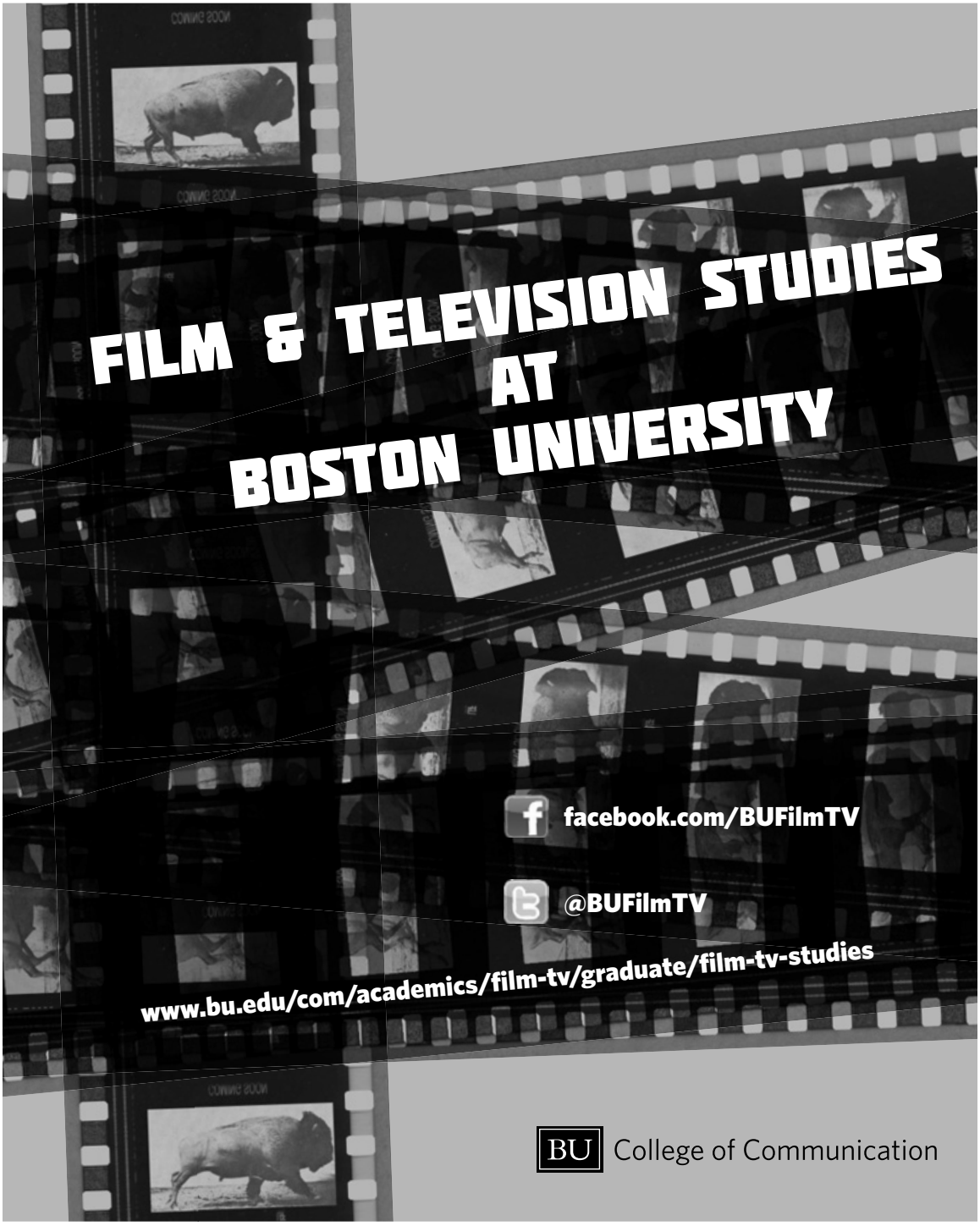
Y

Yang, Li **J4**
Yang, Wei **E11**
Yaqub, Nadia **P17**
Yasar, Zeynep **J9**
Yeo, Su-Anne **N14**
Yi, Young Jae **I9**
Yip, Man Fung **A4**
Yochim, Emily **D3**
Yockey, Matt **K5**
York, Ashley Elaine **Q3**
Yosef, Raz **B12**
Young, Andrew **I13**
Young, Damon **C20, Q18**
Young, Gwenda **P12**
Young, Paul **L15**
Younger, James Prakash **Q19**
Yue, Genevieve **S9**
Yumibe, Joshua **K18**

