seattle



03.19–23.2014



conference program



Sheraton
Seattle Hotel

Letter from the President

Dear Colleagues,

Welcome to Seattle and the Seattle Sheraton Hotel for the 54th annual SCMS Conference. On behalf of the SCMS Board of Directors, the Home Office, the Sheraton Hotel, the Seattle Host Committee, and the consultants and volunteers who have helped to create this conference, let me say that we are delighted that you are here. We hope that the conference and city will lead to discoveries that are intellectually stimulating and socially rewarding and that will satisfy your inner urban explorer. The Host Committee, co-chaired by Jennifer Bean and Kaveh Askari, have worked hard to provide an imaginative and engaging experience for conference goers who are coming to Seattle for the first time as well as for those who might be seasoned veterans. Thank you Jennifer and Kaveh!

In addition to the conference's offerings of panels and workshops, there are a number of other events during the conference that we hope you will be able to attend. The Awards Ceremony is one of the most significant means SCMS has of formally recognizing the accomplishments of our colleagues in research, teaching, and service in the field each year. This year, the ceremony will be held on Friday, March 21st from 4:15 – 5:30 PM. All members are welcome—please plan to be there to join in the celebration. While I cannot mention all of the award winners here, I am happy to announce that Richard Abel has won the Distinguished Career Achievement Award. Given his pioneering research and teaching in film history and on the early and silent cinemas of France and the US, it would be hard to overestimate the impact his impeccable work has had on the field. It is a privilege to present this prestigious award to him as a means of recognizing his career-long contribution to the study of film history and historiography and to previously uncharted terrains of cinema's earliest moments as an industry, an art, and a cultural phenomenon. It is also my pleasure to report that Timothy Corrigan will be honored with the Pedagogy Award for outstanding achievement in this area. This award recognizes the contributions he has made to pedagogy through his research, his status as an important teacher and mentor, and the books he has published that have influentially introduced students to multiple areas of film and media studies. In addition, in recognition of her extraordinary service to the field, nationally and internationally, I am delighted to announce that Patrice Petro has won this year's Service Award. Among other achievements, she has demonstrated an unparalleled commitment to SCMS, serving as Treasurer, President-elect, President, and Past President from 2002–2013. During her tenure, she guided the organization in significant, innovative directions that remain in place as testimony to her legacy. Sincere congratulations to all eleven of our award winners this year. We look forward to celebrating your work at the ceremony. Thanks also to those who chaired and participated on the Awards committees—your professional acumen and the time you invested in making your determinations are greatly appreciated.

The Conference Reception will be held immediately after the Awards Ceremony, from 5:30 – 7:30 PM. All SCMS members are welcome. Here, as the festivities continue over food and drink, you can meet old friends and colleagues while making new acquaintances.

This year the membership elected a Treasurer and two new members of the Executive Board who will begin their tenure on July 1, 2014. Although election results were not yet known at press time for the conference program, I want to extend the Board's thanks to the candidates who ran. The Society would come to a standstill without the willingness of our members to run for office. You have our deep appreciation for your enthusiasm about becoming more involved. As each new election

heralds, there are also Board members whose terms are ending. Heartfelt thanks to outgoing Treasurer Jim Castonguay who has done a magnificent job of shedding new light on the organization's finances and making strategic decisions about our enterprises going forward. The Board won't be the same without you. I also wish to thank outgoing Board members Pam Wojcik and Angelo Restivo for their avid participation in the organization, including their work as Board liaisons to various SCMS groups. Among other accomplishments, Pam was instrumental in getting our now annual undergraduate conference off the ground at Notre Dame years ago (the 2014 SCMS Undergraduate Conference will be held at the University of Oklahoma). A special shout-out to Angelo for serving as Program Chair for the SCMS Conference this year, a major position of leadership that he has occupied with grace and commitment. We will miss Jim, Pam, and Angelo on the Board and wish them all the best. We look forward to seeing them at future SCMS conferences.

After serving for two years as President-elect, this is my first year as President. My experience on the Executive Board has shown me how extensively SCMS relies on the expertise and good will of a collective of hard-working people, from members who volunteer to be on standing and other committees to the Board and the staff. My gratitude goes to everyone who has actively served SCMS and its membership these past few years. On the current SCMS Board, special thanks goes to, along with colleagues mentioned above, Will Brooker (*Cinema Journal* editor), Steve Cohan (President-elect), Corey Creekmur (Secretary), Lindsay Giggey (Graduate Student Representative), Chris Holmlund (Past President), Sean Griffin, Kara Keeling, Neepa Majumdar, Vicki Sturtevant, and Haidee Wasson. I must add that there would be an SCMS apocalypse without the staff that serves on the Board and/or in the Home Office. Administrative Coordinator Jane Dye is a model of consummate professionalism, dedication, and collegiality. She is joined by others who likewise contribute enormously to SCMS's well-being: Debbie Rush, Account and Budget Representative; Leslie LeMond, Conference Manager; Aviva Dove-Viebahn, Web Content Manager; Ron Evans, Program Assistant; and Bruce Brasell, Conference Program Coordinator. It's my privilege to collaborate with these individuals.

I invite all interested members to become more involved in the Society. Being involved provides a new perspective on our national organization, allowing a level of engagement that is professionally and personally enriching, while fostering opportunities for community building. Please contact us about volunteering for annual and standing committees. Also, please feel free to get in touch if you simply have questions about SCMS. We are happy to talk with you.

In closing, I want to extend personal thanks to Chris Holmlund, now Past President, for her many accomplishments as President. She has left SCMS in such good working order that I have been able to assume the Presidency seamlessly. It's great to be able to continue to work with you, Chris, over the next two years.

To all attendees, enjoy the conference and the many panels, workshops, and events coming your way here in Seattle!

Sincerely,

Barbara Klinger
President, SCMS

Letter from the Program Chair

Dear Colleagues,

On behalf of the Conference Program Committee, I would like to welcome you all to Seattle! Once again this year, we received record numbers of proposals in all categories (preconstituted panels, workshops, and open call papers), fully reflecting the vibrancy and breadth of scholarship in cinema and media studies today. Needless to say, the task of reading and evaluating this record number of proposals was daunting, and I want to thank all the members of the Program Committee—Steven Cohan, Kara Keeling, Sean Griffin, Haidee Wasson, Pamela Wojcik, Mark Shiel, Neepa Majumdar, Celestino Deleyto, Anu Koivunen, Nitin Govil, James Tweedie, Nick Davis, Victoria Sturtevant, John David Rhodes, Agustin Zarzosa, Cynthia Lucia, Eric Freedman, Gary Needham, Elana Levine, Tamar Jeffers McDonald, Michela Ardizzoni, and Yannis Tzioumakis—for the many hours of work they devoted helping to produce the exciting program this year.

Among the most striking trends discernable in this year's program is the increasing internationalization of our membership; scholars from nearly every region of the world are represented in the program. Another trend of note is—if I may borrow a phrase from last year's Program Chair Barbara Klinger—more papers focused on the "M" in SCMS. Sound studies seems a particularly active subfield this year, but we see increased activity in scholarship on videogames, new media, and digital culture as well. When organizing open call papers into panels, the Program Committee sought when possible to bring together related work on different media, in order to spark conversations that cut across the sometimes artificial boundaries erected around medium specificity. Similarly, when programming open call papers dealing with issues in national cinemas/medias, we tried to strike a balance between panels which explore similar issues across different national/regional contexts and panels which stay within a single national context.

The Host Committee, working with various Scholarly Interest Groups, has put together two screenings with strong ties to the Pacific Northwest. On Thursday, on the University of Washington campus, the Burke Museum will host a screening and discussion of Edward Curtis's silent feature film, *In the Land of the Headhunters*. On Saturday, the Northwest Film Forum will host a screening of the work of experimental filmmaker Harry Smith (supported by the CinemArts, Experimental Film and Media, and Animated Media SIGs). In addition, the Host Committee has secured free admission (with conference badge) to the Henry Art Gallery and the Living Computer Museum for the duration of the conference. Finally, on Thursday at 12:30 PM, the doors to the historic Paramount Theatre will open exclusively for SCMS attendees. This festive mid-day book release party and tour of a grand 1920s movie palace, with its "historic theatre library" and original Mighty Wurlitzer organ, is co-sponsored by Indiana University Press and the Silent Cinema Cultures SIG. Many thanks to the hard-working Host Committee chairs Jennifer Bean and Kaveh Askari, as well as to Alla Gadassik, Rani Singh, Brad Evans, and the supporting SIGs.

This is the second year in which Caucuses and Scholarly Interest Groups (SIGs) have organized official conference special events for Wednesday afternoon and evening. The African/African-American Caucus will present a roundtable discussion and workshop, with special guest participant Mark Anthony Neal, on media responses to the Trayvon Martin incident. The Documentary Studies SIG and the Media Literacy and Pedagogical Outreach SIG are co-sponsoring the Archival Activism event, commemorating the fifteenth anniversary of the "Battle of Seattle" at the WTO protests. (Note that Caucuses and SIGs also sponsor a number of regular panels and workshops, which are indicated throughout the program.)

Finally, I encourage all of you to attend the Awards Ceremony on Friday evening, where we celebrate the extraordinary work that our members have done in the past year and throughout their careers.

An event of the scope of the SCMS Conference requires a prodigious amount of organizational work, and fortunately for our organization, we have an extraordinarily dedicated and knowledgeable home-office staff. I want to thank Jane Dye, Leslie LeMond, and Bruce Brasell for all the work they put into the conference organization. Kudos also to our web content manager Aviva Dove-Viebahn for her terrific work orchestrating the web interfaces for the conference. Finally, thanks to Barb Klinger and Chris Holmlund, who were always available whenever a question or problem came up.

I hope you all have an intellectually stimulating conference, and an enjoyable time in Seattle.

Best,

Angelo Restivo
SCMS 2014 Program Committee Chair

Society for Cinema and Media Studies

Founded in 1959, SCMS is a professional organization of college and university educators, filmmakers, historians, critics, scholars, and others devoted to the study of the moving image. Activities of the Society include an annual conference, *Cinema Journal,* the SCMS website, awards for excellence in film and media studies, and various other initiatives related to media research, education, and policy.

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Program Schedule Coordinator: **Bruce Brasell**
Copy Editor: **Mark Hain**
Program Designer and Typesetter: **Del LeMond**
Administration, Registration, and Accounting: **Jane Dye, Ron E. Evans,** and **Debbie Rush**
Website Management and Coordination: **Aviva Dove-Viebahn**
Multimedia Field Producer: **Andrew Miller**

Please Note

There will be boards for conference updates, special events, personal messages, and employment/networking adjacent to Registration. Replacement conference programs are available at Registration for $20 (subject to availability). Unless otherwise noted, all meetings, panels, workshops, and events will take place at the Sheraton Seattle Hotel.

Lost and Found

Lost and found items can be turned in at Registration during the conference. Any items not claimed by the end of the conference will be left with the Sheraton Seattle Hotel front desk.

2014 Audio Visual Policy

The following equipment will be standard in all panel/workshop rooms at the 2014 conference:
DVD player (Region 1—standard for US and Canada)
LCD projector (with audio)
Wireless Internet access (you will need to obtain the password at the conference registration desk)

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

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SCMS would like to extend special thanks for the generous support from our sponsors.

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Accessibility at the Sheraton Seattle

All sessions at the SCMS Conference are accessible to people with disabilities. The conference will span multiple floors of the hotel with ramps and ADA accessible elevators connecting all areas.

More specifically, the Sheraton Seattle is wheelchair friendly. There are no restrictive steps that impede full hotel access. There is an accessible restroom in the hotel lobby, accessible hotel guestrooms and roll-in shower availability. There are well designed accessible bathrooms with extra counter space. Beds, sinks, and faucets are at a convenient height. The hotel has a full restaurant and bar, and the pool area is equipped with a lift.

The hotel is spacious and events may be rather far apart for some with mobility issues. Please email Leslie McKenzie <leslie.mckenzie@sheraton.com> before the conference if you have concerns or need special assistance of any kind during the week of the conference.

The Society for Cinema & Media Studies is committed to providing access and reasonable accommodation in its services, programs, activities, education, and employment for individuals with disabilities.

2014 Conference Sponsors

In Kind Donors

Please wear your conference badge to gain entrance to these locations. Thank you.

Northwest Film Forum
The NWFF has collaborated with several groups within the Society to program a series of screenings linked to the conference. These include Archival Activism on Wednesday at 7:00 PM, Pacific Wonders on Thursday at 9:00 PM, *The Land Beyond the Rainbow* on Friday at 8:00 PM, and the Harry Smith event on Saturday at 8:00 PM. Please arrive early for complimentary tickets set aside for conference goers. SCMS members with badges can claim available free tickets to these events up until 30 minutes prior to the event start time.

Henry Art Gallery
The region's preeminent contemporary art museum, the Henry, has graciously offered free admission to SCMS attendees for the duration of conference; come walk through the James Turrell skybridge, interact with the new media installation Sanctum, and see the Parallel Practices special exhibit. Open until 9:00 PM Thursday and Friday, and until 4:00 PM Wednesday, Saturday, and Sunday. Located on the UW campus, as is the Burke Museum.

The Living Computer Museum
We are extremely grateful that the Living Computer Museum has kindly offered free admission to all conference-goers for the duration of conference; open Wednesday—Sunday until 5:00 PM.

The Burke Museum
The Burke generously donated the venue for our Thursday night screening of *In the Land of the Head Hunters*. You might want to wander through the Henry Art Gallery on your way, as they are both located on the UW campus.

Seattle Theatre Group/Paramount Theatre
STG/Paramount Theatre magnanimously donated their space for a special tour/opening of the historic Paramount Theatre located only three blocks from the hotel. Experience the fantastic lobby, hear the Mighty Wurlitzer organ and have access to historic theatre materials on Thursday afternoon.

Schedule of Events at a Glance

Wed., March 19	10:00 – 11:45 AM	Session A
	12:00 NOON – 1:45 PM	Session B
	2:00 – 3:45 PM	Session C
	4:00 – 5:45 PM	Session D
	6:00 – 8:00 PM	SPECIAL EVENT: Teaching Race & Media in Post-racial/Post-Trayvon America
	7:00 – 9:00 PM	SPECIAL EVENT: Archival Activism: Reclaiming and Remixing the Battle of Seattle
Thu., March 20	9:00 – 10:45 AM	Session E
	11:00 AM – 12:45 PM	Orientation for New Members & Networking Session
	11:00 AM – 12:45 PM	Session F
	12:30 – 2:30 PM	SPECIAL EVENT: Paramount Theatre: Book Release Party
	1:00 – 2:45 PM	Session G
	3:00 – 4:45 PM	Session H
	5:00 – 6:45 PM	Session I
	7:00 – 9:15 PM	SPECIAL EVENT: Return to the Land of the Head Hunters
	9:00 PM	SPECIAL EVENT: Pacific Wonders: Nontheatrical Films from the Northwest
	VARIOUS / OPEN	SPECIAL EVENT: "Taste of Seattle"

Fri., March 21	9:00 – 10:45 AM	Session J
	11:00 AM – 12:00 NOON	Members' Business Meeting
	12:15 – 2:00 PM	Session K
	2:15 – 4:00 PM	Session L
	4:15 – 5:30 PM	SCMS Awards Ceremony
	5:30 – 7:30 PM	Reception
	7:30 – 11:30 PM	SPECIAL EVENT: Grrrls Night Out Dinner
	8:00 – 11:00 PM	SPECIAL EVENT: *The Stuart Hall Project*
	8:00 PM	SPECIAL EVENT: *The Land Beyond the Rainbow*
	8:00 PM	SPECIAL EVENT: Screening & Browsing at Scarecrow Video
Sat., March 22	9:00 – 10:45 AM	Session M
	11:00 AM – 12:45 PM	Session N
	1:00 – 2:45 PM	Session O
	3:00 – 4:45 PM	Session P
	5:00 – 6:45 PM	Session Q
	8:00 – 10:00 PM	SPECIAL EVENT: Harry Smith's "Early Abstractions" and the Animation of Bodily Rhythms
Sun., March 23	9:00 – 10:45 AM	Session R
	11:00 AM – 12:45 PM	Session S
	1:00 – 2:45 PM	Session T

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Follow us on Twitter (@SCMStudies) and use #SCMS14 to post about your own experiences during the conference.

Like us on Facebook: https://www.facebook.com/SCMStudies

Also, check out cmstudies.org for rotating online content, including videos and blog posts, throughout the conference.

Exhibit Hours*

ROOM: **Metropolitan Ballroom** ■ Third Floor

THURSDAY, MARCH 20
10:30 AM – 5:30 PM

FRIDAY, MARCH 21
9:30 AM – 5:30 PM

SATURDAY, MARCH 22
9:00 AM – 6:00 PM

**HOURS SUBJECT TO CHANGE*

Registration Hours

ROOM: **Greenwood** ■ Third Floor

WEDNESDAY, MARCH 19
9:00 AM – 5:00 PM

THURSDAY, MARCH 20
8:00 AM – 5:00 PM

FRIDAY, MARCH 21
8:00 AM – 5:00 PM

SATURDAY, MARCH 22
8:00 AM – 5:00 PM

SUNDAY, MARCH 23
8:30 AM – 12:00 PM

Exhibitor Receptions

Thu., Mar 20	12:30 PM	**Indiana University Press**—Paramount Theatre; reception to celebrate the release of *Silent Cinema and the Politics of Space* and the acquisition of *Film History*	**Paramount Theatre,** 911 Pine St.
	2:00 PM	**Intellect**—meet the editor, *Journal of Italian Cinema & Media Studies*	table in the exhibit area
	2:30 PM	**Routledge/Taylor & Francis**—author appreciation reception with refreshments. Join Routledge in celebrating their newest titles.	table in the exhibit area
	4:30 PM	**Columbia University Press**—reception to celebrate new publications	table in the exhibit area
	6:00 PM	**University of California Press**—reception to introduce B. Ruby Rich as the new editor of *Film Quarterly*	**RN74,** 1433 4th Ave.
	7:00 PM	**University of Washington Press**—a screening and roundtable discussion of *In the Land of the Head Hunters*; reception follows	**Burke Museum,** corner of 17th Ave. NE and NE 45th St.
Fri., Mar 21	2:00 PM	**W.W. Norton & Company**—reception	table in the exhibit area
	2:00 PM	**Intellect**—meet the author of Cindy Sherman's *Office Killer*	table in the exhibit area
	7:30 PM	**Oxford University Press**—cocktail reception	**Cirrus** ■ Pike Street Tower, 35th Floor
	8:00 PM	**DEFA Film Library at UMass Amherst**—special screening of *The Land Beyond the Rainbow* (Germany, 1991, dir. Herwig Kipping), followed by book signing and wine reception for Reinhild Steingröver's *Last Features.*	**Northwest Film Forum,** 1515 12th Ave.

SCMS Caucus & Scholarly Interest Group Meeting Schedule

All SCMS members welcome to attend.

Wed., March 19	4:00 – 5:45 PM	Video Game Studies Scholarly Interest Group	**Ballard** ■ Third Floor
Thu., March 20	9:00 – 10:45 AM	Contemporary Theory Studies Scholarly Interest Group	**Chelan** ■ First Floor, Lobby Level
	11:00 AM – 12:45 PM	Film & Media Festivals Studies Scholarly Interest Group	**Chelan** ■ First Floor, Lobby Level
	11:00 AM – 12:45 PM	French & Francophone Studies Scholarly Interest Group	**Ballard** ■ Third Floor
	1:00 – 2:45 PM	Scholarly Interest Group Coordinating Committee	**Chelan** ■ First Floor, Lobby Level
	1:00 – 2:45 PM	Queer Caucus	**Ballard** ■ Third Floor
	3:00 – 4:45 PM	Media Industries Studies Scholarly Interest Group	**Ballard** ■ Third Floor
	3:45 – 4:45 PM	Middle East Caucus	**Chelan** ■ First Floor, Lobby Level
	5:00 – 6:00 PM	Caucus on Class	**Fountain Wine Bar & Lounge** ■ Pike Street Tower, Lobby
	5:00 – 6:45 PM	Urban Studies Scholarly Interest Group	**Chelan** ■ First Floor, Lobby Level
	5:00 – 6:45 PM	Comedy & Humor Studies Scholarly Interest Group	**Ballard** ■ Third Floor
	7:00 – 8:45 PM	Oscar Micheaux Society Scholarly Interest Group	**Medina** ■ Third Floor
	7:00 – 8:45 PM	Asian/Pacific American Caucus	**Leschi** ■ Third Floor
	7:00 – 8:45 PM	Women in Screen History Scholarly Interest Group	**Kirkland** ■ Third Floor
Fri., March 21	9:00 – 10:45 AM	Media Literacy + Pedagogical Outreach Scholarly Interest Group	**Chelan** ■ First Floor, Lobby Level
	9:00 – 10:45 AM	CinemArts: Film & Art History Scholarly Interest Group	**Ballard** ■ Third Floor
	12:15 – 2:00 PM	Latino/a Caucus	**Chelan** ■ First Floor, Lobby Level
	12:15 – 2:00 PM	Sound Studies Scholarly Interest Group	**Ballard** ■ Third Floor
	2:15 – 4:00 PM	Documentary Studies Scholarly Interest Group	**Chelan** ■ First Floor, Lobby Level
	2:15 – 4:00 PM	Scandinavian Studies Scholarly Interest Group (proposed)	**Cirrus** ■ Pike Street Tower, 35th Floor
	2:15 – 4:00 PM	Women's Caucus	**Ballard** ■ Third Floor
Sat., March 22	9:00 – 10:45 AM	Radio Studies Scholarly Interest Group	**Ballard** ■ Third Floor
	10:00 – 10:45 AM	Central/East/South European Scholarly Interest Group	**Chelan** ■ First Floor, Lobby Level
	11:00 AM – 12:45 PM	Nontheatrical Film & Media Scholarly Interest Group	**Chelan** ■ First Floor, Lobby Level
	11:00 AM – 12:45 PM	Experimental Film & Media Scholarly Interest Group	**Ballard** ■ Third Floor
	1:00 – 2:45 PM	Silent Cinema Cultures Scholarly Interest Group	**Chelan** ■ First Floor, Lobby Level
	1:00 – 2:45 PM	Animated Media Studies Scholarly Interest Group	**Ballard** ■ Third Floor
	3:00 – 4:45 PM	Cognitive/Analytical Scholarly Interest Group	**Chelan** ■ First Floor, Lobby Level
	3:00 – 4:45 PM	Television Studies Scholarly Interest Group	**Ballard** ■ Third Floor
	5:00 – 6:45 PM	Transnational Cinemas Scholarly Interest Group	**Chelan** ■ First Floor, Lobby Level
	5:00 – 6:45 PM	Media & the Environment Scholarly Interest Group	**Ballard** ■ Third Floor
	7:00 – 8:45 PM	African/African American Caucus	**Ballard** ■ Third Floor
	7:30 – 8:45 PM	*Cinema Journal* Editorial Board Meeting	**Boren** ■ Union Street Tower, Fourth Floor

Special Thanks

We would like to thank the following for their support and assistance with the 2014 conference.

John Akomfrah
Kaveh Askari
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SERCIA
University of Chicago Press
University of Chicago Press, Journals
University of Illinois Press
University of Minnesota Press
University of Oklahoma, Film & Media Studies
University of Pittsburgh Film Studies Program
University of Texas Press
University of Washington, Cinema and Media Studies Program
University of Washington Press
University of Wisconsin Press
University Press of Kansas
W.W. Norton & Company
Washington University Film & Media Studies
Wayne State University Press
Western Washington University
Wiley
Wilfrid Laurier University Press

Nominations for Distinguished Career Achievement & Pedagogy Awards

All SCMS members—graduate students, part- and full-time faculty, and independent scholars—are warmly encouraged to nominate scholars they consider to be deserving of the Distinguished Career Achievement and Pedagogy awards. A short nominating statement, submitted via an online form, is required by August 1 in each case. For further information, including additional criteria required for each award, please visit the Awards section of the SCMS website: http:cmstudies.org.

Thanks to Our 2013–2014 Institutional Members

Bangor University, School of Creative Studies and Media
Baylor University, Film and Digital Media
Brown University, Department of Modern Culture and Media
Chapman University, Dodge College of Film and Media Arts
Emerson College, Department of Visual & Media Arts
Fairfield University, Film, Television and Media Arts
Georgia State University, Department of Communication
Indiana University, Department of Communication and Culture
Liverpool John Moores University, Film Studies
New York University, Cinema Studies
Point Park University, Department of Cinema and Digital Arts
Southern Illinois University, Department of Cinema and Photography
Syracuse University, English Department
University of Auckland, Department of Film, Television and Media Studies
University of California, Los Angeles, Film, Television and Digital Media
University of Chicago, Department of Cinema and Media Studies
University of Colorado Boulder, Film Studies Program
University of East Anglia, School of Film, Television and Media Studies
University of Iowa, Department of Cinema and Comparative Literature
University of Michigan, Department of Screen Arts and Culture
University of Minnesota, Department of Cultural Studies and Comparative Literature
University of New Mexico, Department of Cinematic Arts
University of Oklahoma, Film and Media Studies
University of Oregon, Cinema Studies
University of Texas at Austin, Department of Radio-Television-Film
University of Utah, Department of Film & Media Arts
University of Wisconsin-Milwaukee, Film Studies Program
Washington University, Film and Media Studies Program
Yale University, Film Study Center
York University, Department of Film

Become an Institutional Member!

Benefits of SCMS Institutional Membership
(membership year runs from September 1 - August 31)

Institutional members receive *Cinema Journal*, access to the members' area of the website, e-newsletters and announcements, and a profile page. In addition, institutional members will be able to have unlimited access to our Career Center enabling departments and programs to post and view job applications and to identify cinema/media scholars looking for full and/or part-time employment.

Institutional members will also be featured in the Programs/Schools area of the SCMS website, listed in our annual conference program, and in future issues of *Cinema Journal.* In addition, institutional members are invited to provide us with logos and links to their homepage to showcase their programs and activities throughout the SCMS website.

For more information, please visit http://www.cmstudies.org/?page=institut_membership

SCMS Graduate Student Lounge & Hospitality Area

with Computer/Internet/Printer Access

ROOM: **Capitol Hill** ■ Third Floor

Feel free to hang out in this area, hold informal meetings,
chat with friends, work on your computer....

All registered attendees of SCMS 2014 may use these computers,
free of charge, to access the Internet.

You may also use them with flash drives to print out necessary documents.

Please limit the time you spend so that everyone can have access
and limit your printing to eight pages.

Thank you.

Terms and conditions: you agree to use these computers at your own risk.
They are public terminals and SCMS cannot be held responsible for results of usage.

Wireless Internet Access

— Standard in all meeting space at SCMS 2014 —

This includes the Exhibit Area (Metropolitan Ballroom, Third Floor)
and the SCMS Graduate Student Lounge & Hospitality Area (Capitol Hill, Third Floor).

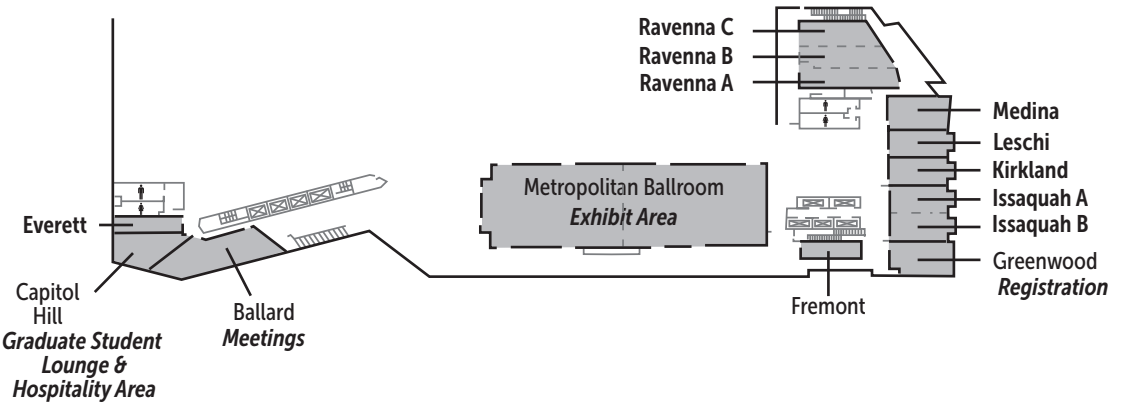
You will need to obtain a password at conference registration.

. . . And More Good News!

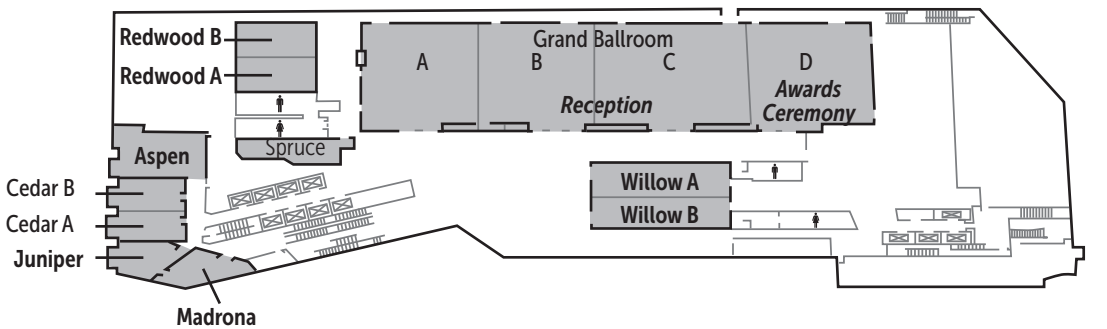
If you booked your room at the Sheraton Seattle Hotel under the SCMS room block (online or by phone),
your guest room rate includes in-room, high-speed Internet access.
Please ask at the front desk for details regarding
how to log on and how this will be taken care of on your final bill.
This applies only to those who booked through the hotel and under the SCMS room block.
Thank you again for attending SCMS 2014!

Meeting Space at a Glance

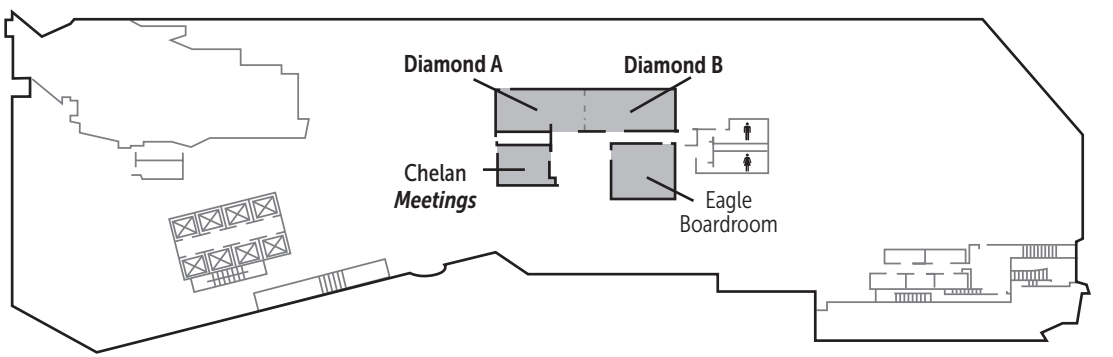
THIRD FLOOR



SECOND FLOOR

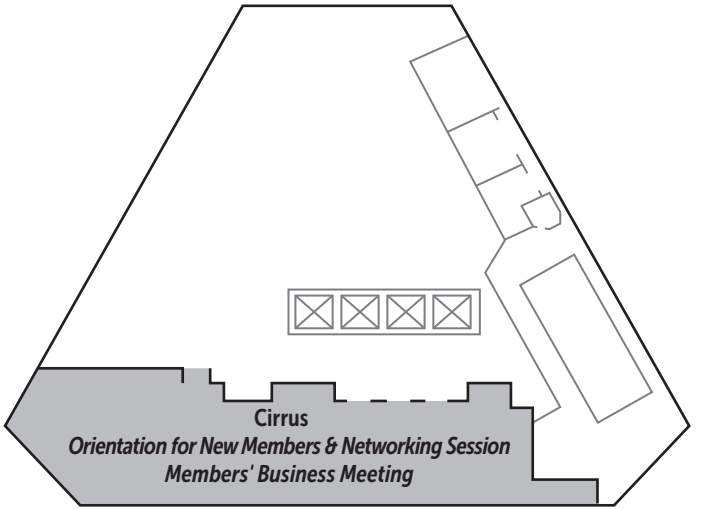


FIRST FLOOR, LOBBY LEVEL

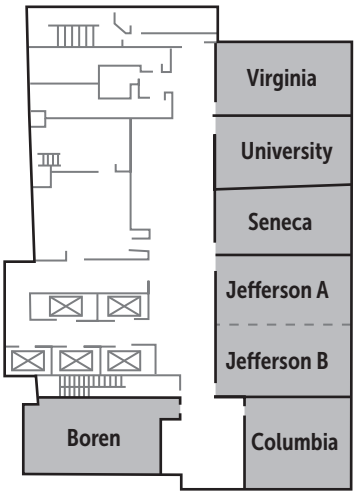


Meeting Space at a Glance

PIKE STREET TOWER, 35TH FLOOR



UNION STREET TOWER, FOURTH FLOOR



Seattle

Host Committee Recommendations

Welcome to the "Emerald City," a bustling urban port town acclaimed for its parks and sea life, jets and software, coffeehouses and activists (oh, and the Space Needle, too). To help you make the most of your time here, we have provided essential city information as well as a curated list of some of our favorite theaters, museums, restaurants, ferry rides, and neighborhood jaunts. Please also consult the event descriptions for more details about the evening events scheduled around the city for SCMS members.

Getting Around Town

WALKING

Downtown Seattle is very walkable. The area between Pike/Pine Streets, I–5, and Cherry/James Streets is virtually flat. Getting to the Pike Place Market and to the waterfront requires a short downhill/uphill climb. Walking to Capitol Hill requires a roughly ten to fifteen-minute uphill climb, but is definitely worth the trip. At the end of March, the weather is usually still chilly and it can be rainy. Make sure to bring an umbrella, a warm waterproof coat, and comfortable waterproof shoes with you. The first sunrays might come out, though, which will also bring out the gorgeous cherry blossoms on the University of Washington campus. Google pictures—they're worth seeing!

It is safe around the Sheraton Hotel and the Pike/Pine Street area. It would not be advisable, however, to walk around 3rd Avenue/Pike or dark areas by oneself after midnight.

LIGHT RAIL / BUS SYSTEM

Seattle has a reliable public transportation system that makes it easy to get from point A to point B. The light rail (Seattle's train system) that runs both above and under ground connects the airport with downtown Seattle. The light rail trains are also a comfortable and quick option to get around downtown without getting wet (particularly between the Convention Center, Pioneer Square, and the International District). If you decide to travel north of downtown, bus lines 71, 72, and 73 all take you straight to the University District and the University of Washington, and bus lines 10, 11, 49, and 43 all take you quickly to Capitol Hill. The Metro Transit's new website has more detailed information on bus schedules: metro.kingcounty.gov.

A one-way ride is $2.25 and $2.50 during peak times. You must have exact cash ready to pay when you enter the bus. You receive one free transfer for a two-hour period. If you intend to use the light rail or the bus system more than three or four times, consider getting the ORCA card. You can put $5, $10, $20 or more on the card. Find out more about the ORCA card at www.orcacard.com.

MONORAIL

Seattle Center Monorail provides a convenient link between downtown Seattle and Seattle Center. The monorail is an exciting part of the city skyline and the Seattle Center, home to the Space Needle, Pacific Science Center, Experience Music Project, KeyArena, and the Children's Museum. The monorail departs approximately every ten minutes from Westlake Center Station. A one-way ticket is $2.25.

FERRY

Any visit to Seattle that doesn't include at least a short ferry trip is one that leaves out a real experience. A fun short ride (35 minutes one way) is to Bainbridge Island. On Bainbridge Island, stop for coffee or lunch, see the galleries and shops on a nice walk through Winslow, and then return to Seattle. The ferry to Bremerton (60 minutes one way) cruises through narrow passages, and you can see galleries, navy ships, and more in Bremerton. Passenger fares are around $8. More information on ferry trips at www.wsdot.wa.gov/ferries/.

TAXIS

Seattle has several major taxicab companies to get you to and from Sea-Tac International Airport ($40 flat rate to the downtown hotel district), as well as take care of your transportation needs around town. Seattle taxis do not have a uniform color, so you need to look for the light on top of the cab. The Seattle cab rates are $2.50 at meter drop, $2.70 per mile, and 50 cents per minute for waiting time. The cab should also have proof of registration and a photo ID posted for the passenger to see. Drivers are required to take credit cards.

Orange Cab Company: (206) 522–8800
STITA Taxi: (206) 249–9999
Yellow Cab: (206) 622–6500

Life's Necessities

Target
2nd Ave. between Pike and Union St.
Mon.–Sat. 7:00 AM–10:00 PM, Sun. 8:00 AM–10:00 PM
A "CityTarget" with grocery on the bottom floor

Bartell Drugs
5th Ave. between Olive Way and Pine St.
Mon.–Fri. 6:00 AM–10:00 PM, Sat. 7:00 AM–9:00 PM, Sun. 8:00 AM–9:00 PM
Standard drugstore and pharmacy

Walgreens
3rd Ave. and Pike St. (four blocks from Sheraton)
7:00 AM–10:00 PM
Standard drugstore and pharmacy

Post Office
Union St. between 3rd and 4th Ave.
Mon.–Fri. 8:30 AM–5:30 PM, closed weekends

FedEx Office Print and Ship Center
6th Ave. between Pike and Union St.
Mon.–Fri. 7:00 AM–6:00 PM, Sat. 9:00 AM–5:00 PM, Sun. noon–5:00 PM
Copying and printing, as well as shipping

Kress IGA Supermarket
3rd Ave. between Pike and Union St.
7:00 AM–10:00 PM daily

Seattle Visitor Center
Upper Pike St. Lobby of the Washington State Convention Center (7th Ave. and Pike St.)
Mon.–Fri. 10:00 AM–6:00 PM
visitseattle.org

Food

$= $10 **$$**= $11–30 **$$$**= $31–60 **$$$$**=$61 per person

IN THE HOTEL

Fountain Wine Bar and Lounge $$
Pike St./6th Ave. corner of the Sheraton Hotel
4:00 PM–midnight
Lounge and wine bar also serving food

Daily Grill $$
Pike St./7th Ave. corner of the Sheraton Hotel
6:00 AM–11:00 PM
Happy hour 4:00–7:00 PM
(slightly discounted drinks and $6–8 appetizers)
Steakhouse offering typical American fare in the pricey range (entrees $18–30); both buffet and à la carte breakfasts are available mornings ($15–20)

In Short Order $
Union St. side of the Sheraton lobby
5:00 AM–4:00 PM
Counter service with grab-and-go sandwiches, salads, and coffee for those in a hurry

Loulay $$$
Union St. side of the Sheraton Hotel
11:00 AM–11:00 PM
Newly renovated two-floor space serving upscale, French-inspired food (entrees $20–30)

LUNCH/DINNER NEARBY

Pike Place Chowder $
Two locations: Pine St. between 6th and 7th Ave., top floor of the Pacific Place Mall (location nearer Sheraton); Post Alley, adjacent to the Pike Place Market
11:00 AM–8:00 PM (or later)
Various chowders and fried fish entrees

Blue C Sushi $$
7th Ave. between Pike and Pine St. (and other locations throughout Seattle)
11:00 AM–10:00 PM
Happy hour 4:00–7:00 PM daily
Conveyor belt sushi

Café Yumm $
7th Ave. and Pine St.
Mon.–Fri. 10:30 AM–8:00 PM, Sat.–Sun. 11:00 AM–7:00 PM
Vegan and vegetarian friendly, with good lunch choices including rice bowls, soup, and sandwiches

Westlake Food Court $
Pine St. between 4th and 5th Ave.
Mon.–Sat. 10:00 AM–8:00 PM, Sun. 11:00 AM–6:00 PM
Lots of fast food options, including Thai, Indian, and noodles

Mae Phim Thai $
Pike St. between 2nd and 3rd Ave.
11:00 AM–9:00 PM
Yummy, cheap, and fast Thai food

Shucker's Oyster Bar $$$
University St. between 4th and 5th Ave.
(in the Fairmont Olympic Hotel)
Mon.–Thur. 11:30 AM–10:00 PM, Fri.–Sat. 11:30 AM–11:00 PM
Happy hour Mon.–Fri. 3:00–5:00 PM
Oysters and other seafood

Pike Street Fish Fry $
925 E. Pike St.
Mon.–Wed. 11:30 AM–midnight,
Thur.–Sat. 11:30 AM–2:30 AM, Sun. 11:30 AM–midnight
Perfectly deep-fried cod and fries

Lowell's $$$
1519 Pike Place (in Pike Place Market) ■ (206) 622–2036
Mon.–Thur. 7:00 AM–6:00 PM, Fri.–Sat. 7:00 AM–7:00 PM,
Sun. 7:00 AM–6:00 PM
Sockeye Salmon, Dungeness crab, steamer clams, Alaskan halibut (entrees $15–30); breakfast also served

Etta's $$
2020 Western Ave. ■ (206) 443–6000
Mon.–Thur. 11:30 AM–9:30 PM, Fri. 11:30 AM–10:00 PM,
Sat. 9:00 AM–10:00 PM, Sun.
9:00 AM–9:00 PM, "Crabby Hour" from 3:00–5:00 PM
A Tom Douglas restaurant in the Pike Place Market Area

Matt's in the Market $$–$$$
94 Pike St. #32 ■ (206) 467–7909
Mon.–Sat. 11:30 AM–2:30 PM, 5:30–10:00 PM
Small, cozy, but elegant place with daily changing menu based on seasonal ingredients in Pike Place Market (entrees $15–30)

Wild Ginger $$
1401 3rd Ave. ■ (206) 623–4450
Tasty pan-Asian fare in spacious restaurant with lively bar

Place Pigalle $$$
81 Pike St. ■ (206) 624–1756
On the water, hidden behind Pike Place Market's famous fish throwers,this intimate and elegant gem boasts an eclectic menu and a gifted chef (reservations recommended).

Alibi Room $$
85 Pike St. #410 (between Western Ave. and Post Alley) ■ (206) 623–3180
Good for late night dining, with casual ambiance, deliciously thin gourmet pizzas, fine salads—and spicy mac and cheese! Entrance faces the waterfront area's famed bubblegum wall.

BREAKFAST NEARBY

NYC Café $
7th Ave. between Pike and Pine St. ■ (206) 682–7011
Bagel sandwiches at breakfast, deli sandwiches and salad bar for lunch, with beer and wine available

Specialty's Bakery Café $
5th Ave. and Union St.
Mon.–Fri. 6:00 AM–7:00 PM, Sat. 7:00 AM–6:00 PM, Sun. 7:00 AM–5:00 PM
Baked goods, egg sandwiches, and oatmeal for breakfast, as well as salads and sandwiches for lunch

Blue Water Taco Grill $
Union St. between 5th and 6th Ave.
Mon.–Fri. 7:00 AM–7:00 PM
Very cheap breakfast burritos and scrambles served until 10:30 AM, with burritos and the like the rest of the day

Andaluca $$$
Olive Way between 4th and 5th Ave.
Mon.–Thur. 6:30–11:00 AM, 5:00–9:00 PM;
Fri. 6:30–11:00 AM, 5:00–10:00 PM;
Sat. 7:00–12:00 AM, 5:00–10:00 PM;
Sun. 7:00–12:00 AM, 5:00–9:00 PM
For those wanting a more substantial, sit-down breakfast

GOOD PLACES IN THE NEIGHBORHOOD

Melrose Market $–$$
1501–35 Melrose Ave. ■ (206) 568–2666
Exit on 6th Ave. and turn right. Turn right on Pike. Walk six blocks, turn left on Melrose. The market is on your right.
Wed.–Sun. 11:00 AM–7:00 PM (closed Mon.–Tue.)
Suggested dining in the Market:
Homegrown breakfast and sandwiches ($4–12)
Sitka and Spruce (lunch $9–17, dinner $15–30)
Lil' Woody's burgers
Terra Plata (lunch $5–15, dinner $15–30)

Pie Bar $–$$
1361 E. Olive Way ■ (206) 257–1459
Exit on 6th Ave. and turn right. Turn right on Pike. Walk six blocks. Turn left on Melrose. Walk two blocks. Turn right on Olive Way. Pie Bar is on your right.
Tue.–Sun. 5:00 PM–2:00 AM (closed Mon.)
Sweet and savory pies and "pie-tinis" ($8–15); walk-up window ($5–8)

Taste in the Seattle Art Museum **$$**
1300 1st Ave. ■ (206) 903–5291
Exit on 6th Ave. and turn left. Turn right on Union. Walk five blocks. Turn left. The museum and Taste are on your left.
Lunch 11:00 AM–3:00 PM ($7–15), dinner 5:00–9:00 PM ($15–20), and happy hour

Serious Pie $$
316 Virginia St. ■ (206) 838–7388
11:00 AM–11:00 PM daily
Happy hour Mon.–Fri. 3:00–5:00 PM
Pizza ($15–20); mini pies ($6) during happy hour

Dahlia Lounge and Dahlia Bakery
2001 4th Ave.
Exit on 6th Ave. and turn right. Turn left on Pike and continue to 4th Ave. Turn right and walk straight for three blocks. Serious Pie and Dahlia Lounge are both on your left at the corner of 4th Ave. and Virginia St.
Mon.–Thur. 11:30 AM–2:30 PM, 5:00–10:00 PM;
Fri. 11:30 AM–2:30 PM, 5:00–11:00 PM; Sat. 9:00 AM–2:00 PM, 5:00–11:00 PM; Sun. 9:00 AM–2:00 PM, 5:00–9:00 PM
Grilled fish and meats; lunch ($9–15) dinner ($20–50)

The Brooklyn $$
1212 2nd Ave. ■ (206) 224–7000
Mon.–Fri. 11:00 AM–10:00 PM, Sat. 4:00–10:00 PM, Sun. 4:00–9:00 PM, Happy hour 4:00–6:00 PM
Seafood, steak, and oyster house; lunch ($7–20) dinner ($20–50)

PHO

Filling, delicious, cheap, and found pretty much exclusively in Seattle's many Vietnamese restaurants

Ba Bar $$
550 12th Ave. ■ (206) 328–2030
Mon.–Thur. 7:00 AM–2:00 AM, Fri.–Sat. 7:00 AM–4:00 AM, Sun. 7:00 AM–2:00 AM
Happy hour 3:00–6:00 PM
Vietnamese street food ($8–15)

Local Pho $
2230 3rd Ave. ■ (206) 441–5995
Mon.–Sat. 11:00 AM–9:00 PM (closed Sun.)
Lunch and dinner ($7–9)

Pho Than Brothers $
516 Broadway E. ■ (206) 568–7218
(and other locations throughout Seattle)
11:00 AM–9:00 PM daily

Pho Cyclo Café $
999 3rd Ave. #1 ■ (206) 623–3958
Mon.–Fri. 10:00 AM–5:00 PM (closed Sat. and Sun.)

COFFEE

"Seattle is to coffee as Alaska is to snow. New York to bagels. New Jersey to bad reality TV" (*Seattle Pi*). There's no shortage of good coffee in Seattle. About 25 years ago, Seattle was the birthplace of the American espresso craze. But it is not just about Starbucks. This abridged list of the downtown and Capitol Hill areas reveals the diversity of Seattle's thriving coffee shop scene.

Caffé Vita Coffee Roasting Co.
1005 E. Pike St.
Cute local grunge-vibe café with friendly and helpful baristas; coffee here is very smooth without a bitter after taste

Seattle Coffee Works
107 Pike St.
Coffee bar near Pike Place Market with tasting room and roastery offering a range of single-origin coffees. Check out the "slow bar" cupping lab, where they encourage customers to play with their coffee.

Victrola Coffee Roasters
310 E. Pike St.
A Capitol Hill institution with a cozy, retro vibe, small tables, and vegan donuts and pastries in addition to delicious coffee

Dilettante Café
5th Ave. and Union St.
(bottom of the Rainier Square complex)
Chocolate-focused coffee bar known for its mochas

Caffe Senso Unico
Olive Way between 6th and 7th Ave.
(two blocks from the Sheraton)
Coffee-lover's gem with reliably good espresso

Starbucks
Locations nearest Sheraton:
Union St. between 6th and 7th Ave.
7th Ave between Pike and Pine St.
The "original," first-ever Starbucks is located at 1912 Pike Place in the Pike Place Market—a nice walk from the conference hotel

BREWERIES

Second perhaps only to coffee, beer is also a serious Seattle obsession. A few brewpubs are easy to get to from the hotel. Visiting the many others requires some prior planning and a bus ride or car.

Pike Brewing Company
1415 1st Ave. ■ (206) 622–6044
11:00 AM–midnight daily
Brewpub offering typical fare, as well as beer samplers; the location also is home to a beer museum (call for tour information)

Elysian Brewery, Capitol Hill
1221 E. Pike St.
Mon.–Sat. 11:30 AM–2:00 AM, Sun. noon–2:00 AM
Restaurant with extensive list of Elysian's own beers, including some that are never bottled

Georgetown Brewing Co.
5200 Denver Ave. S. ■ (206) 766–8055
Mon.–Fri. 10:00 AM–6:00 PM, Sat. 10:00 AM–4:00 PM (closed Sun.)
Located south of downtown in Seattle's industrial district, Georgetown makes some of the city's most popular beers. This location is strictly a brewery with no taproom or food service, but tours are available Saturdays (call for a reservation).

Two Beers Brewing Co.
4700 Ohio Ave. S.
Tue.–Fri. 3:00–8:00 PM, Sat.–Sun. 1:00–6:00 PM (closed Mon.)
Also located in the industrial district, although Two Beers does have a taproom

Reuben's Brews
1406 NW 53rd St.
Thur.–Fri. 3:00–8:00 PM, Sat. noon–8:00 PM, Sun. noon–5:00 PM (closed Mon.–Wed.)
Nanobreweries, a newly emerged concept that has become one of the coolest parts of Seattle beer culture, feature casual atmosphere in a small scale, with beer you're unlikely to find elsewhere. Reuben's garage-like tasting room is low-key but comfortable. Other nanobreweries are also located in the Ballard neighborhood, also with limited hours.

Northwest Peaks Brewery
4912 17th Ave. NW, Suite B
Thur.–Fri. 4:00–8:00 PM, Sat. 2:00–8:00 PM, Sun. noon–6:00 PM (closed Mon.–Wed.)
Also in Ballard, with a taproom in which to try out their "mountain beers"

Red Hook
14300 NE 145th St., Woodinville, WA
Mon.–Sat. 11:00 AM–11:00 PM, Sun. 11:00 AM–10:00 PM
About a 30-minute drive outside of downtown Seattle, Red Hook offers tours twice a day on weekdays and six times on the weekends. A trip to Woodinville wouldn't be complete without also visiting some of the many wineries, including Red Hook's neighbor Chateau St. Michelle.