Z

Zaher, Lisa **H9**
Zahlten, Alexander **F5**
Zale, Jennifer **C12**
Zambonelli, Vera **M14**
Zanger, Anat **F8**
Zargar, Cyrus **D9**
Zeng, Li **C5**
Zhang, Chunjie **P2**
Zhao, Jing **G6**
Zhu, Yanhong **E11**
Zielinski, Ger **N14, P16**
Zimdars, Melissa **L7, M19**
Zimmerman, Debra **P18**
Zimmermann, Yvonne **I18**
Zinman, Gregory **N9**
Zryd, Michael **Q20**
Zuzga, Jason **N2**


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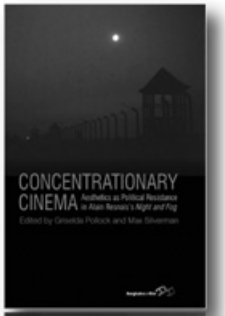
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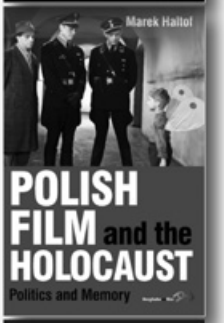
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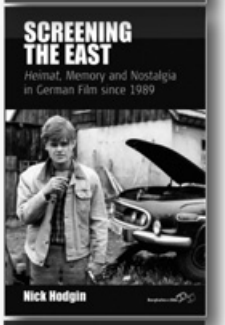
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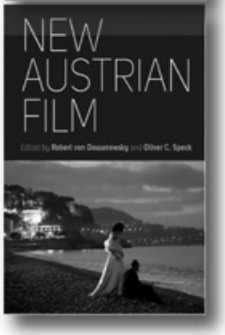
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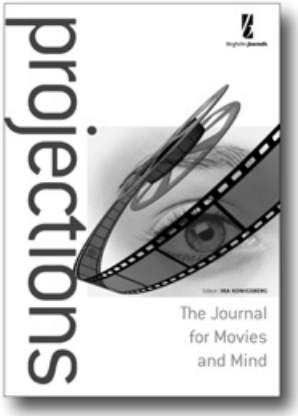
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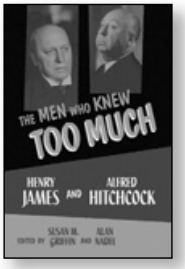
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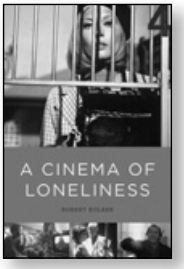
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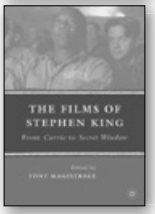


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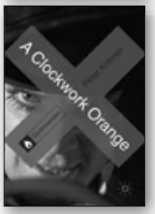


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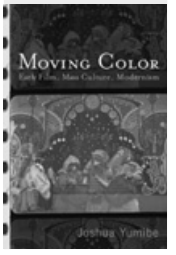