Nightlife

The Pink Door
1919 Post Alley
Bar/club

Dimitriou's Jazz Alley
2033 6th Ave.
Jazz bar

The Triple Door
216 Union St.
Bar/club

Oliver's Lounge
405 Olive Way
Bar

Elysian Brewing Company
1221 E. Pike St.
Brewery

The Tasting Room
1924 Post Alley
Wine bar

Showbox
1426 1st Ave.
Bar/club

The Whisky Bar
2000 2nd Ave.
Bar

Vito's
927 9th Ave.
Lounge

Neighbours Nightclub
1509 Broadway Ave.
Gay bar/dance club

Century Ballroom
915 E. Pine St., 2nd floor
Dance club

The Crocodile
2200 2nd Ave.
Music club

The Unicorn
1118 E. Pike St.
Bar

The Cha Cha Lounge
1013 E. Pike St.
Bar

Neumos
925 E. Pike St.
Live music club

Wild Rose
1021 E. Pike St.
(206) 324–9210
Fun dive, lesbian bar in Capitol Hill area

Theaters

5th Avenue Theatre
1308 5th Ave. ■ (206) 625–1900
www.5thavenue.org
"A touch of Broadway in Seattle"

Benaroya Hall
200 University St. ■ (206) 215–4747
www.seattlesymphony.org
The new home of the Seattle Symphony

Pacific Northwest Ballet
301 Mercer St. ■ (206) 441–2424
www.pnb.org

Seattle Opera
321 Mercer St. ■ (206) 389–7600
www.seattleopera.org

Seattle Repertory Theatre
155 Mercer St. ■ (206) 443–2222
www.seattlerep.org

Paramount Theatre
901 Pine St.
www.stgpresents.org/paramount
Beautiful historic theater
SCMS event site Thursday mid-day

A.C.T. (A Contemporary Theatre)
700 Union St. ■ (206) 292–7676
www.acttheatre.org

The Market Theater/Unexpected Productions
1428 Post Alley, at the Gum Wall in Pike Place Market ■ (206) 587–2414
www.unexpectedproductions.org
The heart of improv in Seattle for over 30 years

The Moore Theatre
1932 2nd Ave. (near the Sheraton)
www.stgpresents.org
Built in 1907, the Moore is the oldest operating theater in Seattle and as much a part of the city's history as salmon runs and Starbucks.

Museums, Art, and Parks

Central Public Library
1000 4th Ave. ■ (206) 386–4636
Mon.–Thur. 10:00 AM–8:00 PM, Fri.–Sat. 10:00 AM–6:00 PM, Sun. noon–6:00 PM
www.spl.org/locations/central-library
Opened as of spring 2004, designed by architects Rem Koolhaas and Joshua Prince-Ramus, the downtown "Central Library" location deserves touting. The striking eleven-story glass and steel building offers a quiet place for reflection only blocks from the conference hotel.

Chihuly Garden and Glass
305 Harrison St.
www.chihulygardenandglass.com
Located in the heart of Seattle, Chihuly Garden and Glass provides a look at the inspiration and influences that inform the career of artist Dale Chihuly.

EMP Museum
325 5th Ave. N. ■ (206) 770–2700
www.empmuseum.org
A museum like no other in the US, the EMP Museum, located next to the Space Needle, houses some of the world's most legendary pop culture artifacts.

Frye Art Museum
704 Terry Ave. ■ (206) 622–9250
fryemuseum.org
Collection focuses on 19th and 20th-century American art.

Henry Art Gallery
15th Ave. NE and 41st St. ■ (206) 543–2280
www.henryart.org
Founded in 1927, the Henry is the region's only contemporary art museum.
Free admission with SCMS conference badge

Living Computer Museum
2245 1st Ave. S. ■ (206) 342–2020
livingcomputermuseum.org
For the geeks among us, this unusual museum is a great little visit. Plan to spend about an hour or two exploring most every computer development from the abacus to handhelds.
Free admission with SCMS conference badge

Olympic Sculpture Park
2901 Western Ave. ■ (206) 654–3100
Opens daily 30 minutes prior to sunrise and closes 30 minutes after sunset
A brisk 15-minute walk from the Sheraton, this nine-acre park built in 2007 and affiliated with the Seattle Art Museum is situated between the cityscape and Puget Sound, a perfect exemplum of Seattle's unique mix of urban and outdoor activities.
Free admission

Pacific Science Center
200 2nd Ave. N. ■ (206) 443–2001
www.pacificsciencecenter.org
This educational non-profit foundation features a Volcano Watch exhibit, Starlab Planetarium, a playground, and an IMAX theater.

Seattle Art Museum
100 University St. ■ (206) 654–3100
www.seattleartmuseum.org
This postmodern structure houses an impressive and eclectic collection.

Film Venues

Cinerama
2100 4th Ave. ■ (206) 448–6680
seattlecinerama.com
A beautiful restored single-screen theater, with huge wide screen, great sound, comfortable seats—and chocolate popcorn!

Northwest Film Forum
1515 12th Ave. ■ (206) 829–7863
www.nwfilmforum.org
This is Seattle's premiere film arts organization, screening over 200 independently made and classic films annually, offering a year-round schedule of filmmaking classes, and supporting filmmakers at all stages of their careers.
See program for special SCMS events at NWFF on Wednesday and Saturday evenings.

SIFF-Cinema
511 Queen Anne Ave. N.
www.siff.net
Bringing great film experiences to the Northwest for 39 years, SIFF Cinema presents year-round film going experiences including the best feature films and one-of-a-kind special events.

Truly Seattle

SELECTED DESTINATIONS BY NEIGHBORHOOD

Ballard

A thriving waterfront, the famed Hiram Chittendam Locks, and a happening restaurant and entertainment scene have made this Scandinavian enclave one of Seattle's hottest neighborhoods. An evening getaway trip to Ballard offers a wide array of excellent restaurants, bars, and nightlife activities, all located in easy walking distance on the five or so blocks that form "Ballard Ave" with its great lineup of Italian, French, Mexican, barbecue, and American cuisine options. The affordable and authentic Mexican dishes at La Carta de Oaxca are highly recommended, although the restaurant does not take reservations and the ambiance is sparse. The newly built Ballard Hotel boasts The Stoneburner, an Italian-with-a-twist restaurant built entirely from salvaged materials. Across the street, you'll find delicious lamb burgers, rabbit stew, and "moules frites" at the French-inclined restaurant Bastille. A bit of Ballard-style barbecue, with over eight types of macaroni and cheese dishes, is available at Bitterroot. Bartenders with unique skills toss up the drink of your choice at The Sexton (Southern Comfort, Bourbon-heavy), The Hazelwood (old-fashioned cocktails), or Barnacle, which also serves small bar bites (anchovies, herring, sardines). If you are craving fresh oysters, Ballard Annex Oyster House or Walrus and the Carpenter just may be the perfect place. For a quick and affordable meal, grab a slice of pizza and a soda or beer at Ethan Stowell's downscale Ballard Pizza Company. The neighborhood is very safe, although we encourage you to avoid walking by yourself anywhere in the city at night.

Directions: Hop the D-line Rapid Ride bus (three blocks from the Sheraton on Pike St. and 3rd Ave.). Enjoy free wi-fi during the 15–20 minute ride before getting off at Market Street. Turn left on Market: the cobblestone streets of Ballard Ave. are about a five-minute walk. Cab fare from conference hotel is in the $12–$15 range.

Belltown/Pike Place Market

Located about ten minutes from the Convention Center on foot, the nine-acre Pike Place Market is a convenient neighborhood destination for a break between panels. The Public Market has been around since 1907 and houses vendors selling produce, crafts, and specialty foods as well as a number of great restaurants. Try the happy hour (4:30–6:00 PM) at Marché, fish and chips at Lowell's ($15), kimchi at Britt's Pickles, the pig at Radiator Whiskey, the heartfelt cooking at Steelhead Diner, and the romantic dining room at Pink Door. For something quick and cheap, there's the Pasta Bar, the Falafel King, the Original Starbucks, "crabby hour" (Mon.–Fri. 3:00–5:00 PM) at Etta's (Tom Douglas), chowder at Pike Place Chowder, ginger beer at Rachel's Ginger Beer, croissants and macaroons at Le Panier, a grilled cheese sandwich at Beecher's, antipasti at DeLaurenti, and cookies at Three Girls Bakery.

Fremont

With Joule, a French-Korean fusion restaurant (try the black cod with miso Swiss chard for $19) and The Whale Wins (family style plates $12–20) already firmly established there, Fremont continues to produce excellent restaurants like Le Petit Cochon (menu changes daily, $15–25). The influx of new destination-worthy eats (especially at dinnertime) clustered on Fremont Ave. between 41st and 45th St. includes Roux (French Creole, plates $15–30) and RockCreek (seafood and spirits, plates $10–30, happy hour 4:00–6:00 PM), joining local established favorites Paseo (Caribbean sandwiches—try the Cuban roast for $9), Uneeda Burger (casual, roadside-style burger shack with delicious burgers and shakes for $4–9), and Dot's Delicatessen (neighborhood charcuterie). While there, check out Book Larder, Fremont's community cookbook store, the Fremont Troll, the statue of Vladimir Lenin, Theo's chocolate factory (the first organic and "fair trade fair for life" bean-to-bar chocolate factory in North America), and the Fremont Brewing Company. For local live music venues,

check the Nectar Lounge (www.nectarlounge.com), White Rabbit (www.fremontwhiterabbit.com), and High Dive (www.highdiveseattle.com), all of which are on Fremont Avenue.

International District

What other cities might call Chinatown is known as the International District in Seattle, a phrase recognizing the diversity of the neighborhood's Asian-American population. Just a few stops from downtown on the light link rail, this historic area is easily accessible from the conference hotel and filled with interesting and affordable restaurants. Close to the light link station is Uwajimaya Market, with attached bookstore and food court, which offers delicious cream puffs from the Japanese chain Beard Papa. If you feel the need for novelty erasers or other unique souvenirs, check out Daiso, which sells Japanese imports for $1.50. Consider a visit to the Wing Luke Museum of the Asian Pacific American Experience, or take a tour of the neighborhood through Chinatown Discovery Tours. If you're hungry, try the authentic northern Chinese dumplings at Ping's Dumpling House. If you prefer a bit more ambience, try the Chinese food at Red Lantern. Those willing to travel a few blocks up Jackson Street will be rewarded with delicious Vietnamese cuisine at the Tamarind Tree, hidden away in a parking lot, or authentic Sichuanese at Sichuanese Cuisine in the same shopping center. If you want something completely different, the International District is also home to World Pizza, a vegetarian pizza place. For dessert, try Yummy House Bakery or A Piece of Cake. While Seattle is quite safe overall, you may attract attention walking around the International District at night; it is advisable to travel in groups if possible.

Pike/Pine Corridor

The area of the Capitol Hill neighborhood surrounding the Northwest Film Forum (an SCMS event venue) is vibrant, eclectic, and known for its music venues and nightlife. Only a mile from the Sheraton, this area is worth a visit whether you're attending a screening or not. Those looking for a nice dinner can try the modern Mexican cuisine at Barrio, refined yet not fussy American at Restaurant Zoë, organic vegan fare at Plum Bistro, or roasted bone marrow and other upscale pub-style dishes at Quinn's. Momiji, just across from the theater, has great sushi happy hours, 4:00–6:00 PM and 10:00 PM–12:30 AM daily. Those looking for other causal eats might try a slice at Big Mario's Pizza, diner food at the 24-hour Lost Lake Café, a treat at Cupcake Royale, or a scoop of balsamic strawberry at Molly Moon's Ice Cream. In the afternoon or evening, have an americano at Caffe Vita, browse the shelves at The Elliott Bay Book Company, and watch a bike polo game at Cal Anderson Park while having drinks at the adjacent bar Cure. Check out who's playing at Neumos and Chop Suey, if you have time for a show. Cap Hill is also a very gay-friendly neighborhood, and this section is home to Seattle's one lesbian bar The Wild Rose, as well as gay bars Pony, Madison Pub, Lobby Bar, and Diesel, and dance clubs like Purr, R Place (drag shows Friday and Saturday), and The Cuff Complex. Other fun bars include carnival-themed Unicorn, Grim's, and Auto Battery where skee ball and shuffleboard make up for the fratty atmosphere. Before heading back for the night, make sure to stop for a Seattle Dog, a hot dog served with cream cheese and onions (seriously, it's delicious). The best stand is in front of Neumos at 10th and Pike.

Pioneer Square

Pioneer Square, Seattle's original downtown dating back to 1852, is only a five-minute cab ride away from the hotel (or a twenty-minute walk). It is home to many art galleries, the Seattle Underground Tour and a museum and info center for the Klondike Gold Rush National Historical Park. This history-rich place, known for its Renaissance Revival architecture, was once an overpriced culinary mess for tourists, but newly opened restaurants are changing the fabric of this neighborhood. Salumi is Armando Batali's cozy little sandwich shop, offering salamis and cured meats. If you go for lunch, you *will* wait (sandwiches $8–12). Altstadt, a German style beer hall, satisfies growling stomachs that can only be tamed by wurst, soft pretzels, and a dozen brews on tap. Also worth checking are London Plane and Bar Sajo, both under Matt Dillon (the restaurateur, not the actor); La Bodega (Domenican Food Shop, 11:00 AM–7:00 PM, plates $9–12); the back bar at E.

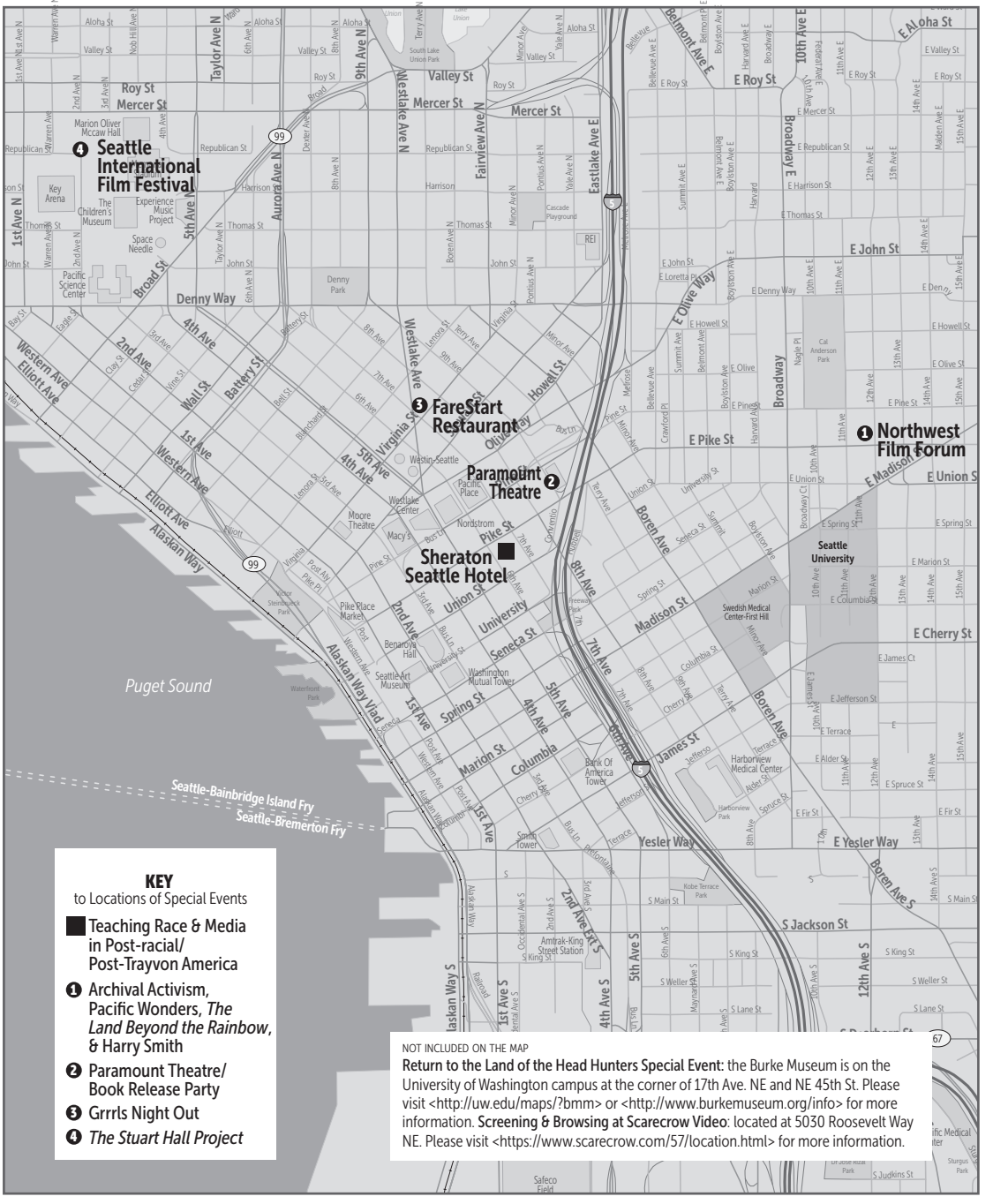
Smith Mercantile (seasonal herb, fruit, and floral-infused cocktails and food, breakfast 10:00 AM–2:00 PM, bar Tue.–Sat. 4:00–11:00 PM); Rain Shadow Meats (Mon.–Fri. 11:00 AM–6:00 PM, Sat.–Sun. 11:00 AM–5:00 PM, plates $7–12); Tinello (Italian sandwich shop); and the newest incarnation of PK and Wiley Frank's interpretation of Thai cuisine, Little Uncle (lunch Mon.–Fri. 11:00 AM–3:00 PM, plates around $10).

University District

The U district, about twenty minutes from the Convention Center by bus (lines 71, 72, and 73), feels like a college town in the middle of a big city. It is connected to Fremont and Ballard by surface streets and, for the car-free, by the Burke-Gilman Trail. College fare and shops can be found along the main commercial corridor, University Way NE. On the University of Washington campus, conference attendees should check out exhibits at the Henry Art Gallery (offering free admission with an SCMS badge) and the Burke Museum (an SCMS event venue). These museums are not far from the glorious cherry trees on the quad, which typically begin to bloom in late March. Just five blocks north of campus, you can find a wealth of rare and out-of-print material at Scarecrow Video (offering guided tours for SCMS members) and Cinema Books.

Thank You for Attending!

Seattle Vicinity Map



INSTRUCTIONS

FOR PANEL AND WORKSHOP CHAIRS

1. Please keep panel presentations to 20 minutes and workshop presentations to no more than 10 minutes. Panels with more than three presenters will need to reduce presentation times to fit the 105-minute sessions.
    - When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.
    - Audience members are rightfully upset when there is no time to ask questions.
2. Papers should be no longer than 8 double-spaced pages for a 20-minute talk, and fewer pages if there are clips. If your panelists have more than this, ask them to edit down in advance.
3. Technology problems cut into panel times. Please have panelists check their technology (DVDs, laptops, flash drives) in advance.
4. Please check that all visuals and audio are functional before your session begins.
5. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and "please wrap up" at the 20-minute mark.
6. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
7. Please end your panel or workshop promptly at 15 minutes before the hour to allow participants and audience members enough time to get to the next panel or workshop.

TO ALL SCMS MEMBERS
YOU'RE INVITED!

Orientation for New Members & Networking Session

Thursday, March 20, 11:00 AM – 12:45 PM

ROOM: **Cirrus** ■ Pike Street Tower, 35th Floor

If you are new to SCMS, please plan to attend this orientation
and networking session for new members.
You will learn more about the Society, the conference, the journal,
the website, and other benefits of membership.

Members' Business Meeting

Friday, March 21, 11:00 AM – 12:00 NOON

ROOM: **Cirrus** ■ Pike Street Tower, 35th Floor

All SCMS members are encouraged to attend the annual Members' Business Meeting
to learn more about SCMS and current strategic planning processes.
Members will also meet the officers and Board members, and the leadership
of the SCMS Caucuses and Scholarly Interest Groups.

Awards Ceremony

Friday, March 21, 4:15 – 5:30 PM

ROOM: **Grand Ballroom D** ■ Second Floor

Please help us to acknowledge and honor this year's awards recipients.

Reception

Friday, March 21, 5:30 – 7:30 PM

ROOM: **Grand Ballroom BC & BCD Foyer** ■ Second Floor

Celebrate this year's awards recipients, outgoing SCMS Board members,
and others who have served the Society this past year while catching
up with old friends and meeting new acquaintances.

WEDNESDAY

March 19, 2014
10:00 – 11:45 AM

SESSION A

A1 Cognition, Epistemology, and Style

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Rick Warner** ■ UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

Keith Bound ■ UNIVERSITY OF NOTTINGHAM ■ "Defining a Rapid Form of Cinematic Suspense for the Twenty-first Century Short Thriller Film"

John Rhym ■ UNIVERSITY OF PITTSBURGH ■ "Vehicle Externalist Theories of Mind: Revisiting the Modernity Thesis"

Rick Warner ■ UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL ■ "Four Kinds of Countershots: Philosophic Variations in Hitchcock, Bresson, Godard, and Farocki"

A2 War and Film

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Kristen Fallica** ■ UNIVERSITY OF PITTSBURGH

Rebecca Harrison ■ UNIVERSITY COLLEGE LONDON ■ "Cinema and the Writing of History: Life on Britain's First World War Ambulance Trains"

Colleen Montgomery ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Version Originale: *Rebecca* and the Distribution of Selznick Pictures in Postwar France, 1945–1949"

Steven Carr ■ INDIANA UNIVERSITY-PURDUE UNIVERSITY FORT WAYNE ■ "Hollywood, Nazism, and the Motion Picture Division of the Los Angeles Jewish Community Committee, 1938–1946"

Kristen Fallica ■ UNIVERSITY OF PITTSBURGH ■ "Regulation and Resistance: Pittsburgh's Fulton Theater in the 1940s"

A3 Reconsidering the Work of National Cinemas

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Jorge Perez** ■ UNIVERSITY OF KANSAS

David Fresko ■ STANFORD UNIVERSITY ■ "Démontage, My Fine Care: The Dziga Vertov Group's Negative Dialectic"

Stuart Davis ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Following the Trail of the Political Blockbuster: Analyzing the Impact Networks of *City of God* (2002) and *Elite Squad: The Enemy Within* (2010) in Rio de Janeiro"

Mary Adekoya ■ UNIVERSITY OF CHICAGO ■ "Narrating Nollywood"

Jorge Perez ■ UNIVERSITY OF KANSAS ■ "Confessional Cinema: Religion and Film in the Spanish Public Sphere (1957–1975)"

A4 French Auteurs

Becker, Demy, Bresson, Buñuel

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Clément Puget** ■ BORDEAUX MONTAIGNE UNIVERSITY, MICA/IRCAV

Alastair Phillips ■ UNIVERSITY OF WARWICK ■ "Beyond the Flâneur: Jacques Becker and the Parisian Everyday"

Tracy Cox-Stanton ■ SAVANNAH COLLEGE OF ART AND DESIGN ■ "Film Sound, Footsteps, and Unvoiced Desire in Bresson's *Pickpocke*t (1959) and Buñuel's *Belle de jour* (1967)"

Alexander Greenhough ■ STANFORD UNIVERSITY ■ "The Lower Depths: Solitude in Robert Bresson's *Mouchette*"

Richard Neupert ■ UNIVERSITY OF GEORGIA ■ "Jacques Demy's *Bay of Angels*: Genre, Gender, Empathy"

SPONSOR: French & Francophone Scholarly Interest Group

A5 Cinemas of India

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Ajay Gehlawat** ■ SONOMA STATE UNIVERSITY

Usha Iyer ■ UNIVERSITY OF PITTSBURGH ■ "The 'Bhadramahila' Dancer-actress: Sadhona Bose and the Relationship between Screendance and Female Stardom in Hindi Cinema of the 1930s and 1940s"

Veena Hariharan ■ JAWAHARLAL NEHRU UNIVERSITY ■ "The Shikar Film: Hunting in Colonial India"

Anuja Jain ■ NEW YORK UNIVERSITY ■ "Stars of Bombay Cinema: Rajesh Khanna and Stardom"

Ajay Gehlawat ■ SONOMA STATE UNIVERSITY ■ "When Was Bollywood?: Coming to Terms with a Dubious History"

A6 Ecocinema, Ecocriticism

ROOM: **Leschi** ■ Third Floor
CHAIR: **Joshua Lund** ■ UNIVERSITY OF PITTSBURGH

Katrin Pesch ■ UNIVERSITY OF CALIFORNIA, SAN DIEGO ■ "Stealth Killers: Rethinking the Notion of Environment with Claire Denis' *I Can't Sleep*"

Graig Uhlin ■ OKLAHOMA STATE UNIVERSITY ■ "Monkey-wrenching as Modernist Device: Sabotage and Ecocinema"

Paul Newland ■ ABERYSTWYTH UNIVERSITY ■ "The Armpit of the World: Borders, Boundaries, and Post-carnivalesque British Space in *Last Resort* (2000)"

Joshua Lund ■ UNIVERSITY OF PITTSBURGH ■ "The Scene of Fabrication: Werner Herzog and the Limits of Anti-developmentalism"