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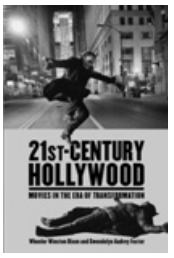
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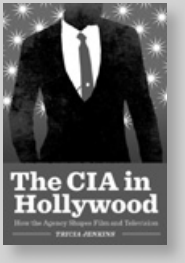
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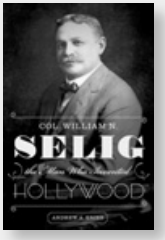
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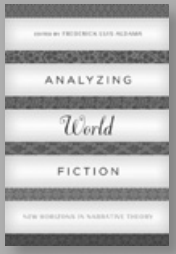
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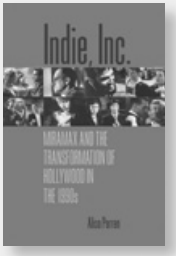
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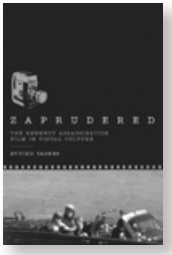
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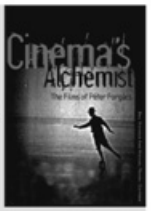
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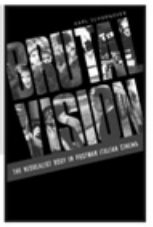
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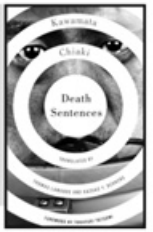
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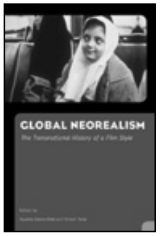
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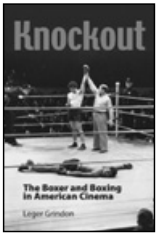
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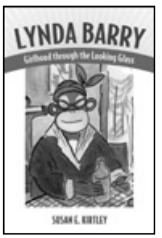
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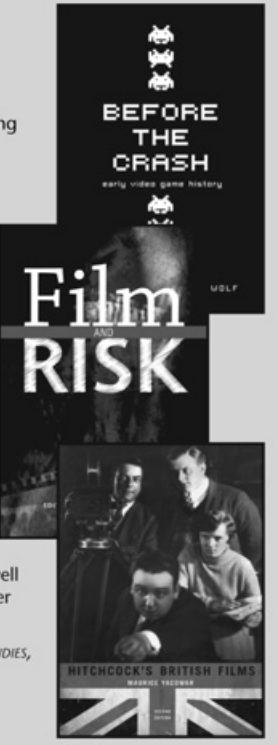
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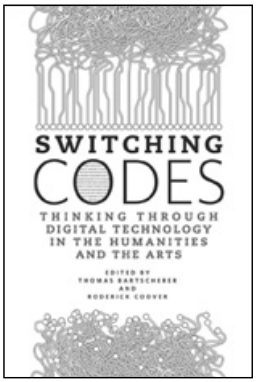
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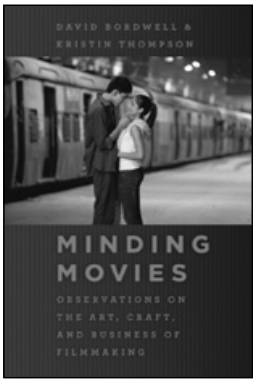
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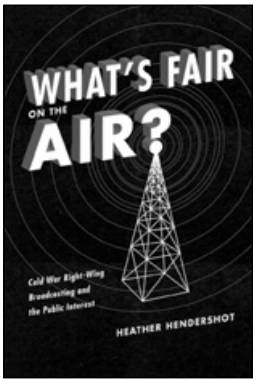