SPONSOR: Media & the Environment Scholarly Interest Group

A7 Still Moving

ROOM: **Medina** ■ Third Floor
CHAIR: **Allan Cameron** ■ UNIVERSITY OF AUCKLAND

Colin Williamson ■ AMERICAN ACADEMY OF ARTS AND SCIENCES ■ "Animating the Animate: The Artful Science of John Ott and Nature Films in the 1950s"

Poulomi Saha ■ DICKINSON COLLEGE ■ "Inanimate Violence: The Ethics and Aesthetics of the Terrorist Image"

André Kunigami ■ CORNELL UNIVERSITY ■ "Movement and Stillness: Photographic Archive, Historical Imagination, and Alice Miceli's *88 de 14.000*"

Allan Cameron ■ UNIVERSITY OF AUCKLAND ■ "Time and the Digital Face in Contemporary Effects Cinema: Movement, Motion Capture, and the Micro-event"

SPONSOR: Animated Media Scholarly Interest Group

A8 Theorizing the Virtual

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Eric Freedman** ■ QUEENS UNIVERSITY OF CHARLOTTE

Alexander Champlin ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Labor, Leaderboards, and the Bachelor Machine"

Beach Gray ■ UNIVERSITY OF PITTSBURGH ■ "The Virtual Index"

Eric Freedman ■ QUEENS UNIVERSITY OF CHARLOTTE ■ "Variations on a Theme Park: The Horrors of Game Engine Architecture"

Andrew Culp ■ OHIO STATE UNIVERSITY ■ "It Is Raining: Aleatory Materialism and the Digital Stream in Four Movements"

A9 TV Histories

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Hojin Song** ■ UNIVERSITY OF IOWA

Yves Picard ■ CÉGEP ANDRÉ-LAURENDEAU/UNIVERSITY OF MONTREAL ■ "The Québec Connection also Makes Waves on the TV Screen; or, Television's Third Golden Age, the Second-degree Style, and Québec Televisual Fiction"

Amy Villarejo ■ CORNELL UNIVERSITY ■ "Of Hotels and Museums: Alan Bennett at the BBC"

Hojin Song ■ UNIVERSITY OF IOWA ■ "How Pasta Became the Desired: The Genre of Gourmet Drama as an Indirect Teacher of Cultural Globalization in South Korea"

A10 Knowing the Score

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Christine Sprengler** ■ UNIVERSITY OF WESTERN ONTARIO

Kevin Donnelly ■ UNIVERSITY OF SOUTHAMPTON ■ "Phantom Power: Electrifying an Old Silent Film"

Ariane Lebot ■ NEW YORK UNIVERSITY ■ "Composing the Narrative: Bernard Herrmann's Contribution to Brian De Palma's *Obsession* (1976)"

Megan Alvarado Saggese ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "From Sound to Cinema: Dissonance and Disruption between Adorno's Theory of Film and Kagel's *Antithese*"

Christine Sprengler ■ UNIVERSITY OF WESTERN ONTARIO ■ "'The Broom that Sweeps the Cobwebs Away': *Vertigo*'s Soundtrack as Sound Art"

A11 Strategies of Performance

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Jesse Schlotterbeck** ■ DENISON UNIVERSITY

Robert Ashmore ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "'You Need More than Luck in Shanghai': Rita Hayworth, Performance, and Spectatorship in *The Lady from Shanghai*"

Niamh Rosario Thornton ■ UNIVERSITY OF LIVERPOOL ■ "Movements, Gestures, and Looks: María Félix's Star Performances"

Peter Jameson ■ QUEEN'S UNIVERSITY BELFAST ■ "The Constructivist Hearts of Joseph Losey and Sergei Eisenstein"

Jesse Schlotterbeck ■ DENISON UNIVERSITY ■ "A Different Kind of Rock Doc: The Passionate and Semi-successful Star Performers of *Anvil: The Story of Anvil* (2008) and *Last Days Here* (2011)"

A12 *WORKSHOP*
Locating Transnational Cinema Studies

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Austin Fisher** ■ UNIVERSITY OF BEDFORDSHIRE

WORKSHOP PARTICIPANTS

Tim Bergfelder ■ UNIVERSITY OF SOUTHAMPTON
Lucia Nagib ■ UNIVERSITY OF READING
Flavia Laviosa ■ WELLESLEY COLLEGE
Deborah Shaw ■ UNIVERSITY OF PORTSMOUTH

SPONSOR: Transnational Cinemas Scholarly Interest Group

A13 New Studies in Melodrama

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Alison McKee** ■ SAN JOSÉ STATE UNIVERSITY

Shannon Davies Mancus ■ THE GEORGE WASHINGTON UNIVERSITY ■ "Mother Earth Tied to the Train Tracks: Melodrama and Global Warming"

Paul Ramaeker ■ UNIVERSITY OF OTAGO ■ "Mad Love: Surrealism and the Supernatural Romantic Melodrama"

Kathleen Murray ■ UNIVERSITY OF PITTSBURGH ■ "Television's First Woman Detective: *Decoy*, Melodrama, and Realism"

Alison McKee ■ SAN JOSÉ STATE UNIVERSITY ■ "Toward an Androgynous Spectatorship: Reevaluating Classical Hollywood Cinema via the 1940s Woman's Film"

A14 *WORKSHOP*
The Televisual Archive
New Directions of Research and Access

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Mark Cooper** ■ UNIVERSITY OF SOUTH CAROLINA

WORKSHOP PARTICIPANTS

Mark Quigley ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES
Amelie Hastie ■ AMHERST COLLEGE
Karen Cariani ■ WGBH EDUCATIONAL FOUNDATION
Mark Cooper ■ UNIVERSITY OF SOUTH CAROLINA
Mark J. Williams ■ DARTMOUTH COLLEGE

SPONSOR: Television Studies Scholarly Interest Group

A15 Dynamic Contexts
Case Studies in Production

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Serra Tinic** ■ UNIVERSITY OF ALBERTA

Sebnem Baran ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "After a Decade, Relocating *The O.C.*: The Rise of Turkey as a Regional Center within the Global TV Markets"

Jeffrey Brassard ■ UNIVERSITY OF ALBERTA ■ "The Russian Sitcom: From Post-Soviet Copycats to Aspiring Global Player"

Kimberly Owczarski ■ TEXAS CHRISTIAN UNIVERSITY ■ "'Please Make Something Great': Google, the YouTube Space L.A., and the Incubation of Creativity"

Serra Tinic ■ UNIVERSITY OF ALBERTA ■ "Where in the World Is *Orphan Black*?: Global Television Production and Distribution in the Post-network Era"

A16 Re-viewing Feminisms

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Alexander Russo** ■ CATHOLIC UNIVERSITY OF AMERICA

Leah Vonderheide ■ UNIVERSITY OF IOWA ■ "(Funny) Feminist Films before Mulvey: The Surrealist Cinema of Věra Chytilová and Nelly Kaplan"

Elizabeth Watkins ■ UNIVERSITY OF LEEDS ■ "Gesture and the Female Voice"

Alexander Russo ■ CATHOLIC UNIVERSITY OF AMERICA ■ "Androids as the New 'Other': Janelle Monae's Feminist Afrofuturism in *The Metropolis Suite*"

A17 Visualizing Race

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Gilbert Rodman** ■ UNIVERSITY OF MINNESOTA

Mike Civille ■ NEW YORK FILM ACADEMY ■ "Our Interests Are Identical: Race and Class in *The Breaking Point* (1950)"

Nova Smith ■ UNIVERSITY OF CHICAGO ■ "The Sugar Honey Iced Tea: Abjection, Black Aesthetics, and the (Postracial?) Cinema of Steve McQueen"

Artel Great ■ NEW YORK UNIVERSITY ■ "Toward a Better Tomorrow: The Interracial Buddy Film from *The Defiant Ones* to *Django Unchained*"

Heather Ashley Hayes ■ WHITMAN COLLEGE ■ *and* **Gilbert Rodman** ■ UNIVERSITY OF MINNESOTA ■ "Thirteen Ways of Looking at a Black Film: Wrestling with the Racial Politics of *Django Unchained*"

SPONSOR: Oscar Micheaux Society Scholarly Interest Group

A18 Government Interventions

ROOM: **Juniper** ■ Second Floor
CHAIR: **James Schwoch** ■ NORTHWESTERN UNIVERSITY

Rachel Kapelke-Dale ■ UNIVERSITY COLLEGE LONDON ■ "'Exploiting Our Own People': 1937 House Debates on Foreign Actors"

Noah Zweig ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Exporting the Revolution: Bolivarian State Broadcasting as Nation Building"

Kia Afra ■ INDEPENDENT SCHOLAR ■ "Defining the Boundaries of Consolidation: The DOJ and FTC Confront Hollywood (1925–1928)"

James Schwoch ■ NORTHWESTERN UNIVERSITY ■ "Native Americans, Telegraphy and Telephony, and the Conquest of the American West from the War with Mexico through the First World War"

A19 Media and Embodiment

Perception, Projection, and Prohibition

ROOM: **Madrona** ■ Second Floor
CHAIR: **Sheila Murphy** ■ UNIVERSITY OF MICHIGAN

Katariina Kyrola ■ UNIVERSITY OF TURKU ■ "Feeling Bad, *Precious* (2009), and Body Image"

Theresa Cronin ■ MIDDLESEX UNIVERSITY ■ "Censorship Cultures: The Search for Authenticity—the Case of *A Serbian Film*"

Scott Selberg ■ PORTLAND STATE UNIVERSITY ■ "Emergent Fantasies: Bioethics of Fantasy Football"

Sheila Murphy ■ UNIVERSITY OF MICHIGAN ■ "I Can Has Cute: Why and How Online Cute Animal Videos Matter"

A20 *WORKSHOP*
Film, Media, and the Right to the City

ROOM: **Aspen** ■ Second Floor
CHAIR: **Erica Stein** ■ UNIVERSITY OF ARIZONA

WORKSHOP PARTICIPANTS

Mark Shiel ■ KING'S COLLEGE LONDON
Lawrence Webb ■ UNIVERSITY OF GOTHENBURG
Laura Podalsky ■ OHIO STATE UNIVERSITY
Mona Damluji ■ UNIVERSITY OF CALIFORNIA, BERKELEY
Jeffrey Hou ■ UNIVERSITY OF WASHINGTON

SPONSOR: Urban Studies Scholarly Interest Group

WEDNESDAY

March 19, 2014

12:00 NOON – 1:45 PM

SESSION B

B1 A Post-secular Cinema?

Film, Faith, Politics

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Bennet Schaber** ■ SUNY, UNIVERSITY AT OSWEGO

Sean Desilets ■ WESTMINSTER COLLEGE ■ "Weak Apocalypticism"

Claudia Breger ■ INDIANA UNIVERSITY ■ "Beyond 'the Fundamentals': Religion and Affect in *The Reluctant Fundamentalist*"

Andrew Santana-Kaplan ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN ■ "Grace-in-nature: *The Tree of Life, or* Terrence Malick's Faith-oriented Ontology"

Anders Bergstrom ■ WILFRID LAURIER UNIVERSITY ■ "Spectral Realism: The 'Post-secular' Cinema of Apichatpong Weerasethakul"

B2 Shooting Soldiers

The Cinematic Image and Experience of the US Veteran

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Nathan Blake** ■ NORTHEASTERN UNIVERSITY

Nathan Blake ■ NORTHEASTERN UNIVERSITY ■ "'Every One of Us Is in Some Way a Cripple': Frank and Lillian Gilbreths' Engineering of the World War I Veteran"

Kaia Scott ■ CONCORDIA UNIVERSITY ■ "Moving Pictures to Soothe the Man of Battle: Film Technologies as Therapy in the Second World War"

Renee Pastel ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "Melodramas of Uneasy Reintegration: Moving Images of Iraq and Afghanistan War Veteran Homecomings"

Allison Whitney ■ TEXAS TECH UNIVERSITY ■ "War Stories: Oral Histories of Military Film Culture"

B3 *WORKSHOP*
What's Happening Now?
Black Film and Genre in the Age of Obama

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Monica Ndounou** ■ TUFTS UNIVERSITY

WORKSHOP PARTICIPANTS

Monica Ndounou ■ TUFTS UNIVERSITY
Stephanie Larrieux ■ CLARK UNIVERSITY
Karen Bowdre ■ ARCADIA UNIVERSITY

SPONSOR: African/African American Caucus *and* Oscar Micheaux Society Scholarly Interest Group

B4 Shifting Geographies in Contemporary European Cinema

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Thibaut Schilt** ■ COLLEGE OF THE HOLY CROSS

Thibaut Schilt ■ COLLEGE OF THE HOLY CROSS ■ "Crossing Borders and Queering Identities in French Road Cinema"

Giovanna Lerner ■ FRANKLIN & MARSHALL COLLEGE ■ "Landscapes of Alienation in Contemporary Italian Cinema"

Elena Past ■ WAYNE STATE UNIVERSITY ■ "Giov vs. the Volcano: Itinerant Cinema, Gendered Ecologies, and the Aeolian Islands"

RESPONDENT: **Stefania Benini** ■ UNIVERSITY OF PENNSYLVANIA

SPONSOR: Central/East/South European Cinemas Scholarly Interest Group

B5 Genre in Contemporary East Asian Cinema

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Yun Mi Hwang** ■ UNIVERSITY OF ULSAN

Rayna Denison ■ UNIVERSITY OF EAST ANGLIA ■ "Ghibli Genre: Toshio Suzuki and the Creation of Studio Ghibli's Anime Brand"

Yun Mi Hwang ■ UNIVERSITY OF ULSAN ■ "Contemporary Costume Drama in South Korea: Genre and Genrification"

Christopher Howard ■ CHONGQING UNIVERSITY ■ "Televisual Blockbusters in Japan: A New National Genre?"

Aaron Magnan-Park ■ UNIVERSITY OF HONG KONG ■ "Americanization and the Aesthetic Annihilation of Asian Cinema: The Case of Wong Kar-wai's *The Grandmaster* (2013)"

SPONSOR: Asian/Pacific American Caucus

B6 Policy
The Law and Other Gatekeepers

ROOM: **Leschi** ■ Third Floor
CHAIR: **Bob Sitton** ■ MARYLHURST UNIVERSITY

Danny Kimball ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Net Neutrality and the Data-capped Internet"

Birk Weiberg ■ ZURICH UNIVERSITY OF THE ARTS ■ "Roy J. Pomeroy, Dunning Process Co., Inc., and Paramount Publix Corporation v. Warner Bros. Pictures, Inc., Vitaphone Corporation, and Frederick Jackman: How the Movie Industry Learned about Patents"

Jennifer Petersen ■ UNIVERSITY OF VIRGINIA ■ "Visuality and the Law of Media; or, Why Justice Is Not Blind When it Comes to Media"

B7 Photographic Events and Geopolitical Frames

ROOM: **Medina** ■ Third Floor
CHAIR: **Rijuta Mehta** ■ BROWN UNIVERSITY
CO-CHAIR: **Stephanie Harris** ■ INDEPENDENT SCHOLAR

Rijuta Mehta ■ BROWN UNIVERSITY ■ "Photography's Anti-colonial Lexicon: Kashmir and Statelessness"

Stephanie Harris ■ INDEPENDENT SCHOLAR ■ "High Walls and High-value Targets: Architectural Representations of Osama bin Laden's Compound"

Elizabeth Wolfson ■ BROWN UNIVERSITY ■ "Searching for Civilization, Finding Empire: Archaeology, Photography, and the Politics of Place"

RESPONDENT: **Aniruddha Maitra** ■ HAMPSHIRE COLLEGE

B8 Contemporary Screens and Innovation

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Annie Dell'Aria** ■ CITY UNIVERSITY OF NEW YORK

Michael Arnold ■ UNIVERSITY OF MICHIGAN ■ "The Virtual Reach of the Screen: Japanese Pachinko and the Trap of Moving Image Entertainment"

Zach Melzer ■ CONCORDIA UNIVERSITY ■ "Outdoor Digital Advertising and the Aesthetics of Transience"

Alicia Kozma ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN ■ "Downloading Soon to a Theater Near You: Digital Film, Local Exhibition, and the Death of 35mm"

Annie Dell'Aria ■ CITY UNIVERSITY OF NEW YORK ■ "Innovation, Olympics, and Community: The BBC Big Screens (2003–2013)"

B9 Reality TV Personalities

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Tisha Dejmanee** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

Justin Bergh ■ UNIVERSITY OF MINNESOTA ■ "Authenticity and the Art of Distinction: The Cultural Work of Anthony Bourdain"

Diane Cormany ■ UNIVERSITY OF MINNESOTA ■ "Suze Orman: Cruel Optimism as Postfeminism"

Andrea Ruehlicke ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN ■ "Necessary but Expendable: Reality Show Contestants and Systems of Exploitation"

Tisha Dejmanee ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Branding Regional Femininity: The Domestication of Postfeminist Personalities on the Food Network"

B10 The Channel Panel

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Heidi Zimmerman** ■ UNIVERSITY OF MINNESOTA

Evan Elkins ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Geoblocking the BBC iPlayer: National Public Broadcasting, Streaming Platforms, and Transnational Television"

Shawna Kidman ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "It's Not (Just) TV: Quality Programming and Industrial Strategy at HBO in the 1990s"

Chris Haak ■ HOBBS MUNICIPAL SCHOOL DISTRICT ■ "Movies on the Cheap: The Syfy Model"

Heidi Zimmerman ■ UNIVERSITY OF MINNESOTA ■ "Branding Environmentalism for TV: The Rise and Fall of Discovery's *Planet Green*"

B11 Stardom, Celebrity, the Media

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Martin Roberts** ■ UNIVERSITY OF DERBY

Nandana Bose ■ UNIVERSITY OF NORTH CAROLINA AT WILMINGTON ■ "The Stardom of Madhuri Dixit: Star Vehicles and Collaborators in the Construction of a Dancing Star in 1990s Popular Hindi Cinema"

Akiva Gottlieb ■ UNIVERSITY OF MICHIGAN ■ "Walking the Line: Performing the Reality Phenomenon in *I'm Still Here: The Lost Year of Joaquin Phoenix*"

Jonathan Cannon ■ OKLAHOMA STATE UNIVERSITY ■ "Touristic Deathgazing: Dark Fan Tourism, Memorial Culture, and Mobile Posthumous Celebrity Worship"

Martin Roberts ■ UNIVERSITY OF DERBY ■ "The Rake's Progress: Steve Coogan and Celebrity Culture"

B12 Word-image

Ekphrasis, Dialogue, Criticism

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Elizabeth Alsop** ■ WESTERN KENTUCKY UNIVERSITY

Pablo Gonçalo Martins ■ FEDERAL UNIVERSITY OF RIO DE JANEIRO ■ "The Film in Words: Ekphrasis and Script in Peter Handke and Wim Wenders"

Andrea Gyenge ■ UNIVERSITY OF MINNESOTA ■ "Writing with Bloodshot Eyes: On Jean-Luc Nancy's Ekphrasis of Cinema"

Samuel Burd ■ CONCORDIA UNIVERSITY ■ "The Life of the Author: Autobiographical Trends in Film Scholarship"

Elizabeth Alsop ■ WESTERN KENTUCKY UNIVERSITY ■ "Emphasis Added: Theorizing Dialogue in European Art Cinema"

B13 Film Theories in Context

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Katie Bird** ■ UNIVERSITY OF PITTSBURGH

James Rosenow ■ UNIVERSITY OF CHICAGO ■ "Forgotten First Encounters of Industry and Underground: The Janus-faced Legacy of Slavko Vorkapich"

Eric Morel ■ UNIVERSITY OF WASHINGTON ■ "Early Cinema, Ecocinema Studies, and Environmental Imaginations of the 1910s"

Rachel Fabian ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Reconsidering the Work of Claire Johnston"

Katie Bird ■ UNIVERSITY OF PITTSBURGH ■ "Beautiful—Hard—Dangerous!: Béla Balázs, Sports Cinematography, and the Mountain Film Camera Operator»

B14 Downshift

The Disenchantment of the Automobile (Industry) in American Media

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Mobina Hashmi** ■ BROOKLYN COLLEGE

Chris Robe ■ FLORIDA ATLANTIC UNIVERSITY ■ "Detroit Rising: The League of Revolutionary Black Workers, Newsreel, and the Making of *Finally Got the News*"

Daniel Marcus ■ GOUCHER COLLEGE ■ "Three Scenes from the Car Culture: Documentary and the Economically Abject"

Mobina Hashmi ■ BROOKLYN COLLEGE ■ "From Automobiles to Novelties: Tracing the Economic and Cultural Displacement of American Workers in *Gung Ho* and *Outsourced*"

RESPONDENT: **Steve Macek** ■ NORTH CENTRAL COLLEGE

B15 Promotional Culture

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Heather McIntosh** ■ NOTRE DAME OF MARYLAND UNIVERSITY

Nicholas Benson ■ OLD DOMINION UNIVERSITY ■ "Promoting *Tron*'s Legacy: Generational Turf Marking Strategies within Media Industry Discourse"

William Gombash ■ VALENCIA COLLEGE ■ "The Evolution of Media Convergence and Popular Music: The Promotional Films for 'Penny Lane' and 'Strawberry Fields Forever'"

Ben Harris ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Cultures of Distribution: The International Presale and the American Film Market"

Heather McIntosh ■ NOTRE DAME OF MARYLAND UNIVERSITY ■ "The Programming Failure of Oprah's Documentary Club"

B16 *WORKSHOP* Principles and Practices of Openness

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Leah Shafer** ■ HOBART AND WILLIAM SMITH COLLEGES

WORKSHOP PARTICIPANTS

Christina Petersen ■ ECKERD COLLEGE
Gina Giotta ■ CALIFORNIA STATE UNIVERSITY, NORTHRIDGE
Elizabeth Ellcessor ■ INDIANA UNIVERSITY
Bryce Peake ■ UNIVERSITY OF OREGON

B17 Histories of Sex and the Cinema, Queer and Otherwise

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Ryan Powell** ■ KING'S COLLEGE LONDON

Andrew Owens ■ NORTHWESTERN UNIVERSITY ■ "Speaking of Supernatural Sex: 1970s Pornography and the Rise of Queer Underground and Euro Horror"

Matthew Prigge ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "Tough Times and Bare Skin: The Postwar Movie Marketplace and the Emergence of the Modern Sex Film"

Matthew Connolly ■ UNIVERSITY OF WISCONSIN-MADISON ■ "'The First Gay Box Office Smash': Examining the Industrial and Cultural Contexts Surrounding the Success of *La Cage aux folles*"

Ryan Powell ■ INDIANA UNIVERSITY ■ "The Postwar Queer Trance Film"

SPONSOR: Queer Caucus

B18 Documentary Politics

ROOM: **Juniper** ■ Second Floor
CHAIR: **Giovanna de Luca** ■ COLLEGE OF CHARLESTON

Elizabeth Gleesing ■ WESTERN WASHINGTON UNIVERSITY ■ "Disrupted Identification: Islamicate Gaze Theory in Iranian Documentary"

Belinda Smaill ■ MONASH UNIVERSITY ■ "Animals, Politics, and Documentary Poetics"

Giovanna de Luca ■ COLLEGE OF CHARLESTON ■ "*Placido Rizzotto* and *Segreti di Stato*: Italian Investigative Cinema and Memory"

SPONSOR: Documentary Studies Scholarly Interest Group

B19 Avant-garde Aesthetic Strategies

ROOM: **Madrona** ■ Second Floor
CHAIR: **Kian Bergstrom** ■ ROOSEVELT UNIVERSITY/ COLUMBIA COLLEGE CHICAGO

Ben Ogrodnik ■ UNIVERSITY OF PITTSBURGH ■ "The Queer 'Stilled' Image as Avant-garde Intermedial Practice in Richard Oswald's *Anders als die Andern* (1919)"

Dustin Zemel ■ LOUISIANA STATE UNIVERSITY ■ "Polyphony and Documentary Presentness"

Kian Bergstrom ■ ROOSEVELT UNIVERSITY/COLUMBIA COLLEGE CHICAGO ■ "Surrealism and Its Opposite in *Rose Hobart*"

Eivind Rossaak ■ NATIONAL LIBRARY OF NORWAY ■ "Error: The Role of 'Mistakes' in Avant-garde Cinema and New Media Art"

B20 Genders and Sexualities in Contemporary Cinema

ROOM: **Aspen** ■ Second Floor
CHAIR: **Allen Redmon** ■ TEXAS A&M UNIVERSITY-CENTRAL TEXAS

Katarzyna Paszkiewicz ■ UNIVERSITY OF BARCELONA ■ "G(r)aze Encounters: Negotiating Proximity and Distance in Kelly Reichardt's *Meek's Cutoff*"

Keeley Saunders ■ UNIVERSITY OF KENT ■ "Urinary Segregation and the Trans-cinema Plot Device"

Cristina Stasia ■ UNIVERSITY OF ALBERTA ■ "'What Is This, *Training Day*?': Gender, Race, and *The Heat*"

Allen Redmon ■ TEXAS A&M UNIVERSITY-CENTRAL TEXAS ■ "Male Sexuality in the Coens' Idiot Trilogy"

WEDNESDAY

March 19, 2014
2:00 – 3:45 PM

SESSION C

C1 Media after Heidegger?