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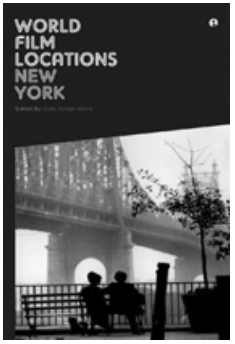
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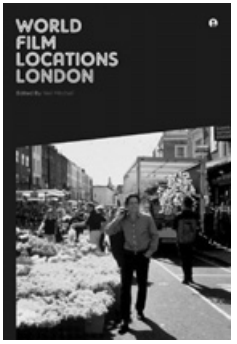
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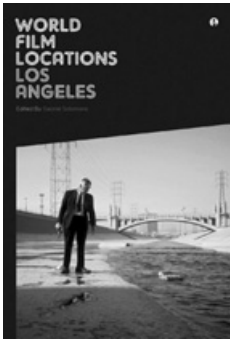
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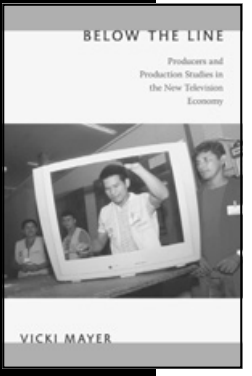
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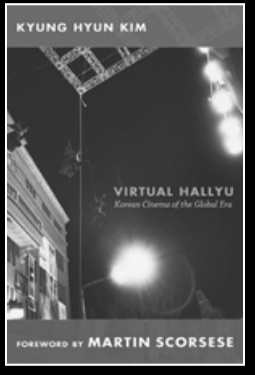
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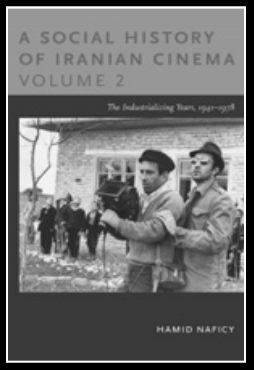
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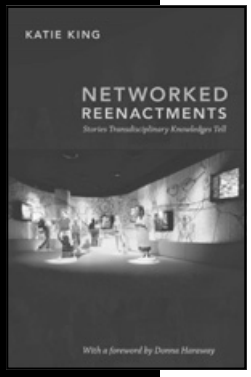
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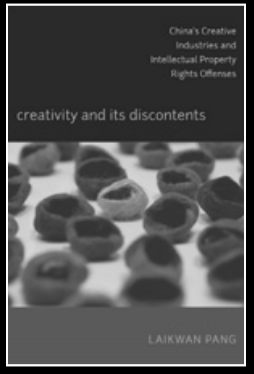
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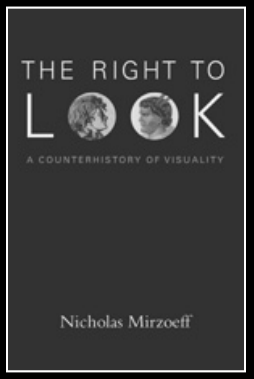
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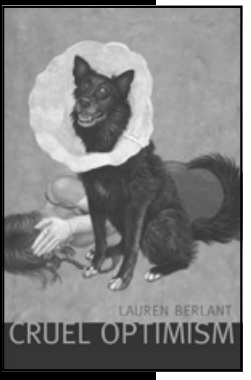
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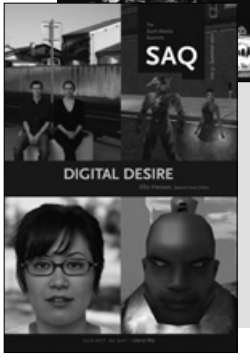
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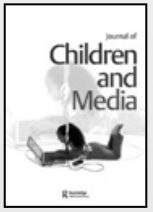
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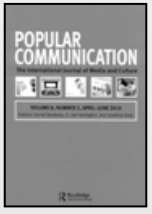
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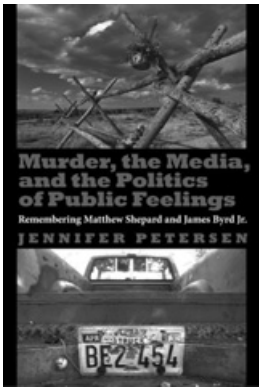
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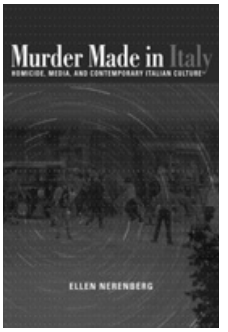
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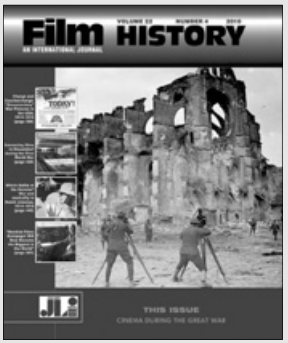
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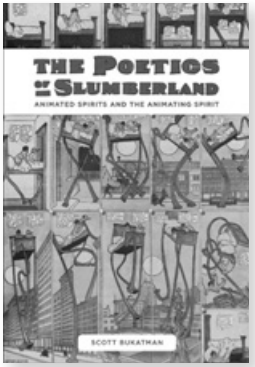
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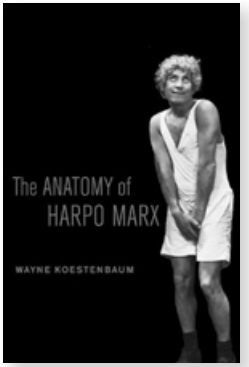
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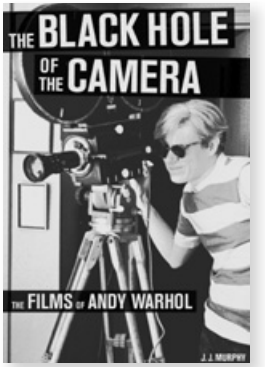
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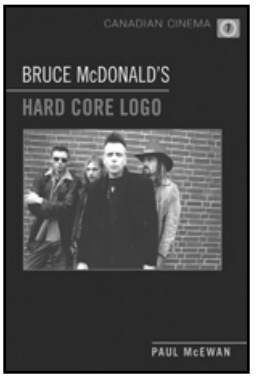