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Dieter Mersch** ■ ZURICH UNIVERSITY OF THE ARTS

Richard Dienst ■ RUTGERS UNIVERSITY ■ "After the Age of the World Picture"

Michaela Wuensch ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Enframings and Emplacement: Analyzing Television with Heidegger"

Anton Pluschke ■ FREE UNIVERSITY BERLIN ■ "Heidegger on the Rise of the Typing Empires"

Christina Vagt ■ BERLIN INSTITUTE OF TECHNOLOGY ■ "Heidegger, Physics, Media"

C2 Palimpsestic Cities

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Yomi Braester** ■ UNIVERSITY OF WASHINGTON

Hatim El Hibri ■ NEW YORK UNIVERSITY ■ "The Before/After Shot: Solidére's Corporate Films and the Work of Images in Postwar Beirut"

Cortland Rankin ■ NEW YORK UNIVERSITY ■ "Unstable Structures: Repurposing Urban Ruination in Postwar New York Cinema"

Andrew Opitz ■ HAWAII PACIFIC UNIVERSITY ■ "Hawaiian Dreams: Representations of Hawai'i in HGTV's Real Estate Porn"

Yomi Braester ■ UNIVERSITY OF WASHINGTON ■ "Palimpsest, Scroll, Screen: Cinematic Visualizations of Gentrified Beijing"

C3 Specters of the Dictatorship in Contemporary Chilean Cinema

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Luisela Alvaray** ■ DEPAUL UNIVERSITY
CO-CHAIR: **Gilberto Blasini** ■ UNIVERSITY OF WISCONSIN-MILWAUKEE

Gilberto Blasini ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "*No* Promises"

Luisela Alvaray ■ DEPAUL UNIVERSITY ■ "Missing Links: Hidden Histories and Traumatic Memories in Contemporary Chilean Documentaries"

Elaine Basa ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "ReCOUPerating and Encountering the Past in Chile: Obstinate Memory"

RESPONDENT: **Laura Podalsky** ■ OHIO STATE UNIVERSITY

SPONSOR: Latina/o Caucus

C4 Cold War Facticities

East Germany and Nonfiction Cinema

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Reinhild Steingrover** ■ UNIVERSITY OF ROCHESTER

Sara Blaylock ■ UNIVERSITY OF CALIFORNIA, SANTA CRUZ ■ "The Body under Duress in Heynowski and Scheumann's *Piloten im Pyjama* (1968)"

Victoria Rizo-Lenshyn ■ UNIVERSITY OF MASSACHUSETTS AMHERST ■ "Socialist Documentary Filmmaking: Representational Performance in Heynowski and Scheumann's Experimental Vietnam Films"

Evan Torner ■ GRINNELL COLLEGE ■ "Space Capsule as Time Capsule: Jim Finn's *Interkosmos* (2006)"

John Lessard ■ UNIVERSITY OF THE PACIFIC ■ "Home Movies and the Transmission of East German Culture in Marten Persiel's *This Ain't California* (2012)"

SPONSORS: Central/East/South European Cinemas *and* Documentary Studies Scholarly Interest Groups

C5 Twenty-first Century TV

Genders and Genres

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Kathleen McHugh** ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

John Alberti ■ NORTHERN KENTUCKY UNIVERSITY ■ "*The Killing* as Feminist Noir"

Liora Elias ■ UNIVERSITY OF MINNESOTA ■ "Different Selves on Demand: An Examination of Gender, Sexuality, and Selfhood on Showtime's *United States of Tara* (2009–2012)"

Matthew Ferrari ■ UNIVERSITY OF MASSACHUSETTS AMHERST ■ "Born Survivors and Their Trickster Cousins: Masculine Primitive Ideals on Reality Television"

Kathleen McHugh ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "A Tale of Two Series: Generational and Aesthetic Feminisms in *Top of the Lake* and *Orange Is the New Black*"

C6 Narrative Forms of/and American Authorship

ROOM: **Leschi** ■ Third Floor
CHAIR: **Paul Cote** ■ UNIVERSITY OF MARYLAND

Mark Minett ■ UNIVERSITY OF SOUTH CAROLINA ■ "Early Altman and the Elaborative Zoom: Rethinking Altman's Zoom Style from *M*A*S*H* to *Nashville*"

Shelley Cobb ■ UNIVERSITY OF SOUTHAMPTON ■ "Stories They Tell: The Actress-director and Female Authorship in Contemporary Cinema"

Paul Cote ■ UNIVERSITY OF MARYLAND ■ "Encountering Sonic Memories: Sound, Childhood, and Escapism in Steven Spielberg's *Close Encounters of the Third Kind*"

C7 Cinema and the Nineteenth-century Imaginary

ROOM: **Medina** ■ Third Floor
CHAIR: **Andrew Yale** ■ UNIVERSITY OF CHICAGO

Syed Feroz Hassan ■ UNIVERSITY OF MICHIGAN ■ "Idealist Film History: The Case of Eric Rohmer's *Le Celluloïd et le marbre*"

Andrew Yale ■ UNIVERSITY OF CHICAGO ■ "Vachel Lindsay's Museological Theory of Film Aesthetics"

Anne-Gaelle Saliot ■ DUKE UNIVERSITY ■ "Godard and Nineteenth-century Aesthetics"

Samantha Wilson ■ CONCORDIA UNIVERSITY ■ "The Aesthetics of Astonishment and Contemplation in the Early British Scenic Film"

SPONSOR: French & Francophone Scholarly Interest Group

C8 The Spaces of Media Production and Consumption

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Laura LaPlaca** ■ NORTHWESTERN UNIVERSITY

Meredith Ward ■ NORTHWESTERN UNIVERSITY ■ "Black Boxes and Rich, Repressed Sounds: Architecting Listening in the Cinema House"

Diana Dill ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Fan vs. Industry: Conceptualization of Space in *M*A*S*H* and the Korean Landscape"

Ian Peters ■ GEORGIA STATE UNIVERSITY ■ "Total Media Consumption: Theme Cafés, Love Hotels, and Bodily Immersive Experiences"

Laura LaPlaca ■ NORTHWESTERN UNIVERSITY ■ "'Building' Narratives: Fan Re-creations of the Network Era Sitcom Mise-en-scène"

C9 Expanding Japanese Cinema

Local Practices and Global Perspectives

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Rea Amit** ■ YALE UNIVERSITY
CO-CHAIR: **Ryan Cook** ■ HARVARD UNIVERSITY

Rea Amit ■ YALE UNIVERSITY ■ "Programming Success: Narrative and Style in the Heyday of the Japanese Postwar Studio System"

Naoki Yamamoto ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Montage Theory in Postwar Japan"

Ryan Cook ■ HARVARD UNIVERSITY ■ "Play It Again, *Yūjirō: I*nternational Influence and the 'Remaking' of *Casablanca* in High-growth Japan"

RESPONDENT: **Philip Rosen** ■ BROWN UNIVERSITY

C10 Listening to Films

Cinematic Sound and Media Culture in East Asia

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Nicole Huang** ■ UNIVERSITY OF WISCONSIN-MADISON

Nicole Huang ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Listening to Films: Radio and Communal Film Culture in 1970s China"

Kerim Yasar ■ UNIVERSITY OF NOTRE DAME ■ "Otozukuri: Affect, Ontology, and Techne in Early Japanese Radio Drama and Talkie Sound Effects"

Giorgio Biancorosso ■ THE UNIVERSITY OF HONG KONG ■ "Double Agents and the Poor Man's Orchestra: Music and the Aesthetic of the Self in *Chunking Express* (1994)"

Ling Zhang ■ UNIVERSITY OF CHICAGO ■ "The Flowing Ambiguity of Soundscape: Female Voice-over in *Spring in a Small Town* and Fei Mu's Chinese Operatic Sound Aesthetic"

C11 Materialities of Fantastic Media

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Bob Rehak** ■ SWARTHMORE COLLEGE

Matt Hills ■ ABERYSTWYTH UNIVERSITY ■ "'We Don't Do General *Doctor Who* Topics and We Don't Do Fiction': Dalek-building and the Craft of Mimetic Fandom"

Matt Yockey ■ UNIVERSITY OF TOLEDO ■ "The Bright Knight Returns: Contemporary Merchandising of the *Batman* Television Series"

Bob Rehak ■ SWARTHMORE COLLEGE ■ "Little Warriors: Markers, Figurines, and Collectibles in Gaming Media"

RESPONDENT: **Julie Russo** ■ THE EVERGREEN STATE COLLEGE

C12 *WORKSHOP* Studying Media Event Spaces

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Avi Santo** ■ OLD DOMINION UNIVERSITY

WORKSHOP PARTICIPANTS

Tamara Falicov ■ UNIVERSITY OF KANSAS
Erin Hanna ■ UNIVERSITY OF MICHIGAN
Tim Havens ■ UNIVERSITY OF IOWA
Aswin Punathambekar ■ UNIVERSITY OF MICHIGAN
Kevin Sandler ■ ARIZONA STATE UNIVERSITY

SPONSOR: Media Industries Scholarly Interest Group

C13 Horror, Documentary, and the Real

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Cecilia Sayad** ■ UNIVERSITY OF KENT

Stefano Ciammaroni ■ MANCHESTER METROPOLITAN UNIVERSITY ■ "In Too Deep (Red): Political Reality and the Haunting Specter of National Cinema in Dario Argento's *Profondo rosso*"

Adam Lowenstein ■ UNIVERSITY OF PITTSBURGH ■ "Beyond *Las Hurdes*: Horrific Eruptions of the Documentary Impulse in Late Buñuel"

Anna Green ■ NEW YORK UNIVERSITY ■ "Fear and the Other: Modes of Representation in Documentary and Horror Films"

Cecilia Sayad ■ UNIVERSITY OF KENT ■ "Framing the Found-footage Horror Film"

C14 *WORKSHOP* New Paths to Teaching Film History

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Robert Gerst** ■ MASSACHUSETTS COLLEGE OF ART AND DESIGN
CO-CHAIR: **George Larke-Walsh** ■ UNIVERSITY OF NORTH TEXAS

WORKSHOP PARTICIPANTS

Amy Borden ■ PORTLAND STATE UNIVERSITY
Robert Gerst ■ MASSACHUSETTS COLLEGE OF ART AND DESIGN
Maurizio Viano ■ WELLESLEY COLLEGE

C15 Urban Traffic

Film, Motion, and the World City

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Stanley Corkin** ■ UNIVERSITY OF CINCINNATI

Kirk Boyle ■ UNIVERSITY OF NORTH CAROLINA AT ASHEVILLE ■ "David Cronenberg's *Cosmopolis* and the Metaphorical Resonance of Traffic in the Great Recession"

Jana Braziel ■ UNIVERSITY OF CINCINNATI ■ "Urban Traffic in *Ghosts of Cité Soleil* (2006)"

Stanley Corkin ■ UNIVERSITY OF CINCINNATI ■ "Social Mobility and Place in the 'New' Boston"

Celestino Deleyto ■ UNIVERSITY OF ZARAGOZA ■ "Traffic in the Border City: Los Angeles in *Crossing Over* (2009)"

RESPONDENT: **Mark Shiel** ■ KING'S COLLEGE LONDON

SPONSOR: Urban Studies Scholarly Interest Group

C16 The Rise of the War Film in Silent Cinema

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **John Trafton** ■ UNIVERSITY OF ST ANDREWS

John Trafton ■ UNIVERSITY OF ST ANDREWS ■ "For We Shall Meet Again: Civil War Soldier Diaries and Early War Cinema"

Peters Mersereau ■ UNIVERSITY OF TORONTO ■ "From Germany's Glory Days: The Prussian Historical Epic as Early War Film"

Kristin Harper ■ NEW YORK UNIVERSITY ■ "Fair Columbia Fights for All: The Question of Suffrage Iconography in Wartime American Cinema"

Sue Collins ■ MICHIGAN TECHNOLOGICAL UNIVERSITY ■ "Star Testimonies: Speeches, Tours, and Trailers in War Mobilization"

SPONSOR: Silent Cinema Cultures Scholarly Interest Group

C17 Visible Lesbians?

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Susan Potter** ■ UNIVERSITY OF NEW ENGLAND

Stephanie Yeung ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Which One's the Girl?: Gender, Race, and TV Lesbians"

Katrin Horn ■ FRIEDRICH-ALEXANDER UNIVERSITY ■ "'Where Else Would We Go?': The Bar in Lesbian Romantic Comedies"

Susan Potter ■ UNIVERSITY OF NEW ENGLAND ■ "Troubling Sexual History: The Anachronistic Lesbian of *Pandora's Box* (1929)"

C18 Orphans and Archives

ROOM: **Juniper** ■ Second Floor
CHAIR: **Brett Service** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

Joel Frykholm ■ STOCKHOLM UNIVERSITY ■ "'Cycles,' 'Libraries,' and Archival Imaginaries in American Cinema in the 1910s: The Case of *George Kleine's Cycle of Film Classics* (1916)"

Alex Kupfer ■ NEW YORK UNIVERSITY ■ "The University Archive: Motion Picture Collecting in the US and Developing the National Film Negative Library, 1920–1941"

Brett Service ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "A Home for Orphans: Copyright Activism and the Preservation of Educational Film"

SPONSOR: Nontheatrical Film & Media Scholarly Interest Group

C19 The Idea of Cinema

Framing Conceptual Art

ROOM: **Madrona** ■ Second Floor
CHAIR: **Eli Horwatt** ■ YORK UNIVERSITY

Lindsey Lodhie ■ HARVARD UNIVERSITY ■ "Contents Unknown: Filming the Empty Set"

Joana Pimenta ■ HARVARD UNIVERSITY ■ "Walking, Crawling, Crashing, Falling: The Films and Videos of Robert Morris"

Eli Horwatt ■ YORK UNIVERSITY ■ "'Inventories of Limbo': Institutional Critique and the Cinematic Apparatus"

RESPONDENT: **Jonathan Walley** ■ DENISON UNIVERSITY

SPONSOR: CinemArts: Film & Art History Scholarly Interest Group

C20 Personal Trademarks

Bodies, Brands, and Genres in Contemporary American Media

ROOM: **Aspen** ■ Second Floor
CHAIR: **Jennifer Lynn Jones** ■ INDIANA UNIVERSITY

Janani Subramanian ■ INDIANA UNIVERSITY-PURDUE UNIVERSITY INDIANAPOLIS ■ "Horror, Bodies, and Brand Implosion"

Jennifer Lynn Jones ■ INDIANA UNIVERSITY ■ "Fat Funny People: Corpulence and the Apatow Brand"

Jorie Lagerwey ■ UNIVERSITY COLLEGE DUBLIN ■ "Black and White and Bravo All Over: The Raced Bodies of *Real Housewives of Atlanta*"

Mary Beltran ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "'Postracial' Blackface?: Unreal Raced Bodies in Millennial TV Satire"

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WEDNESDAY

March 19, 2014
4:00 – 5:45 PM

SESSION D

D1 Looking Back on *Society of the Spectacle*, the Film

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Morgan Adamson** ■ MACALESTER COLLEGE
CO-CHAIR: **Jason Smith** ■ CORNELL UNIVERSITY

Soyoung Yoon ■ THE NEW SCHOOL ■ "Debord's 4:3"

Jason Smith ■ CORNELL UNIVERSITY ■ "Some Corrections to the Society of the Spectacle"

Tom McDonough ■ BINGHAMTON UNIVERSITY ■ "Theoretical Westerns"

Morgan Adamson ■ MACALESTER COLLEGE ■ "Society of the Spectacle: An Essay without End"

D2 Filming Non-human Subjects
An Ethical Consideration

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Katy Peplin** ■ UNIVERSITY OF MICHIGAN

Thomas West ■ SYRACUSE UNIVERSITY ■ "Going Ape: The Posthuman Ethics of Animality, Affiliation, and Affect in *Rise of the Planet of the Apes* (2011)"

Samantha Close ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Shelter can haz cute?: Towards an Ethical Discourse of Cuteness for Rescue Animal Online Publicity"

Pete Porter ■ EASTERN WASHINGTON UNIVERSITY ■ "Overcoming Otherness: Species Ideology of the Animal Rescue Narrative"

Katy Peplin ■ UNIVERSITY OF MICHIGAN ■ "Kittens and Stilettos: Crush Films, Freedom of Expression, and Digital Media"

D3 Contemporary PRC and Hong Kong

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Deron Overpeck** ■ AUBURN UNIVERSITY

Wesley Jacks ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Queues, Blackouts, and Clusters: Import Distribution Strategies in the People's Republic of China from 2011 to 2013"

Xiaoxi Zhu ■ LONDON SCHOOL OF ECONOMICS AND POLITICAL SCIENCE ■ "Features and Implications of the Conglomeration of the Chinese Film Industry in the New Century"

Shu Ching Chan ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Hong Kong/China Co-production: From Root-seeking to Gold-digging?"

Deron Overpeck ■ AUBURN UNIVERSITY ■ "Transnational Tensions: Developments in the Cinematic Relationship between China and the United States"

D4 The Globalization of Post-millennial Persian Media

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **James Udden** ■ GETTYSBURG COLLEGE

James Udden ■ GETTYSBURG COLLEGE ■ "Iran's Janus-faced Screens: Cinema, Broadcasting, and Institutionalized Factionalism"

Matt Sienkiewicz ■ BOSTON COLLEGE ■ "Uncle Sam's Koran: American Broadcasting, Koranic Values, and Hybrid 'Radio Islam' in Afghanistan"

D5 Beyond Human Worlds

East Asian Religion, Spirituality, and Ecology in Contemporary Film

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Kiu-wai Chu** ■ UNIVERSITY OF HONG KONG

Anna Banks ■ UNIVERSITY OF IDAHO ■ "The Second Nutriment: Slow Cinema as Dharma Art"

Lina Verchery ■ HARVARD UNIVERSITY ■ "Paradigms of Place: Religious Cosmologies and Environmental Contexts in *La Trappe* (2008) and *In Ordinary Life* (2013)"

Conor Mckeown ■ UNIVERSITY OF GLASGOW ■ "Disrupting Eco-assumptions of Shinto in the Cinema of Miyazaki Hayao"

RESPONDENT: **Adrian Ivakhiv** ■ UNIVERSITY OF VERMONT

SPONSOR: Media & the Environment Scholarly Interest Group

D6 Objects

The Medium Is the Material

ROOM: **Leschi** ■ Third Floor
CHAIR: **Meredith McCarroll** ■ CLEMSON UNIVERSITY

Steen Christiansen ■ AALBORG UNIVERSITY ■ "Things Gone Wild: The Movie Camera in the Drone Age"

Lee Knuttila ■ YORK UNIVERSITY ■ "Monitoring Things: CCTV as Metaphysical Site"

Jacob Gaboury ■ NEW YORK UNIVERSITY ■ "What Is a Digital Thing?: On the Materiality of Simulated Objects"

RESPONDENT: **Sarah Juliet Lauro** ■ CLEMSON UNIVERSITY

D7 Production Histories

ROOM: **Medina** ■ Third Floor
CHAIR: **Ben Rogerson** ■ UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

Lawrence Webb ■ UNIVERSITY OF GOTHENBURG ■ "American Baroque: *Rollover* (Pakula, 1981) and the Imagination of Financial Disaster"

Michael Witte ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Brecht before Lenin: *Hangmen Also Die!* as an Allegory for Marxist Struggle"

Andrew Davis ■ OKLAHOMA STATE UNIVERSITY ■ "Analyzing *Tarnation*'s Promotion, Reception, and the Mainstreaming of Queer Documentary"

Ben Rogerson ■ UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL ■ "Independent No More?: Onscreen Autonomy at United Artists after 1967"

D8 Technology, Imagination, and New Media Histories

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Jeff Scheible** ■ CONCORDIA UNIVERSITY

Morgan Ames ■ UNIVERSITY OF CALIFORNIA, IRVINE ■ *and* **Daniela Rosner** ■ UNIVERSITY OF WASHINGTON ■ "Imagining Childhood through Technology and Design"

Nicole Starosielski ■ NEW YORK UNIVERSITY ■ "Fiber Futures and the Aesthetics of Lag"

Jeff Scheible ■ CONCORDIA UNIVERSITY ■ "'My Name Is Number Sign': Hash Logic and Digital Indexicality"

RESPONDENT: **Wendy Chun** ■ BROWN UNIVERSITY

D9 Television Comedy Aesthetics

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Alex Clayton** ■ UNIVERSITY OF BRISTOL

Alex Clayton ■ UNIVERSITY OF BRISTOL ■ "Sketch Comedy and the Surge of Vital Feeling"

Jason Jacobs ■ UNIVERSITY OF QUEENSLAND ■ "'I Am Going to Die!': Corpses, Corpsing, and Ricky Gervais' *Derek*"

Brett Mills ■ UNIVERSITY OF EAST ANGLIA ■ "Ego Tripping: Rob Brydon, Comedy, the Self, and Age"

Steven Peacock ■ UNIVERSITY OF HERTFORDSHIRE ■ "Alan Partridge: Welcome to the Places of My Life"

SPONSOR: Comedy & Humor Studies Scholarly Interest Group

D10 Physician, Heal Thy Selfie

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Tim Seiber** ■ UNIVERSITY OF REDLANDS

Stephanie Brown ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN ■ "'A Waiting Room that Doesn't Suck': Negotiations of Agency, Authenticity, and Community in *The Mental Illness Happy Hour* Podcast"

Nicole Keating ■ WOODBURY UNIVERSITY ■ *and* **Betsy Keating** ■ INDEPENDENT SCHOLAR ■ "The Unexamined 'Selfie' Is Not Worth Taking: The Explosion of Digital Image Technologies in the Early Twenty-first Century"

Linnea Hussein ■ NEW YORK UNIVERSITY ■ "Visualizing Mental Health: Direct Cinema, New Media, and Museums of the Mind"

Tim Seiber ■ UNIVERSITY OF REDLANDS ■ "Network Bodies: Blogging Medical Experience as Collective Anatomy Theater"

D11 Race, Class, and Gender in Contemporary Media

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Courtney Brannon Donoghue** ■ OAKLAND UNIVERSITY

Mandy Elliott ■ UNIVERSITY OF MANITOBA ■ "Reflecting the Man: Gender (Re)Appropriation in Paul Haggis's *Crash* and Mira Nair's *Mississippi Masala*"

Krin Gabbard ■ SUNY, UNIVERSITY AT STONY BROOK ■ "Everything but the Burden: Negrophilia in *Spring Breakers*"

Jennifer McClearen ■ UNIVERSITY OF WASHINGTON ■ "Gladiator in a Suit?: *Scandal*'s Olivia Pope and the Post-identity Regulation of Physical Agency"

SPONSOR: Oscar Micheaux Society Scholarly Interest Group

D12 *WORKSHOP* Capturing the Beast

Transmedia, Digital Ephemera, and the Archive

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Vicki Callahan** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

WORKSHOP PARTICIPANTS

Yvonne Welbon ■ BENNETT COLLEGE/DUKE UNIVERSITY
Helen De Michiel ■ UNIVERSITY OF OREGON
Robert Pratten ■ CONDUCTTR
Sarah Atkinson ■ UNIVERSITY OF BRIGHTON

D13 New Histories of Animation

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Nicholas Miller** ■ LOYOLA UNIVERSITY MARYLAND

Katherine Rochester ■ BRYN MAWR COLLEGE ■ "Animated, Emancipated: Stop-motion Animation as Socialist Object in Dziga Vertov's *The Man with the Movie Camera* (1929)"

Lora Mjolsness ■ UNIVERSITY OF CALIFORNIA, IRVINE ■ "Sound, Synchronization, and Subversion: The Early Animation of the Brumberg Sisters"

Olga Blackledge ■ UNIVERSITY OF PITTSBURGH ■ "Two Decades of Publications: *Iskusstvo Kino* on Quality and Quantity of Soviet Animation from 1936 to 1956"

Nicholas Miller ■ LOYOLA UNIVERSITY MARYLAND ■ "Unsettling the Cinematic Imagination: Continuous Metamorphosis in Early Drawn Animation"

SPONSOR: Animated Media Scholarly Interest Group

D14 Contemporary Issues in Cinematic Remaking

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Sean O'Sullivan** ■ OHIO STATE UNIVERSITY

Frank Kelleter ■ FREE UNIVERSITY BERLIN ■ "The Remake as Pop Art: Gus Van Sant's *Psycho* and the Franchise that Knew Too Much"

Kathleen Loock ■ FREE UNIVERSITY BERLIN ■ "Hollywood's Franchise Era and the Logic of Remaking"

Constantine Verevis ■ MONASH UNIVERSITY ■ "New Millennial Remakes"

RESPONDENT: **Jennifer Forrest** ■ TEXAS STATE UNIVERSITY

D15 Distribution in the Digital Age

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Derek Kompare** ■ SOUTHERN METHODIST UNIVERSITY

Tim Anderson ■ OLD DOMINION UNIVERSITY ■ "Why Don't We Give it Away?: Value and 'Free' for an Emerging Music Industry"

Jeremy Morris ■ UNIVERSITY OF WISCONSIN-MADISON ■ "'App'etite for Digitization: App-based Albums and the Virtual Commodification of Music"

Josh Jackson ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "Streaming the Small Screen: YouTube and the Experience of Television"

Derek Kompare ■ SOUTHERN METHODIST UNIVERSITY ■ "Streaming the Past: Online Media and Cultural Canons"

D16 The Production of Worry in Postfeminist Media Culture

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Amanda Rossie** ■ THE OHIO STATE UNIVERSITY

Allison P. Palumbo ■ UNIVERSITY OF KENTUCKY ■ "What Doesn't Kill Her Makes Her Stronger: The Fraught Fighting Female in Popular Culture"

Dayna Chatman ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "The Black Girl Curse: Matrimonial and Reproductive Panic in *Think Like a Man* and *35 and Ticking*"

Kate Harper ■ ARIZONA STATE UNIVERSITY ■ "Romanticizing Dysfunction: The Spectacle of Failed Romance in Postfeminist Media Culture"

Amanda Rossie ■ THE OHIO STATE UNIVERSITY ■ "Maternal Technologies: Mommy Blogs, Subject-formation, and the 'New Domesticity'"

D17 Optic Thanatos

The Continuum of Blackness in Visual Media

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Kara Hunt** ■ UNIVERSITY OF MARYLAND, BALTIMORE COUNTY

Darol Kay ■ UNIVERSITY OF CALIFORNIA, IRVINE ■ "The Price of Admission: Civil War Films, the Black Soldier, and the Image of the Nation"

Selamawit Terrefe ■ UNIVERSITY OF CALIFORNIA, IRVINE ■ "Technological Haunting: Blackness as Political Thaumaturgy"

Jakeya Caruthers ■ STANFORD UNIVERSITY ■ "The Read: Race, Sex, and the Social Discipline of New Media"

Kara Hunt ■ UNIVERSITY OF MARYLAND, BALTIMORE COUNTY ■ "'Ain't Nobody Got Time for That!': Humor as a Matter of Humanity in the Black Neighbor Meme Phenomenon"

D18 New Documentary Studies

ROOM: **Juniper** ■ Second Floor
CHAIR: **James Lyons** ■ UNIVERSITY OF EXETER

Faye Woods ■ UNIVERSITY OF READING ■ "The Squaddies of BBC Three: Televising Conflict for a Youth Audience in *Our War*"

Pierre Floquet ■ BORDEAUX UNIVERSITY ■ "Filmed, Filming, Watching Entities in the *UP* Documentary Film Series (1964–2013)"

James Lyons ■ UNIVERSITY OF EXETER ■ "Gore Is the World: Embodying Risk in *An Inconvenient Truth*"

SPONSOR: Documentary Studies Scholarly Interest Group

D19 Contemporary Pedagogy

ROOM: **Madrona** ■ Second Floor
CHAIR: **Holly Willis** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

Zoe Graham ■ NEW YORK UNIVERSITY ■ "A Model of Sustainable Documentary Film Training: The Transnational Reach of the Ateliers Varan"

Claire LaBar ■ OLD DOMINION UNIVERSITY ■ "America's New Media Classroom: How the Government's Shift to STEM Curriculum Affects Education in the Age of the 'Participatory Culture'"

Steve Anderson ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Multiplicity + Synchronicity: Media Scholarship beyond the Video Essay"

Holly Willis ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "World Building: Emergent Narratives for a Generative Culture"

SPONSOR: Media Literacy + Pedagogical Outreach Scholarly Interest Group

D20 *WORKSHOP*
Archive Archaeology
Disrupting the TV Canon

ROOM: **Aspen** ■ Second Floor
CHAIR: **Taylor Cole Miller** ■ UNIVERSITY OF WISCONSIN-MADISON

WORKSHOP PARTICIPANTS

Jane Feuer ■ **University of Pittsburgh**
Lynne Joyrich ■ BROWN UNIVERSITY
Stephen Tropiano ■ ITHACA COLLEGE
Alfred Martin, Jr. ■ UNIVERSITY OF TEXAS AT AUSTIN
Taylor Cole Miller ■ UNIVERSITY OF WISCONSIN-MILWAUKEE

SPONSOR: Television Studies Scholarly Interest Group

D22 Current Topics in Film and Media Studies

ROOM: **Everett** ■ Third Floor
CHAIR: **Marian Sciachitano** ■ WASHINGTON STATE UNIVERSITY

Sharon Sharp ■ CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS ■ "Film and Television Animal Trainers: Considering Animal Training and Performance"

Christian Gosvig Olesen ■ UNIVERSITY OF AMSTERDAM ■ "From Film Historiography to Videography: Film Historical Video Essays as Scholarly Research Practice"

Arzu Karaduman ■ GEORGIA STATE UNIVERSITY ■ "From Psychoanalysis to Film-philosophy: What Is Cryptonymy?"

MEETING

4:00 – 5:45 PM

ROOM: **Ballard** ■ Third Floor

Video Game Studies Scholarly Interest Group

SPECIAL EVENT

Wednesday, March 19, 2014

6:00 – 8:00 PM

LOCATION: **Cirrus** ■ Pike Street Tower, 35th Floor

Teaching Race & Media in Post-racial/Post-Trayvon America

A roundtable discussion

In the weeks of fallout after George Zimmerman was acquitted in the killing of Trayvon Martin, communities of color and allies ran to social media outlets such as Facebook, Twitter, and Tumblr to discuss, to mourn, and to rage against the injustice. Adding to that sense of dis-ease was the wide release of *Fruitvale Station*, the film about the last day in the life of Oscar Grant, another young Black male who lost his life in a racially charged shooting. As scholars of color, we knew that it would not just be enough to reblog, retweet, and share news stories and editorials; we knew that when our Fall semesters began we would be moved to discuss the nexus of issues related to race, representation, and racism as it relates to Zimmerman, Martin, and Grant in our classrooms. But we also realize that it cannot be just us who are bringing these conversations to bear. This begs the question: How will these conversations around living in a supposed "Post-racial" and definitive "Post-Trayvon" era become part of the teaching narrative in the same ways we are and/or should be talking about race as well as class, gender, and sexuality in the classroom?

This two-act event begins with a keynote speaker, Mark Anthony Neal, Cultural Critic and Professor of Black Popular Culture at Duke University. The second act builds upon Neal's talk, as the media scholars who participated in *Cinema Journal*'s Aca-Media podcast on the Zimmerman verdict—Bambi Haggins (Arizona State University), Miriam Petty (Northwestern University) and Kristen Warner (University of Alabama) as well as Anna Everett (University of California, Santa Barbara)—participate in a roundtable discussion and grapple with the question of how to bring these narratives into our classrooms and lecture halls. After the roundtable, the conversation will be opened to audience.

Sponsored by African/African American Caucus and supported by SCMS.

COORDINATORS: **Bambi Haggins** ■ ARIZONA STATE UNIVERSITY ■ **Kristen Warner** ■ UNIVERSITY OF ALABAMA
and **Anna Everett** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

SPECIAL EVENT

Wednesday, March 19, 2014

7:00 – 9:00 PM

LOCATION: Northwest Film Forum ■ 1515 12th Ave.

Please refer to Seattle vicinity map on page 30 for location.

Archival Activism: Reclaiming and Remixing the Battle of Seattle

A screening event of archival and found footage on the 15th anniversary of the WTO demonstrations

This special opening night event commemorates the 15th anniversary of the World Trade Organization protests, the infamous "Battle of Seattle." The event features a talk by Jill Freidberg, director of the award-winning documentary *This is What Democracy Looks Like*, as well as a screening and discussion of selected entries to the *Archival Activism* video remix competition.

Jill Freidberg has been producing, directing, and editing documentary films, activist media, and community radio for 18 years. A founding member of the Seattle Independent Media Center and global Indymedia network, she helped coordinate the IMC's alternative video coverage of the 1999 WTO protests.

Freidberg will discuss her work with the Independent Media Center around the WTO protests, her experience coordinating the archive engendered by that effort, and her subsequent work with activist media collectives in southern Mexico. She will show short clips from the two films, *This is What Democracy Looks Like* and *Un poquito de tanta verdad*, both of which were created from activist video collaborations that resulted in sizeable archives.

Freidberg's talk will provide context for the remix video competition and the screening of select entries that follows. The remix competition invited participants to use archival footage in order to explore a contemporary political issue through the lens of the "Battle of Seattle" and—in the process—contemplate this historical event's uniqueness and legacy in political actions such as the Occupy movement and Arab Spring. Participants were also encouraged to consider the "Battle of Seattle" as a generative event for radical media producers all over the globe.

The audience will be invited to participate in a rousing discussion about issues raised by the main themes of the evening. While we anticipate the conversation will be wide-ranging, mindful of the themes mentioned above, additional topics will include the aesthetics and practice of remix videos, urban history, policing in Seattle, and the history of Indymedia.

Sponsored by the Documentary Studies and the Media Literacy + Pedagogical Outreach Scholarly Interest Groups and supported by SCMS. <http://archivalactivism.blogspot.com/>

COORDINATORS: Virginia Kuhn ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ **Stephen Charbonneau** ■ FLORIDA ATLANTIC UNIVERSITY ■ **Jaimie Baron** ■ UNIVERSITY OF ALBERTA ■ *and* **Leah Shafer** ■ HOBART AND WILLIAM SMITH COLLEGES

THURSDAY

March 20, 2014
9:00 – 10:45 AM

SESSION E

E1 Gender and Contemporary Technologies

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Jacqueline Vickery** ■ UNIVERSITY OF NORTH TEXAS

Sarah Arnold ■ FALMOUTH UNIVERSITY ■ "Gender and Online Viewing: Theorizing the Interactive Spectator"

Ian Hartman ■ NORTHWESTERN UNIVERSITY ■ "The Power Glove, the U-Force, and the Gendering of Gestural Gaming Technology"

Jacqueline Vickery ■ UNIVERSITY OF NORTH TEXAS ■ "Mobile Phones, a Girl's Best Friend?: How the Mobile Phone Industry Legitimizes Surveillance, Commodifies Talk, and Genders Technology"

E2 Carceral Media

Screening the US Prison Regime

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Michael Litwack** ■ BROWN UNIVERSITY

Alison Griffiths ■ BARUCH COLLEGE, CUNY ■ "The Carceral Aesthetic and 'Border Thinking': Prisons on Screen before 1910"

Michael Litwack ■ BROWN UNIVERSITY ■ "'Dead Time Is at Work': Television and Primitive Accumulation in the Early Neoliberal-carceral Era"

Catherine Harrington ■ NORTHWESTERN UNIVERSITY ■ "Prison 'Reality' at Home and Abroad: Exposing Prison Discourse through Televisual Tourism"

E3 *WORKSHOP*
Afterthoughts on the Centenary of Bombay Cinema

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Anupama Kapse** ■ QUEENS COLLEGE, CUNY

WORKSHOP PARTICIPANTS

Tejaswini Ganti ■ NEW YORK UNIVERSITY
Anupama Kapse ■ QUEENS COLLEGE, CUNY
Neepa Majumdar ■ UNIVERSITY OF PITTSBURGH
Meheli Sen ■ RUTGERS UNIVERSITY

SPONSOR: Asian/Pacific American Caucus

E4 A Homage to Bigas Luna (1946–2013)

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Santiago Fouz-Hernandez** ■ DURHAM UNIVERSITY

Santiago Fouz-Hernandez ■ DURHAM UNIVERSITY ■ "Bigas Luna's Early Erotic Passions: *Bilbao* (1978) and *Caniche* (1979)"

Alfredo Martinez Exposito ■ UNIVERSITY OF MELBOURNE ■ "After-images and Imagination: Image and Nation in Bigas Luna's *Anguish* (1987) and *Volaverunt* (1999)"

Carolina Sanabria ■ UNIVERSITY OF COSTA RICA ■ "Back to the Origins: Bigas Luna's *Iberian Portraits* Trilogy"

Marvin D'Lugo ■ CLARK UNIVERSITY ■ "Sexual and Cinematic Commodities: Bigas Luna's *Chambermaid* 'and' the *Titantic*"

SPONSOR: Latina/o Caucus

E5 Colonialism in Chinese Cinema
Reconfiguring the Past; Renegotiating Its Global Future

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Yanhong Zhu** ■ WASHINGTON AND LEE UNIVERSITY

Victor Fan ■ KING'S COLLEGE LONDON ■ "Politics at Play: Jazz and Chinese Cinema, 1937–1949"

Jing Jing Chang ■ WILFRID LAURIER UNIVERSITY ■ "The Cold War Project of the Southern Film Corporation: Film Distribution and Censorship in British Hong Kong"

Wei Yang ■ UNIVERSITY OF THE SOUTH ■ "*My Blueberry Nights* Revisited: Wong Kar-wai and Transnational Auteurism"

Frederik Green ■ SAN FRANCISCO STATE UNIVERSITY ■ "The Twelve Chinese Zodiacs: Jackie Chan, Ai Weiwei, and the Aesthetics (and Politics) of Revisiting a National Wound"

RESPONDENT: **Yanhong Zhu** ■ WASHINGTON AND LEE UNIVERSITY

E6 Midcentury Modern
New Directions in Historical Media Industries

ROOM: **Leschi** ■ Third Floor
CHAIR: **Rebecca Prime** ■ HOOD COLLEGE

Ross Melnick ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Exodus and Genesis: Egyptian Revolution, Postwar Zionism, and the Ramifications for Hollywood's Middle Eastern Theater Circuits, 1947–1957"

Rebecca Prime ■ HOOD COLLEGE ■ "This Is Cinerama: Merian C. Cooper's Widescreen Politics"

Emily Carman ■ CHAPMAN UNIVERSITY ■ *and* **Anne Helen Petersen** ■ WHITMAN COLLEGE ■ "Twilight Stardom: Excavating the Postwar Careers of Constance Bennett and Gloria Swanson"

RESPONDENT: **Eric Smoodin** ■ UNIVERSITY OF CALIFORNIA, DAVIS

E7 Rethinking the Cliché

Historical Perspectives on Hollywood Conventions

ROOM: **Medina** ■ Third Floor
CHAIR: **Elizabeth Rawitsch** ■ UNIVERSITY OF NORTH CAROLINA AT WILMINGTON

James MacDowell ■ UNIVERSITY OF WARWICK ■ "The Sense of a Happy Ending: Clichés and Conventions, Myths and Fictions"

Oliver Gruner ■ UNIVERSITY OF PORTSMOUTH ■ "A New Birth of Freedom?: The Gettysburg Address in Film"

Elizabeth Rawitsch ■ UNIVERSITY OF NORTH CAROLINA AT WILMINGTON ■ "Charlie Chan's Multicolored Passport: Hollywood's Asian Detectives and Transnational Identity"

Peter Falconer ■ UNIVERSITY OF BRISTOL ■ "The Rhetoric of Genre in the 'Afterlife' of the Western"

E8 "New" Wars, "New" Media

The War on Terror in a Digital Age

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Lindsay Palmer** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Abigail Hinsman ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Time-lapse Analysis: Counterintelligence, Media Annotation, and the Verona Project"

Catherine Zimmer ■ PACE UNIVERSITY ■ "Satellite Surveillance, Desert Landscapes, and the Political Aesthetics of the 'War on Terror'"

Tung-Hui Hu ■ UNIVERSITY OF MICHIGAN ■ "Serious Games: On the Sovereignty of Data"

Lindsay Palmer ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Reporting War (for the iPad): Condition One and the Tactile Consumption of Conflict"

E9 Television Industries and the Production of Film Culture

Interventions in the UK Context

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Paul McDonald** ■ UNIVERSITY OF NOTTINGHAM

Laura Mayne ■ UNIVERSITY OF PORTSMOUTH ■ "Channel 4, Film4 and the Impact of Brand Identity on the UK Film Industry"

Rachael Keene ■ CREATIVE SKILLSET ■ "Films for Television: Channel Branding, the Production of Cinephilia, and the Role of Program Planners in the Multichannel Economy"

Ieuan Franklin ■ BOURNEMOUTH UNIVERSITY ■ "Building a Television Audience for World Cinema in the (Late) Era of Media Scarcity"

Justin Smith ■ UNIVERSITY OF PORTSMOUTH ■ "We Need to Talk About Subsidy: Television and the UK Film Industry — a Thirty-year Relationship"

SPONSOR: Media Industries Scholarly Interest Group

E10 Sound

Aesthetics and Ideology

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Alejandra Bronfman** ■ UNIVERSITY OF BRITISH COLUMBIA

Justin Morris ■ UNIVERSITY OF TORONTO ■ "Radio Ranch: Emergent Seriality in 1930s Film and Radio"

Paula Musegades ■ BRANDEIS UNIVERSITY ■ "Silence Is Golden: Aaron Copland's Film Score for *The Heiress*"

Yuki Takinami ■ UNIVERSITY OF TOKYO ■ "The Issue of Sound-cinema Aesthetics in Early–1930s Japan: Theory and Practice"

Alejandra Bronfman ■ UNIVERSITY OF BRITISH COLUMBIA ■ "Screeches, Static, and Silence: The Fragmented Terrain of Caribbean Radio"

SPONSOR: Radio Studies Scholarly Interest Group

E11 Post-3.11
Representing Disaster

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Mark Roberts** ■ UNIVERSITY OF TOKYO

Minori Ishida ■ NIIGATA UNIVERSITY ■ "The Lack of Media: The Invisible Domain after 3.11"

Akira Lippit ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "The Place of Disaster: Fukushima and 3.11"

Mitsuyo Wada-Marciano ■ CARLETON UNIVERSITY ■ "Post-3.11: Hitomi Kamanaka and Video Activism, *Ashes to Honey* (2010)"

Mark Roberts ■ UNIVERSITY OF TOKYO ■ "Social Documentary after 3.11"

E12 *WORKSHOP*
Online Teaching in Film and Media Studies

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Murray Leeder** ■ UNIVERSITY OF MANITOBA

WORKSHOP PARTICIPANTS

George Larke-Walsh ■ UNIVERSITY OF NORTH TEXAS
Russell Meeuf ■ UNIVERSITY OF IDAHO
Allison Whitney ■ TEXAS TECH UNIVERSITY
Murray Leeder ■ UNIVERSITY OF MANITOBA

SPONSOR: Media Literacy + Pedagogical Outreach Scholarly Interest Group

E13 Deleuzian Aesthetics

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Justin Horton** ■ GEORGIA STATE UNIVERSITY

Andrea Brooks ■ UNIVERSITY OF BRITISH COLUMBIA ■ "Theorizing Thinspiration and the (De)composed Body"

Edward Troy ■ UNIVERSITY OF CALIFORNIA, RIVERSIDE ■ "Krzysztof Kieslowski and the Outsides of Cinema"

Michael Eng ■ JOHN CARROLL UNIVERSITY ■ "History, Cinema, Affect: Deleuze and the Case of Fei Mu's *Spring in a Small Town*"

Justin Horton ■ GEORGIA STATE UNIVERSITY ■ "Vibration, Resonance, Deformation: Deleuze's Soundful Aesthetics"

E14 *WORKSHOP*
Visualizing Media Studies
The Expansion of Scholarly Publishing into Video Essays

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Christine Becker** ■ UNIVERSITY OF NOTRE DAME

WORKSHOP PARTICIPANTS

Catherine Grant ■ UNIVERSITY OF SUSSEX
Christian Keathley ■ MIDDLEBURY COLLEGE
Drew Morton ■ TEXAS A&M UNIVERSITY-TEXARKANA
Benjamin Sampson ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES
Matthias Stork ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

E15 Videogaming's Undefined, Defining Feature

Exploring the Origins, Manifestations, and Limits of Interactivity

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Harrison Gish** ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES
CO-CHAIR: **David O'Grady** ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

David O'Grady ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Domesticating Interactivity: Examining Early Industry Efforts to Introduce Videogames to the Home"

Harrison Gish ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Sandboxes and Surrogates: Spatialized Avatar Interactivity in *Grand Theft Auto*'s Expanding Open World"

Jonathan Cohn ■ UNIVERSITY OF ALBERTA ■ "Following a Story to the Endtimes: Choice, Precarity, and Fatalism in Dystopian Gameplay"

Jessica Aldred ■ UNIVERSITY OF MONTREAL ■ "To Survive the Zombie Apocalypse, Point and Click: Transmedia Character Interactivity and Player Agency in *The Walking Dead* Franchise"

SPONSOR: Video Game Studies Scholarly Interest Group

E16 Beyond the Game

Screening Sports in the Twenty-first Century

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **David Lerner** ■ LOYOLA MARYMOUNT UNIVERSITY

Sudeep Sharma ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "HBO's *Hard Nocks* and the NFL as Reality Cable Television Programming"

Paul Reinsch ■ TEXAS TECH UNIVERSITY ■ "'The Real Rocky,' the 'Fake' Chuck Wepner, and the Politics of Intertextuality"

Robert Cavanagh ■ NORTHWESTERN UNIVERSITY ■ "Nine for IX: Sport and Gender"

David Lerner ■ LOYOLA MARYMOUNT UNIVERSITY ■ "Romantics and Analytics: *Moneyball* as Sabermetric Melodrama"

E17 Queer Remix Video

Hacking Telesexuality

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Hunter Hargraves** ■ BROWN UNIVERSITY

Dayna McLeod ■ CONCORDIA UNIVERSITY ■ "Navigating the Heterosexual Matrix of Remix Culture"

Julie Russo ■ THE EVERGREEN STATE COLLEGE ■ "Spirit of Chaos: *My Little Pony* Remix as Queer Fan Labor"

Hunter Hargraves ■ BROWN UNIVERSITY ■ "'Now Shut Up and Get Me High': Affective Economies of Perversion in Remixed Television"

Alexis Lothian ■ INDIANA UNIVERSITY OF PENNSYLVANIA ■ "Queer Cinema Remixed Straight?: Vidding, Aesthetics, and *Born in Flames*"

SPONSORS: Queer Caucus *and* Media Literacy + Pedagogical Outreach Scholarly Interest Group

E18 Art Documentaries

Aesthetics, History, Theory

ROOM: **Juniper** ■ Second Floor
CHAIR: **Steven Jacobs** ■ GHENT UNIVERSITY

Angela Dalle-Vacche ■ GEORGIA INSTITUTE OF TECHNOLOGY ■ "André Bazin, Science, and the Art Documentary"

Steven Jacobs ■ GHENT UNIVERSITY ■ "*Magritte, ou la leçon des choses* (Luc De Heusch, 1960)"

Susan Felleman ■ UNIVERSITY OF SOUTH CAROLINA ■ "Mystical Mediation: Jay DeFeo's *The Rose* Conjured, Captured, and Preserved by Bruce Conner and Wallace Berman"

Brigitte Peucker ■ YALE UNIVERSITY ■ "Enter Ekphrasis: Greenaway Reads Rembrandt"

SPONSOR: CinemArts: Film & Art History Scholarly Interest Group

E19 New/Media/Art/Objects

ROOM: **Madrona** ■ Second Floor
CHAIR: **Michael Zryd** ■ YORK UNIVERSITY

Hava Aldouby ■ HEBREW UNIVERSITY ■ "Experimental Cinema Enters the Worlds of Gaming: Considering Phil Solomon's Recent Works"

Claire K. Henry ■ WHITNEY MUSEUM OF AMERICAN ART ■ "(Un)commercial: Andy Warhol and the Television Ad, 1964–68"

Michael Zryd ■ YORK UNIVERSITY ■ "Documentation in Hollis Frampton's *Magellan*: Artists' Notes as Conceptual Art"

SPONSOR: Experimental Film & Media Scholarly Interest Group

E20 Cine-ethics

The Role of Moral Intuition, Reason, and Expression in Ethical Responses to Film

ROOM: **Aspen** ■ Second Floor
CHAIR: **Jinhee Choi** ■ KING'S COLLEGE LONDON

Carl Plantinga ■ CALVIN COLLEGE ■ "Film Affect and the Genealogy of Morals"

Malcolm Turvey ■ SARAH LAWRENCE COLLEGE ■ "Vertov and the Expanding Circle"

Jinhee Choi ■ KING'S COLLEGE LONDON ■ "The Ethics of the Monad: Leibniz and Film Spectatorship"

RESPONDENT: **Richard Allen** ■ NEW YORK UNIVERSITY

SPONSOR: Cognitive/Analytic Studies Scholarly Interest Group

E22 Re-viewing TV

ROOM: **Everett** ■ Third Floor
CHAIR: **Mark J.P. Wolf** ■ CONCORDIA UNIVERSITY WISCONSIN

Mark J.P. Wolf ■ CONCORDIA UNIVERSITY WISCONSIN ■ "'People Can Like You Just the Way You Are': The Diverse Ontological Spectrum of *Mister Rogers' Neighborhood*"

Katharine Zakos ■ GEORGIA STATE UNIVERSITY ■ "The Wedding Industrial Complex; or, How I Learned to Stop Worrying and 'Say Yes to the Dress'"

Gina Giotta ■ CALIFORNIA STATE UNIVERSITY, NORTHRIDGE ■ "Dreamless Dream: Re-visiting Adorno on TV"

MEETING

9:00 – 10:45 AM

ROOM: **Chelan** ■ First Floor, Lobby Level

Contemporary Theory Studies Scholarly Interest Group

THURSDAY

March 20, 2014
11:00 AM – 12:45 PM

Orientation for New Members & Networking Session

ROOM: **Cirrus** ■ Pike Street Tower, 35th Floor

If you are new to SCMS, please plan to attend this orientation and networking session for new members. You will learn more about the Society, the conference, the journal, the website, and other benefits of membership.

Bienvenue . . .

Venez vous joindre à
nous à Montréal.