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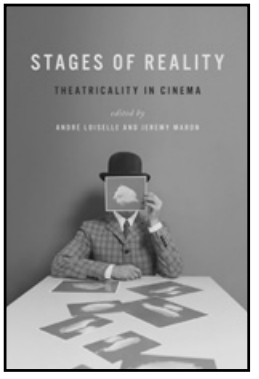


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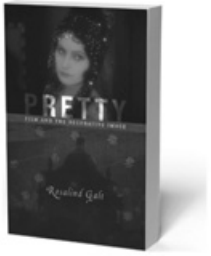
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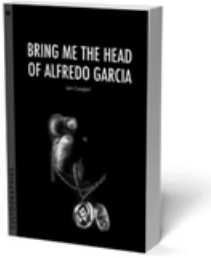
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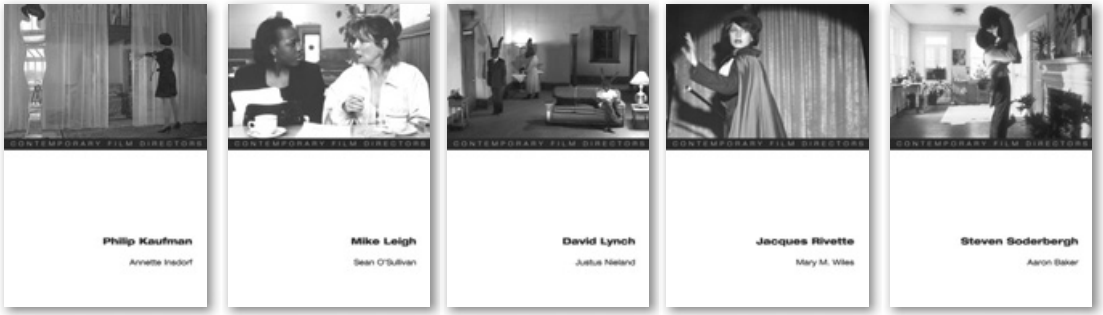
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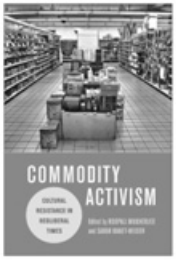
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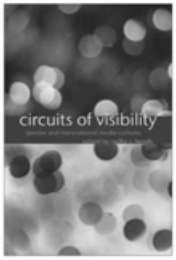












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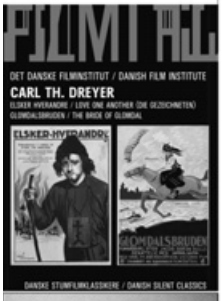
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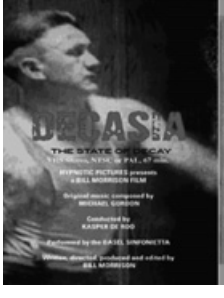
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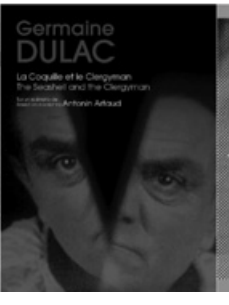
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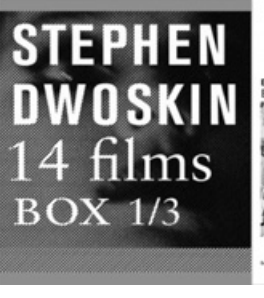