25–29 Mars 2015
Fairmont Le Reine Elizabeth

THURSDAY

March 20, 2014
11:00 AM – 12:45 PM

SESSION F

F1 Reconsidering Psychoanalysis and Media Studies

Towards a Productive Intersection

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Hannah Zeavin** ■ NEW YORK UNIVERSITY
CO-CHAIR: **Lana Lin** ■ NEW YORK UNIVERSITY

Laura Stamm ■ UNIVERSITY OF PITTSBURGH ■ "Between the Acts: Kristeva's Chora and a Cinematic Re-imagining of Gender Acquisition"

Lana Lin ■ NEW YORK UNIVERSITY ■ "Are These Thoughts My Own?: A Psychoanalytic Reading of Upton Sinclair's *Mental Radio*"

Hannah Zeavin ■ NEW YORK UNIVERSITY ■ "The Art of Treatment: Documenting Analysis"

RESPONDENT: **Marie Shurkus** ■ POMONA COLLEGE

F2 Cinema and the New Deal

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Patrick Keating** ■ TRINITY UNIVERSITY

Harvey Cohen ■ KING'S COLLEGE LONDON ■ "*Footlight Parade*: Supporting and Undermining the New Deal, 1933"

Mary Samuelson ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Radical Moment: The National Recovery Administration and Hollywood's 'New Deal'"

Patrick Keating ■ TRINITY UNIVERSITY ■ "Capitalism and Coincidence: Disrupting Classical Hollywood Narrative in Films of the Great Depression"

F3 Argentine and Chilean Cinema

Historical Revisions, Political Shifts

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Kathleen Newman** ■ UNIVERSITY OF IOWA

Kathleen Newman ■ UNIVERSITY OF IOWA ■ "Left Unsaid: History and Memory in Recent Chilean Cinema"

Jessica Stites Mor ■ UNIVERSITY OF BRITISH COLUMBIA ■ "Argentine Political Filmmakers in Solidarity: The Road from Algiers to Cine Piquetero"

Nilo Couret ■ UNIVERSITY OF MICHIGAN ■ "The Accidental Time Capsule: Raul Ruiz's *Palomita blanca* (1973) and the Humorous Dimensions of New Latin American Cinema"

RESPONDENT: **Ana Lopez** ■ TULANE UNIVERSITY

SPONSOR: Latina/o Caucus

F4 Television Networks and Brand Identity

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Amanda Keeler** ■ MARQUETTE UNIVERSITY
CO-CHAIR: **Cory Barker** ■ INDIANA UNIVERSITY

Amanda Keeler ■ MARQUETTE UNIVERSITY ■ "AMC: American Male Channel?"

Cory Barker ■ INDIANA UNIVERSITY ■ "What Is Drama?: The Evolution of TNT's Genre-infused Brand Identity"

Andrew Zolides ■ UNIVERSITY OF WISCONSIN-MADISON ■ "BBC America's Dual Citizenship: Naturalizing the Immigrant Network"

Stefania Marghitu ■ KING'S COLLEGE LONDON ■ "FX's *The Bridge*: Strategizing towards an Expanding Latino Demographic"

F5 Margins of the New Wave

Japanese Cinemas of the 1960s

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Takuya Tsunoda** ■ YALE UNIVERSITY

Takuya Tsunoda ■ YALE UNIVERSITY ■ "The Cinema as Pedagogical Loop: Bad Boys and the Japanese New Wave"

Roland Domenig ■ MEIJI GAKUIN UNIVERSITY ■ "Reconsidering the 'Shôchiku Nouvelle Vague'"

Michael Raine ■ WESTERN UNIVERSITY, CANADA ■ "Music, Musicals, and the Margins of the Japanese New Wave"

F6 Video Cultures, Communities, and Circulation in the Twenty-first Century

ROOM: **Leschi** ■ Third Floor
CHAIR: **Juan Llamas Rodriguez** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Matthias Mushinski ■ COLUMBIA UNIVERSITY ■ "Are You Guys Closing?: Video-clubs and the Third World of the Internet"

Michael O'Brien ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Limited Release: Online Cine-clubs and Digital Archives"

Juan Llamas Rodriguez ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "What Is (In) a Diasporic Video Store?"

RESPONDENT: **Daniel Herbert** ■ UNIVERSITY OF MICHIGAN

F7 Architectures of Moving-image Display

ROOM: **Medina** ■ Third Floor
CHAIR: **Alla Gadassik** ■ NORTHWESTERN UNIVERSITY

Swagato Chakravorty ■ YALE UNIVERSITY ■ "An Architecture of Phantasms: Screen, Space, Play"

Brian Jacobson ■ UNIVERSITY OF ST ANDREWS ■ "Of Black Boxes and White Cubes; or, Film Architecture in the Gallery"

Alla Gadassik ■ NORTHWESTERN UNIVERSITY ■ "Perceptual Cells: Modified Vision in the Work of James Turrell"

Ian Robinson ■ MCGILL UNIVERSITY ■ " Space and Spectatorship in Immersive-participatory Cinema"

SPONSORS: CinemArts: Film & Art History *and* Experimental Film & Media Scholarly Interest Groups

F8 Interfaces with the Unrepresentable

Networks and Affect

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **James Hodge** ■ NORTHWESTERN UNIVERSITY

James Hodge ■ NORTHWESTERN UNIVERSITY ■ "Love Is All Around: Frances Stark's *My Best Thing*"

Patrick Jagoda ■ UNIVERSITY OF CHICAGO ■ "Journey Stories: Digital Games, Emergent Narratives, and Affective Networks"

Scott Richmond ■ WAYNE STATE UNIVERSITY ■ "Networked Boredom: On the Desire for Connection"

RESPONDENT: **Lisa Nakamura** ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

F9 Self-portraiture and Autobiography in Contemporary Film and Media

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Mary Ann Doane** ■ UNIVERSITY OF CALIFORNIA, BERKELEY
CO-CHAIR: **Damon R. Young** ■ UNIVERSITY OF MICHIGAN

Greg Youmans ■ COLGATE UNIVERSITY ■ "One-way Mirrors: Gay Auto/Ethnography in the 1970s"

Damon R. Young ■ UNIVERSITY OF MICHIGAN ■ "The Subject of Digital Media: On *Tarnation* (2003)"

Homay King ■ BRYN MAWR COLLEGE ■ "Virtual Memory: Agnès Varda's *Beaches*"

Kristopher Fallon ■ UNIVERSITY OF CALIFORNIA, DAVIS ■ "Data's Indexicality"

F10 Time and the Cinema of Richard Linklater

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Peter Lurie** ■ UNIVERSITY OF RICHMOND

Ellen Grabiner ■ SIMMONS COLLEGE ■ "The Holy Moment: *Waking Life* and Linklater's Dream Time"

Maria San Filippo ■ INDIANA UNIVERSITY ■ "Linklater's *Before* Trilogy and the Evolution of US Indie Cinema"

Katrina G. Boyd ■ UNIVERSITY OF OKLAHOMA ■ "Grief Tragically Becoming Comedy: Linklater's *Bernie* and Oral History"

Peter Lurie ■ UNIVERSITY OF RICHMOND ■ "Spatio-temporality, Framed Emptiness, and Medial Integrity in Linklater's *Before* Trilogy"

F11 *WORKSHOP*
Judging WWII Hollywood and the Jews
Cinema Studies and Recent Debates over History and Accountability

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Steven Carr** ■ INDIANA UNIVERSITY-PURDUE UNIVERSITY FORT WAYNE

WORKSHOP PARTICIPANTS

Jon Wilkman ■ WILKMAN PRODUCTIONS
Laura Rosenzweig ■ SAN FRANCISCO STATE UNIVERSITY
Steven Ross ■ UNIVERSITY OF SOUTHERN CALIFORNIA

F12 Enacting "Oriental Femininity"
Three Crossover Performers in 1910s–30s American Cinema and Theater

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Ramona Curry** ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
CO-CHAIR: **Yiman Wang** ■ UNIVERSITY OF CALIFORNIA, SANTA CRUZ

Krystyn Moon ■ UNIVERSITY OF MARY WASHINGTON ■ "Blending the Dreamy Mysticism of the East with the Prosaic Culture of the West: Alla Nazimova and *The Red Lantern* (1919)"

Ramona Curry ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN ■ "The First Chinese Film Star in America: The Artful Racial Masquerade of Lady Tsen Mei/Josephine Moy"

Yiman Wang ■ UNIVERSITY OF CALIFORNIA, SANTA CRUZ ■ "'Ghosting' the Oriental: Anna May Wong's Racial Reenactment"

RESPONDENT: **Kent A. Ono** ■ UNIVERSITY OF UTAH

SPONSOR: Asian/Pacific American Caucus *and* Transnational Cinemas Scholarly Interest Group

F13 Horrified, Horrifying, Horrifiable
Composition, Genre, Affect

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Eugenie Brinkema** ■ MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Karla Oeler ■ EMORY UNIVERSITY ■ "Horror and 'The Cinema of Poetry'"

Caetlin Benson-Allott ■ GEORGETOWN UNIVERSITY ■ "Horror by Design: Affect and Visual Environments in Art and Film"

Jason Middleton ■ UNIVERSITY OF ROCHESTER ■ "Protraction, Disruption, Flux: Forms of Horror in *The Texas Chainsaw Massacre*"

Eugenie Brinkema ■ MASSACHUSETTS INSTITUTE OF TECHNOLOGY ■ "Order and the List: *Final Destination* and Death by Design"

F14 *WORKSHOP*
Teaching Video Game Studies across Disciplines

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Matthew Payne** ■ UNIVERSITY OF ALABAMA
CO-CHAIR: **Jennifer Malkowski** ■ MIAMI UNIVERSITY OF OHIO

WORKSHOP PARTICIPANTS

Christopher Hanson ■ SYRACUSE UNIVERSITY
Carly Kocurek ■ ILLINOIS INSTITUTE OF TECHNOLOGY
Jennifer Malkowski ■ MIAMI UNIVERSITY OF OHIO
TreaAndrea Russworm ■ UNIVERSITY OF MASSACHUSETTS AMHERST

SPONSOR: Video Game Studies Scholarly Interest Group

F15 The Screen Idea, Screenwriting, and Media Production Research

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Eva Redvall** ■ UNIVERSITY OF COPENHAGEN

Ian Macdonald ■ UNIVERSITY OF LEEDS ■ "The Screen Idea, the Work Group, and Screen Narrative Production"

Raija Talvio ■ AALTO UNIVERSITY ■ "Subjective Dreams: The Idea of the Pre-existing Film"

Eva Redvall ■ UNIVERSITY OF COPENHAGEN ■ "Screenwriting and the Screen Idea System: Writing and Producing Television Drama in Denmark"

F16 Feminist Approaches to War Media

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Debra White-Stanley** ■ KEENE STATE COLLEGE

Karen Randell ■ SOUTHAMPTON SOLENT UNIVERSITY ■ "Duty over Love: WWI Nurses on Film"

Debra White-Stanley ■ KEENE STATE COLLEGE ■ "Combat Medicine, Gendered Trauma, and Audio-vision"

Andrew Myers ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "The Tailhook Taboo: The US Military's Influence over Representations of Military Women in Film and Television, 1986–1997"

Stacy Takacs ■ OKLAHOMA STATE UNIVERSITY ■ "Embrace the Suck!: Trauma on the Really Small Screen"

F17 Negotiating Race in Digital Spaces

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Sarah Florini** ■ UNIVERSITY OF WISCONSIN-MADISON

Sarah Florini ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Networked Enclaves: Black Podcasters' Responses to the George Zimmerman Verdict"

Kishonna Gray ■ EASTERN KENTUCKY UNIVERSITY ■ "The Avatar as Blackface: Using Color-blind Racism to Examine Stereotypical Representations and Performances of Blackness in Xbox Live"

Meredith Clark ■ UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL ■ "#Kujichagulia: Naming Ourselves <140 Characters at a Time"

SPONSOR: African/African American Caucus

F18 Documentary Sound and the Global City

ROOM: **Juniper** ■ Second Floor
CHAIR: **Jennifer Fleeger** ■ URSINUS COLLEGE

Rita Safariants ■ VASSAR COLLEGE ■ "The Gig Is in the Boiler Room: Filming Leningrad's Rock-n-roll Counterculture"

Josh Glick ■ YALE UNIVERSITY ■ "The Renegade in the Network: Joe Saltzman, CBS, and Soundtrack Innovations"

Ashish Chadha ■ UNIVERSITY OF RHODE ISLAND ■ "Sound in the City: Experimental Documentaries of Films Division in India"

Noelle Griffis ■ INDIANA UNIVERSITY ■ "Telling It Like It Is: The Camera as Voice in AFI Supported Minority Youth Films of the 1960s"

SPONSORS: Documentary Studies, Sound Studies, *and* Urban Studies Scholarly Interest Groups

F19 Other Spaces

Experimental Film, Sexuality, and Urban Geographies

ROOM: **Madrona** ■ Second Floor
CHAIR: **Amy Herzog** ■ QUEENS COLLEGE, CUNY

Ara Osterweil ■ MCGILL UNIVERSITY ■ "City of Desire, City of Anger: Mapping *Fireworks*"

Juan Suarez ■ UNIVERSITY OF MURCIA ■ "Queer Space and Cultural Memory in Barbara Hammer"

Amy Herzog ■ QUEENS COLLEGE, CUNY ■ "Architectures of Exchange: Feminism, Public Space, and Expanded Cinema"

RESPONDENT: **Elena Gorfinkel** ■ UNIVERSITY OF WISCONSIN-MILWAUKEE

SPONSORS: Experimental Film & Media *and* Urban Studies Scholarly Interest Groups

F20 Defining Experimental and Art Films in Middle Eastern Cinemas

ROOM: **Aspen** ■ Second Floor
CHAIR: **Samirah Alkassim** ■ PALESTINE CENTER AND JERUSALEM FUND

Laura Marks ■ SIMON FRASER UNIVERSITY ■ "Experiments in the Archive"

Anna Cavness ■ UNIVERSITY OF CALIFORNIA, IRVINE ■ "Experimental Cartographies in Tariq Teguia's *Gabbla* (*Inland*)"

Maryam Monalisa Gharavi ■ HARVARD UNIVERSITY ■ "Screen Interrupted: Contested Spaces and Spectatorship in Shirin Neshat's *Turbulent* Trilogy"

Sara Saljoughi ■ UNIVERSITY OF MINNESOTA ■ "The Antagonistic Image: Experimental Cinema in Iran, 1962–1979"

SPONSOR: Middle East Caucus

F22 Geopolitics and Media Aesthetics

ROOM: **Everett** ■ Third Floor
CHAIR: **Colleen Jankovic** ■ UNIVERSITY OF PITTSBURGH

Courtney Ritter ■ UNIVERSITY OF MICHIGAN ■ "Programming Democracy: Italian Neorealism and the Transnational Code of Everyman TV"

Dong Hoon Kim ■ UNIVERSITY OF OREGON ■ "The Poetics of North Korean Juche Cinema"

Colleen Jankovic ■ UNIVERSITY OF PITTSBURGH ■ "Cinema's Palestine: Exploring Location and B-roll in Cinematic Constructions of Palestinian Space"

SPONSOR: Central/East/South European Cinemas Scholarly Interest Group

MEETING

11:00 AM – 12:45 PM

ROOM: **Chelan** ■ First Floor, Lobby Level

Film & Media Festivals Studies Scholarly Interest Group

MEETING

11:00 AM – 12:45 PM

ROOM: **Ballard** ■ Third Floor

French & Francophone Studies Scholarly Interest Group

SPECIAL EVENT

Thursday, March 20, 2014

12:30 – 2:30 PM

LOCATION: 911 Pine St.

Please refer to Seattle vicinity map on page 30 for location.

Paramount Theatre: Book Release Party

These are the only two hours during the conference that attendees can access the historic Paramount Theatre, built in 1928, boasting close to 3,000 seats and showing silent-era films to this day! Located three blocks from the Sheraton. Indiana University Press celebrates the release of *Silent Cinema and the Politics of Space* and toasts the acquisition of *Film History*. Silent Cinema Cultures will kick off their first year as a SIG with an informal meet-and-greet in the lobby, 1:30-2:15 PM. Tours of the theatre and the "historic theatre library" available to all. Wine and cheese will be served, compliments of the sponsors.

Admission is free with conference badge.

Co-sponsored by Indiana University Press in conjunction with Seattle Theatre Group and the Silent Cinema Cultures SIG.

STG PRESENTS

INDIANA UNIVERSITY PRESS
INDIANA UNIVERSITY
Office of Scholarly Publishing

THURSDAY

March 20, 2014
1:00 – 2:45 PM

SESSION G

G1 Cult Mediations
Television, Sexploitation, Fantasy

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Karin Beeler** ■ UNIVERSITY OF NORTHERN BRITISH COLUMBIA

Ross Garner ■ CARDIFF UNIVERSITY ■ "The Series that Changed Television?: *Twin Peaks*, 'Classic' Television and Temporal Capital"

Jamie Hook ■ INDIANA UNIVERSITY ■ "Genre Trouble: Radley Metzger's *Score*, Male Bisexuality, and the Boundaries of Sexploitation"

Karin Beeler ■ UNIVERSITY OF NORTHERN BRITISH COLUMBIA ■ "Coming of Age Films and Contemporary Youth Culture: Framing Technology and Place in American Fantasy Film"

Benjamin Kruger-Robbins ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "ABC's Queer Failures: *Twin Peaks* and *My So-Called Life*"

G2 Chorological Mapping
Negotiating Place in Cinematic and Digital Geographies

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Thomas Forget** ■ UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE

Mark Thorsby ■ LONE STAR COLLEGE ■ "Cinema as Chorology: An Exposition of the Concept of Chorology and Its Relation to Cinematic Mediation"

Nathan Koob ■ UNIVERSITY OF MICHIGAN ■ "In-centricities: Filmmaking's 'Place' in the Work of Robert Altman"

Jennifer Stob ■ COLGATE UNIVERSITY ■ "Reality without Reference Points: Mapping *The Place of Time* (1985)"

Thomas Forget ■ UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE ■ "Neither Here nor Now: The Discernment of Space and Time in New Media Mapping"

G3 The Authentic Body

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Heather Warren-Crow** ■ TEXAS TECH UNIVERSITY
CO-CHAIR: **Susan Kerns** ■ COLUMBIA COLLEGE CHICAGO

Susan Kerns ■ COLUMBIA COLLEGE CHICAGO ■ "Seeing Double: How Real Conjoined Twins Complicate the Place of Narrative in Fiction"

Defne Tüzün ■ KADIR HAS UNIVERSITY ■ "Confessions of a Porn Star: The Uses and Misuses of Stardom in *The Girlfriend Experience*"

Thomas Schur ■ CLAREMONT MCKENNA COLLEGE ■ "Body Parts: The Somatic Chain in Godard's *Sauve qui peut (la vie)*"

Heather Warren-Crow ■ TEXAS TECH UNIVERSITY ■ "Voice Work: *2 Girls 1 Cup* and the Labor of Reaction"

G4 The Migrant Image in African Cinema

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Aboubakar Sanogo** ■ CARLETON UNIVERSITY

Jude Akudinobi ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Critical Spaces and Discourses of Migration in African Cinema"

N. Frank Ukadike ■ TULANE UNIVERSITY ■ "African Cinema: Migrations, Intersections, and Representations"

Aboubakar Sanogo ■ CARLETON UNIVERSITY ■ "Three Modalities of the Migrant Image in African Cinema"

Beatriz Leal-Riesco ■ INDEPENDENT SCHOLAR ■ "Narratives of Migration in Contemporary Spanish Cinema"

SPONSOR: African/African American Caucus *and* French & Francophone Scholarly Interest Group

G5 The Cold War in East Asian Cinema

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Man Fung Yip** ■ UNIVERSITY OF OKLAHOMA

Michael Baskett ■ UNIVERSITY OF KANSAS ■ "Terminally Entertaining: Japanese Cold War Nuclear Holocaust Films for Mainstream Audiences"

Han Sang Kim ■ HARVARD UNIVERSITY ■ "Projecting the 'Free World' on the Colonial Screen"

Man Fung Yip ■ UNIVERSITY OF OKLAHOMA ■ "The Age of Lost Ideals: The Cultural Revolution, Modernization, and the Demise of Hong Kong's Leftist Cinema"

SPONSOR: Asian/Pacific American Caucus

G6 Technics and the Image

ROOM: **Leschi** ■ Third Floor
CHAIR: **Wheeler Winston Dixon** ■ UNIVERSITY OF NEBRASKA

Sam Ishii-Gonzales ■ THE NEW SCHOOL ■ "Tarkovsky and Technics"

Jordan Schonig ■ UNIVERSITY OF CHICAGO ■ "Encountering the Monolith: Minimalism, Technics, and the Metaphysics of Origin in *2001: A Space Odyssey*"

Wheeler Winston Dixon ■ UNIVERSITY OF NEBRASKA ■ "The Eternal Spectator: Movies, Myth, and Memory"

G7 Real Estate as Crime

ROOM: **Medina** ■ Third Floor
CHAIR: **Mario Trono** ■ MOUNT ROYAL UNIVERSITY

Jon Lewis ■ OREGON STATE UNIVERSITY ■ "*The Dahlia* and Transition-era Hollywood: An Epigram on Transient Lives"

Mario Trono ■ MOUNT ROYAL UNIVERSITY ■ "The Cinematic Space of Corporate Personhood"

Linda Liu ■ UNIVERSITY OF MASSACHUSETTS BOSTON ■ "Haunted without History: McMansions in the *Paranormal Activity* Franchise"

Erica Stein ■ UNIVERSITY OF ARIZONA ■ "The Car Wash's Dirty Secret: The Dual Space of the Criminal Front"

SPONSOR: Urban Studies Scholarly Interest Group

G8 The Social and Aesthetic Dimensions of New Media Innovation

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Aviva Dove-Viebahn** ■ ARIZONA STATE UNIVERSITY

Peter Labuza ■ COLUMBIA UNIVERSITY ■ "Kings and Pawns: Andrew Bujalski's *Computer Chess* and *Digital Psychology*"

Katherine Morrow ■ UNIVERSITY OF WASHINGTON ■ "Youku's Citizen Journalists: Chinese Video Sharing as Archive and Community"

László Gárdonyi ■ EÖTVÖS LORÁND UNIVERSITY ■ "Towards a New Aesthetics: Fractalized and Iterated Texts on Tumblr"

Aviva Dove-Viebahn ■ ARIZONA STATE UNIVERSITY ■ "The Aesthetics of Portability: Advertising, Virtual Communities, and the Promise of Mobile Technology"

G9 Producing Industry Studies

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Arthur Knight** ■ COLLEGE OF WILLIAM & MARY

Annie Sullivan ■ NORTHWESTERN UNIVERSITY ■ "From Motown to Mediatown: *Detroit 1–8–7* and the Politics of Urban Media Production"

Martin Zeilinger ■ YORK UNIVERSITY ■ "Ghostwriting the Hollywood Whip: Creative Authorship and Film Trailers"

Jillian Sandell ■ SAN FRANCISCO STATE UNIVERSITY ■ "Short Circuits: Short Film Programs as Ephemeral Collective Texts"

Arthur Knight ■ COLLEGE OF WILLIAM & MARY ■ "Crowdfunding Independence: Kickstarter, IndieGoGo, and the Idea of 'Independent Film'"

G10 To Tell the Truth

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Mimi White** ■ NORTHWESTERN UNIVERSITY

Michela Ardizzoni ■ UNIVERSITY OF COLORADO ■ "Narratives of Change and Connected Production Practices in Italian Social Documentaries"

Christie Milliken ■ BROCK UNIVERSITY ■ "'It's Not a Political Issue. It's a Moral Issue': The Uses and (Ab)uses of Melodrama in Contemporary Environmental Documentary"

Sabiha Khan ■ UNIVERSITY OF TEXAS AT EL PASO ■ "The Modernist Spectacle of Nutrition Science in Edgar Anstey's Early Food Documentary *Enough to Eat?* (1936)"

Mimi White ■ NORTHWESTERN UNIVERSITY ■ "On Truth and Lies in an HGTV Sense: The Stakes of Fakery on Lifestyle TV"

G11 Memory and Nostalgia

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Areum Jeong** ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Areum Jeong ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Performing Colonial Imagi-'nation'"

Adam Ochonicky ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "The Aesthetics of Nostalgia: Dissolves and Simultaneity in *The Straight Story*"

Andrea Schmidt ■ UNIVERSITY OF WASHINGTON ■ "'It's Going to Get Interesting': German Media Reaction to the Production of Werner Herzog's *Fitzcarraldo*"

Kirsten Moana Thompson ■ VICTORIA UNIVERSITY ■ "Nostalgic Myth: Aggie Grey, Tourism, and Nation; or, The Americans Come to the South Pacific"

G12 Sexual Politics and Cinematic Intimacy in Vietnam and the Philippines

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Kent A. Ono** ■ UNIVERSITY OF UTAH

Hoang Nguyen ■ BRYN MAWR COLLEGE ■ "Fooled by Love: Viêt Kiều Intimacy in Contemporary Vietnamese Cinema"

Mariam Lam ■ UNIVERSITY OF CALIFORNIA, RIVERSIDE ■ "Compromising Positions: The World within Reach for Vietnamese Film and Media"

Jose Capino ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN ■ "Love and Death in Strange Lands: Migrant Laborers in Transnational Philippine Cinema"

SPONSOR: Asian/Pacific American Caucus

G13 European Horror Cinema and Transcultural Exchange

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Johnny Walker** ■ NORTHUMBRIA UNIVERSITY

Austin Fisher ■ UNIVERSITY OF BEDFORDSHIRE ■ "Translocal Violence in the Italian Hinterland: Politics, Identity, and the Giallo"

Stefano Baschiera ■ QUEEN'S UNIVERSITY BELFAST ■ "Contemporary Horror Cinema and European Locations"

Shaun Kimber ■ BOURNEMOUTH UNIVERSITY ■ "Borderlands: 'Big Bad Wolves' and Transcultural Exchange within European Horror Films and Film Cultures"