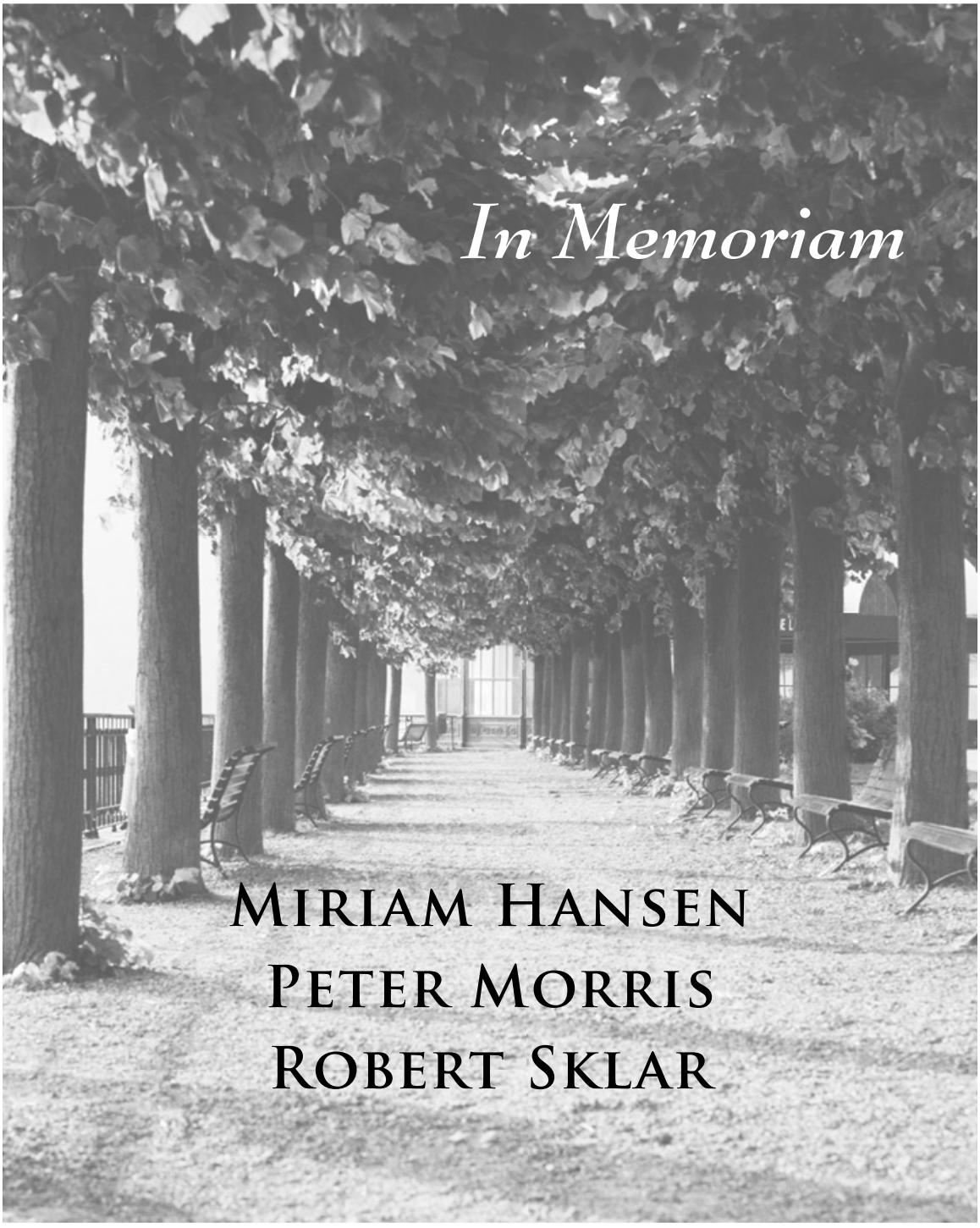











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