Johnny Walker ■ NORTHUMBRIA UNIVERSITY ■ "Amateur British Horror and 'Informal' Distribution"

SPONSORS: Transnational Cinemas *and* Central/East/South European Cinemas Scholarly Interest Groups

G14 Mediated Citizenship and Practices of Resistance

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Laura Portwood-Stacer** ■ NEW YORK UNIVERSITY

Michele Rosenthal ■ UNIVERSITY OF HAIFA ■ *and* **Rivka Ribak** ■ UNIVERSITY OF HAIFA (not attending) ■ "Blissfully Ignorant: News Avoidance as an Expression of Civic Disengagement"

Nabil Echchaibi ■ UNIVERSITY OF COLORADO BOULDER ■ "The Muslim Home, Space, and Media Practices"

John Cheney-Lippold ■ UNIVERSITY OF MICHIGAN ■ "Jus Algoritmi: The NSA's Algorithmic Citizenship and Foreignness"

Avi Marciano ■ UNIVERSITY OF HAIFA ■ "Biometric Technologies in Israel: Surveillance, Citizenship, and Resistance"

G15 Cinema and the Military
Case Studies in Exhibition

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Andrea Kelley** ■ INDIANA UNIVERSITY

Haidee Wasson ■ CONCORDIA UNIVERSITY ■ "Military Designs on the Visible Future: Portable Projectors in the American Armed Forces at Midcentury"

Andrea Kelley ■ INDIANA UNIVERSITY ■ "'Capt. Jimmy's Jukes': The Panoram Film Jukebox and WW II's Small Screen Exhibition Practices"

Nate Brennan ■ NEW YORK UNIVERSITY ■ "Gregory Bateson's Hitlerjunge Quex Experiment: The US Military, Cinematic Intelligence, and the Practical Application of Film Theory during World War II"

Alexander Thimons ■ NORTHWESTERN UNIVERSITY ■ "Blurred Visions: Atomic Testing, Television, and Technological Failure"

SPONSOR: Nontheatrical Film & Media Scholarly Interest Group

G16 *WORKSHOP*
Self-awareness and Identity Politics in Media Pedagogy

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Melissa Lenos** ■ DONNELLY COLLEGE

WORKSHOP PARTICIPANTS

Guillermo Avila-Saavedra ■ SALEM STATE UNIVERSITY
Chelsea Bullock ■ UNIVERSITY OF OREGON
Amanda Klein ■ EAST CAROLINA UNIVERSITY
Mel Stanfill ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

SPONSOR: Media Literacy + Pedagogical Outreach Scholarly Interest Group

G17 *WORKSHOP*
Cinema/Media Intersections

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Genevieve Yue** ■ THE NEW SCHOOL
CO-CHAIR: **Tara McPherson** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

WORKSHOP PARTICIPANTS

Steve Anderson ■ UNIVERSITY OF SOUTHERN CALIFORNIA
Jeffrey Sconce ■ NORTHWESTERN UNIVERSITY
Tung-Hui Hu ■ UNIVERSITY OF MICHIGAN
McKenzie Wark ■ THE NEW SCHOOL

G18 Between Speech, Music, and Noise
The Voice in Recent Film and Television

ROOM: **Juniper** ■ Second Floor
CHAIR: **Claudia Gorbman** ■ UNIVERSITY OF WASHINGTON TACOMA

John Richardson ■ UNIVERSITY OF TURKU ■ "Between Dialogue and Sound: The Voice, Audiovisual Flow, and the Aestheticizing Impulse"

Robynn Stilwell ■ GEORGETOWN UNIVERSITY ■ "Walking and Talking and Singing and Dancing: Axes and Boundaries in the Television Soundscape"

Claudia Gorbman ■ UNIVERSITY OF WASHINGTON TACOMA ■ "The Master's Voice"

Mitchell Morris ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Fictions of the Facture: Vocal Realities in *Velvet Goldmine*"

SPONSOR: Sound Studies Scholarly Interest Group

G19 Video Art's Exemplarity (Approaches to Early Video Art)

ROOM: **Madrona** ■ Second Floor
CHAIR: **Solveig Nelson** ■ UNIVERSITY OF CHICAGO
CO-CHAIR: **Kris Cohen** ■ REED COLLEGE

Beth Capper ■ BROWN UNIVERSITY ■ "Video's Intimate Spaces: Feminist Media Environments at the Women's Interart Center"

Solveig Nelson ■ UNIVERSITY OF CHICAGO ■ "The End of Early Video?: Gretchen Bender and the 1980s"

Kris Cohen ■ REED COLLEGE ■ "Scrolling Seriality: A History"

Adam Hart ■ UNIVERSITY OF CHICAGO ■ "Addressing the Distracted Viewer: Gary Hill's *Around & About* (1980)"

G20 Television Writing

Creative Freedom and Constraint

ROOM: **Aspen** ■ Second Floor
CHAIR: **Joanne Morreale** ■ NORTHEASTERN UNIVERSITY

Mary Beth Haralovich ■ UNIVERSITY OF ARIZONA ■ "*Army Wives*: Realism and Primetime Drama"

Caryn Murphy ■ UNIVERSITY OF WISCONSIN-OSHKOSH ■ "White Writers, Black Characters: Racial Discourse in 1960s Television"

Joanne Morreale ■ NORTHEASTERN UNIVERSITY ■ "Negotiating Innovation and Convention on *The Dick Van Dyke Show*"

G22 Affective Economies of Cinema and the Labors of Reparative Criticism

ROOM: **Everett** ■ Third Floor
CHAIR: **Carrie Rentschler** ■ MCGILL UNIVERSITY

Lisa Henderson ■ UNIVERSITY OF MASSACHUSETTS AMHERST ■ "Getting to the Next Place: Visual Culture and the Question of Well-being"

Li Cornfeld ■ MCGILL UNIVERSITY ■ "We Are Santa's Elves: The Labor of Wish Fulfillment between Cinema and Macy's Santaland"

Carrie Rentschler ■ MCGILL UNIVERSITY ■ "Grief Work and Video Testimonials of Victimization"

RESPONDENT: **Jennifer Petersen** ■ UNIVERSITY OF VIRGINIA

G25 Historiography Blues

Challenges in Writing Histories of Adult Film and Video

ROOM: **Willow A** ■ Second Floor
CHAIR: **Eric Schaefer** ■ EMERSON COLLEGE
CO-CHAIR: **Peter Alilunas** ■ UNIVERSITY OF MICHIGAN

Russell Sheaffer ■ INDIANA UNIVERSITY ■ "Smut, Novelty, Indecency: Reworking a History of Early Twentieth Century 'Stag Film'"

Peter Alilunas ■ UNIVERSITY OF MICHIGAN ■ "Conspiracy or Regulation?: Floyd Bloss and the Complexities of Adult Film Historiography"

Kevin Heffernan ■ SOUTHERN METHODIST UNIVERSITY ■ "The Trouble with Nanny States and Nymphettes: Researching the American Adaptation and Reception of Swedish Erotic Cinema"

Eric Schaefer ■ EMERSON COLLEGE ■ "Pornography Is Geography: Porn, Place, and the Historiography of Early Theatrical Hardcore"

G26 Indie Reframed

Women and the Contemporary American Independent Cinema

ROOM: **Willow B** ■ Second Floor
CHAIR: **Christine Holmlund** ■ UNIVERSITY OF TENNESSEE

Michele Schreiber ■ EMORY UNIVERSITY ■ "Actress/Writer/Director: The Hybrid Careers of Julie Delpy, Rashida Jones, and Jennifer Westfeldt"

Linda Badley ■ MIDDLE TENNESSEE STATE UNIVERSITY ■ "*Down to the Bone*: Neo-neorealism and Genre in Contemporary Women's Indies"

Claire Perkins ■ MONASH UNIVERSITY ■ "Not Just a Female Judd Apatow: Lynn Shelton and Mumblecore"

RESPONDENT: **Yannis Tzioumakis** ■ UNIVERSITY OF LIVERPOOL

SPONSOR: Women's Caucus

MEETING

1:00 – 2:45 PM

ROOM: **Chelan** ■ First Floor, Lobby Level

Scholarly Interest Group Coordinating Committee

MEETING

1:00 – 2:45 PM

ROOM: **Ballard** ■ Third Floor

Queer Caucus

EXHIBITOR RECEPTION

2:00 PM

ROOM: **Metropolitan Ballroom** ■ Third Floor
at their table

Intellect—meet the editor, *Journal of Italian Cinema & Media Studies*

EXHIBITOR RECEPTION

2:30 PM

ROOM: **Metropolitan Ballroom** ■ Third Floor
at their table

Routledge/Taylor & Francis—author appreciation reception with refreshments. Join Routledge in celebrating their newest titles.

Explore . . .

the SCMS Exhibit Area
Metropolitan Ballroom
Third Floor



see page 11 for Exhibit Hours

THURSDAY

March 20, 2014
3:00 – 4:45 PM

SESSION **H**

H1 The Vitality of the Cinematic Image I

Aesthetics, Mood, Fantasy

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Chris Tedjasukmana** ■ FREE UNIVERSITY BERLIN

Chris Tedjasukmana ■ FREE UNIVERSITY BERLIN ■ "Mechanical Vitalization: Bergson and Film Experience"

Eszter Polonyi ■ COLUMBIA UNIVERSITY ■ "Béla Balázs and the Bergfilm"

Inga Pollmann ■ UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL ■ "Milieu and Mood: The Long Shot in Balázs' Film Theory"

Lee Carruthers ■ UNIVERSITY OF CALGARY ■ "Reading the Radiant Image: Vitality, Receptivity, and Film Hermeneutics"

SPONSOR: Central/East/South European Cinemas Scholarly Interest Group

H2 Impossible Mournings

The Cryptic Space of Loss in Cinematic Representations of Trauma

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Ofer Eliaz** ■ OHIO UNIVERSITY

Ofer Eliaz ■ OHIO UNIVERSITY ■ "Georges Franju and the Grave of History"

Kevin McDonald ■ CALIFORNIA STATE UNIVERSITY, NORTHRIDGE ■ "In Search of the Primal Scene: *In the Valley of Elah*, War Trauma, and Cryptic Remains"

Claudia Pummer ■ UNIVERSITY OF HAWAII AT MANOA ■ "Trauma, the Sublime, and the Global Uncanny in Recent Tsunami Disaster Films"

H3 Negotiating Identity, Belonging, and Citizenship in Transnational Latino Communities in the US

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Carlos Jimenez** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA
CO-CHAIR: **Zaira Zarza** ■ QUEEN'S UNIVERSITY

Zaira Zarza ■ QUEEN'S UNIVERSITY ■ "From Exilic to Diasporic: New Cuban Migrant Cinemas in the United States"

Carlos Jimenez ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "The Social Media Campaigns for Field Workers in California"

Veronica Zavala ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Alivianadas: Spanish-language Radio Incentives"

SPONSOR: Latina/o Caucus

H4 French Film Archives
New Findings, New Forms

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Kelley Conway** ■ UNIVERSITY OF WISCONSIN-MADISON

Colin Burnett ■ WASHINGTON UNIVERSITY ■ "Unknown Unknowns: Roger Leenhardt after *La petite école du spectateur* (1936)"

Jenny Oyallon-Koloski ■ UNIVERSITY OF WISCONSIN-MADISON ■ "'Un demi, Jacques!': *Three Seats for the 26th* and the Undiscussed Demy"

Charlie Michael ■ EMORY UNIVERSITY ■ "The Lescure Report and the Future of French Audiovisual Policy"

Kelley Conway ■ UNIVERSITY OF WISCONSIN-MADISON ■ "When Archives Become Art"

SPONSOR: French & Francophone Scholarly Interest Group

H5 Moviegoing Cultures and Film Exhibition in China

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Yi Lu** ■ UNIVERSITY OF TEXAS AT AUSTIN

Yoshino Sugawara ■ KANSAI UNIVERSITY ■ "Birth of Moviegoing: Separation, Succession, and Transformation from Traditional Theatergoing in Shanghai"

Ti-Kai Chang ■ COLUMBIA UNIVERSITY ■ "The Open Air Cinema Practices in Post-1949 Peoples' Republic of China"

Zhiwei Xiao ■ CALIFORNIA STATE UNIVERSITY SAN MARCOS ■ "Official Propaganda and Audience Appropriation: Moviegoing in China, 1949–1966"

Yi Lu ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Promoting Motion Picture Consumption: Chinese Multiplexes and Movie Theater Marketing in the New Millennium"

H6 The Aesthetics and Ideology of Cuteness

ROOM: **Leschi** ■ Third Floor
CHAIR: **Anthony P McIntyre** ■ UNIVERSITY COLLEGE DUBLIN

Anthony P McIntyre ■ UNIVERSITY COLLEGE DUBLIN ■ "Cuteness as Subversion in the Star Text of Sarah Silverman"

Elizabeth Affuso ■ PITZER COLLEGE ■ "Adorkable?: Zooey Deschanel and Mindy Kaling's Aesthetic of Thirtysomething Cuteness"

Dorothy Hendricks ■ GEORGIA STATE UNIVERSITY ■ "Collect Them All!: Disney's New Token Minorities"

Kathryn Thompson ■ INDIANA UNIVERSITY ■ "No 'Sad' Content or Sob Stories: The Regulation of Cuteness, Affect, and Power(lessness) on Reddit.com's r/aww"

H7 First-person Singular

Cinephilia and Writing with the "I" in Cinema and Media Studies

ROOM: **Medina** ■ Third Floor
CHAIR: **Sam Roggen** ■ UNIVERSITY OF ANTWERP

David Johnson ■ SALISBURY UNIVERSITY ■ "Remembering Early Cinema: Cinephilia, Lumière Views, and First-person Criticism"

Sam Roggen ■ UNIVERSITY OF ANTWERP ■ "If Looks Could Kill: *Fallen Angel* and the Cinephiliac Moment"

Christian Keathley ■ MIDDLEBURY COLLEGE ■ "Video Essays and the First-person Singular"

RESPONDENT: **Girish Shambu** ■ CANISIUS COLLEGE

H8 Star-spangled Banter

Hollywood, Fan Magazines, and Stardom

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Tamar Jeffers McDonald** ■ UNIVERSITY OF KENT

Diana Anselmo-Sequeira ■ UNIVERSITY OF CALIFORNIA, IRVINE ■ "Movie-mad Girls: Motion Picture Magazines, Girl Fandom, and Adolescent Agency in the 1910s"

Heather Addison ■ WESTERN MICHIGAN UNIVERSITY ■ "Holding Our Heartstrings in Their Rosy Hands: Children in Early Hollywood"

Gaylyn Studlar ■ WASHINGTON UNIVERSITY ■ "'The Day Baby Died': Jean Harlow, Fan Magazines, and Star Death"

Tamar Jeffers McDonald ■ UNIVERSITY OF KENT ■ "Dressing and Addressing the Audience: Movie Magazines and Film Costume"

H9 Regionalism, Accent, and Dialect at the BBC, 1930–1955

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Ian Whittington** ■ UNIVERSITY OF MISSISSIPPI

Debra Rae Cohen ■ UNIVERSITY OF SOUTH CAROLINA ■ "'There's No Such Thing as Reet': Reclaiming Region in Burbleton"

Ian Whittington ■ UNIVERSITY OF MISSISSIPPI ■ "Regional Voice, National Crisis: J.B. Priestley as Second World War Radio Celebrity"

Emily Bloom ■ GEORGIA STATE UNIVERSITY ■ "Speaking Oirish: The BBC Third Programme and Irish Drama"

Damien Keane ■ SUNY, UNIVERSITY AT BUFFALO ■ "A Back-window on Belfast: W.R. Rodgers' *The Return Room*"

SPONSOR: Radio Studies Scholarly Interest Group

H10 Sexual Diversions on Prime Time

Displacing Economic Anxieties and the Post-recessionary "Multicultural" Subject in Popular Television

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Pamela Thoma** ■ WASHINGTON STATE UNIVERSITY

Mary Jo Klinker ■ WINONA STATE UNIVERSITY ■ "It's Showtime!: Portrayals of White Neoliberal Masculinity in *Ray Donovan* and *Californication*"

Pamela Thoma ■ WASHINGTON STATE UNIVERSITY ■ "The Not-so-new Normal or the Sexual Politics of Women's Employment: The Postfeminist Workplace from HBO's *Girls* to Bravo's *Eat, Drink, Love*"

Sujata Moorti ■ MIDDLEBURY COLLEGE ■ "Out-sourcing Queerness: Narrating Racialized Femininities in Prime-time Television"

RESPONDENT: **Suzanne Leonard** ■ SIMMONS COLLEGE

SPONSOR: Women's Caucus

H11 Animation and Video Games
Theoretical Intersections

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Mihaela Mihailova** ■ YALE UNIVERSITY

Tanine Allison ■ EMORY UNIVERSITY ■ "Beyond the Photoreal: Motion Capture, Performance, and Identification in Video Games"

Timothy Jones ■ UNIVERSITY OF EAST ANGLIA ■ "Serious Interactive Animations: Issues of Realism in Game-based Instructional Environments"

Mihaela Mihailova ■ YALE UNIVERSITY ■ "Click for Cartoons: The Video Game as Exhibition Space for Animation"

RESPONDENT: **Patrick Jagoda** ■ UNIVERSITY OF CHICAGO

SPONSORS: Animated Media *and* Video Game Studies Scholarly Interest Groups

H12 The 1968 That Was
Representing Revolt

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Ken Feil** ■ EMERSON COLLEGE

Ken Feil ■ EMERSON COLLEGE ■ "Of Myra and Monkees and Rowan and Martin: Countercultural Comedy on NBC, 1968–1969"

Andrew Lantz ■ TEXAS A&M UNIVERSITY ■ "No-spaces of Resistance and Pere Portabella´s *Umbracle*"

Matthew Hubbell ■ UNIVERSITY OF CHICAGO ■ "Revolution in Black and White: The Zanzibar Films and the Style of '68"

RESPONDENT: **Dan Humphrey** ■ TEXAS A&M UNIVERSITY

H13 Cinema and Wagner

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Ken Eisenstein** ■ UNIVERSITY OF CHICAGO/BUCKNELL UNIVERSITY

Amy Stebbins ■ UNIVERSITY OF CHICAGO ■ "Being Richard: History, Myth, and the Biopic"

Rebekah Rutkoff ■ CITY UNIVERSITY OF NEW YORK ■ "Towards a Complete Order: Markopoulos and Wagner"

Ken Eisenstein ■ UNIVERSITY OF CHICAGO/BUCKNELL UNIVERSITY ■ "'All Things Pass into the Night': Music, Montage, and Wagner in Billy Wilder's *Love in the Afternoon* (1957)"

H14 *WORKSHOP*
Queer Media Pedagogy
Principles, Practices, Possibilities

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Nick Davis** ■ NORTHWESTERN UNIVERSITY

WORKSHOP PARTICIPANTS

Theresa L. Geller ■ GRINNELL COLLEGE
David Gerstner ■ COLLEGE OF STATEN ISLAND, CUNY
Lokeilani Kaimana ■ UNIVERSITY OF TEXAS AT AUSTIN
Erica Rand ■ BATES COLLEGE
Kathryn Bond Stockton ■ UNIVERSITY OF UTAH

SPONSOR: Queer Caucus *and* Media Literacy + Pedagogical Outreach Scholarly Interest Group

H15 Branded Entertainment of the Past

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Cynthia Meyers** ■ COLLEGE OF MOUNT SAINT VINCENT

Kathryn Fuller-Seeley ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "'The Dean of Radio Salesmen' vs. 'The Huckster': Jack Benny's Struggle with Sponsor Lucky Strike, 1944–1948"

Cynthia Meyers ■ COLLEGE OF MOUNT SAINT VINCENT ■ "The Problems of Branded Entertainment: BBDO, Sponsors, and Blacklists on Radio and Early Television"

Lauren Bratslavsky ■ UNIVERSITY OF OREGON ■ "Soft Hands and Soft Westerns: The True Stories of Death Valley Days, 1930–1972"

Andrew deWaard ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Marty Weiser, Exploitation Agent: Product Placement, Publicity, and the Tie-up Business in Hollywood, 1940–1980"

SPONSOR: Radio Studies Scholarly Interest Group

H16 Lost Girls and Victimized Heroines

Gender, Violence, and TV Crime Drama

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Tanya Horeck** ■ ANGLIA RUSKIN UNIVERSITY

Sofia Bull ■ UNIVERSITY OF GOTHENBURG ■ "Bloodlines to Kill For: Policing Sexual Reproduction in Contemporary Crime Drama"

Tanya Horeck ■ ANGLIA RUSKIN UNIVERSITY ■ "It's Not Just Any Girls, It's the Lost Ones: Reframing Violence in *The Killing*"

Lisa Coulthard ■ UNIVERSITY OF BRITISH COLUMBIA ■ "Feminist Gothic: Forensic Femininity and the Uncanny Landscape of Sexual Difference in *Top of the Lake*"

H17 Reframing *The Boys in the Band*

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Joseph Wlodarz** ■ UNIVERSITY OF WESTERN ONTARIO

Matt Bell ■ BRIDGEWATER STATE UNIVERSITY ■ "'Perverse Interest': A Reception History of *The Boys in the Band*"

Steven Cohan ■ SYRACUSE UNIVERSITY ■ "Let's Hear it for the Boys: The Camps in *The Band*"

Joseph Wlodarz ■ UNIVERSITY OF WESTERN ONTARIO ■ "'Turning': Alcohol and Queer Affect in *The Boys in the Band*"

RESPONDENT: **Amy Villarejo** ■ CORNELL UNIVERSITY

H18 Documentary Proxemics

Near and Far

ROOM: **Juniper** ■ Second Floor
CHAIR: **Angelica Fenner** ■ UNIVERSITY OF TORONTO

Katherine Steinbach ■ UNIVERSITY OF IOWA ■ "Aerial (Re)vision: Rhetorical Strategies of the Aerial View in Errol Morris' *The Fog of War*"

Kevin Sherman ■ UNIVERSITY OF FLORIDA ■ "The Literate Voice of Autobiographical Documentary"

Vinicius Navarro ■ GEORGIA INSTITUTE OF TECHNOLOGY ■ "Ethics, Nonfiction, and the Event"

Michael Renov ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Documentary and Psychoanalysis: Putting the Love Back in Epistephilia"

H19 Intermedial Modernisms
Cinema's Expanded Horizons in the 1920s

ROOM: **Madrona** ■ Second Floor
CHAIR: **Sarah Street** ■ UNIVERSITY OF BRISTOL

Joshua Yumibe ■ MICHIGAN STATE UNIVERSITY ■ "The Glass Architecture: On Scheerbart and Cinematic Space"

Michael Cowan ■ MCGILL UNIVERSITY ■ "Productive Animation: Electric Light Advertisements in the 1920s"

Sarah Street ■ UNIVERSITY OF BRISTOL ■ "Synthetic Dreams: Color-film-music in the 1920s"

Gregory Zinman ■ COLUMBIA UNIVERSITY ■ "The Eternal Return of the Cinematic Event: Oskar Fischinger's *Raumlichtkunst*, Materiality, and the Museum"

SPONSORS: Animated Media, CinemArts: Film & Art History *and* Silent Cinema Cultures Scholarly Interest Groups

H20 *WORKSHOP*
New Frontiers in Comedy Studies

ROOM: **Aspen** ■ Second Floor
CHAIR: **Philip Scepanski** ■ CONCORDIA UNIVERSITY CHICAGO

WORKSHOP PARTICIPANTS

Donald Crafton ■ UNIVERSITY OF NOTRE DAME
Jonathan Gray ■ UNIVERSITY OF WISCONSIN-MADISON
Bambi Haggins ■ ARIZONA STATE UNIVERSITY
Matt Sienkiewicz ■ BOSTON COLLEGE

SPONSOR: Comedy & Humor Studies Scholarly Interest Group

H22 Specters, Bodies, Archives

ROOM: **Everett** ■ Third Floor
CHAIR: **Matilda Mroz** ■ UNIVERSITY OF GREENWICH

Carlos Ezcurra ■ UNIVERSITY OF CAMBRIDGE ■ "Cinematic Shamanism: Specters, Bodies, and Performance in Three Argentine Films about 'Desaparecidos'"

Diana Norton ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Justice or Money: Trauma and (Conspi)racism in the Work of Enrique Urbizu"

Matilda Mroz ■ UNIVERSITY OF GREENWICH ■ "Polish Cinema Face-to-face with Levinas: Ethics and Jewish Memory in Contemporary Holocaust Representation"

H25 Once More with Feeling
Audiences, Origins, and Affect in the Hollywood Musical

ROOM: **Willow A** ■ Second Floor
CHAIR: **Desiree Garcia** ■ ARIZONA STATE UNIVERSITY

Desiree Garcia ■ ARIZONA STATE UNIVERSITY ■ "Life upon the Wicked Stage: The Origins of the Hollywood Show Musical"

Sean Griffin ■ SOUTHERN METHODIST UNIVERSITY ■ "Don't Fence Me In: B Studio Musicals' Appeal to Marginalized Audiences"

Caryl Flinn ■ UNIVERSITY OF MICHIGAN ■ "The Kitschy Feelings of Kitschy Musicals"

Kelly Kessler ■ DEPAUL UNIVERSITY ■ "I Dreamed a Dream of Close-ups Gone By: *Les Misérables* and the Visual Excess of Stage-to-screen Transfers in the FX Era"

H26 Redefining Cinema in Digital Culture

ROOM: **Willow B** ■ Second Floor
CHAIR: **Rosanna Maule** ■ CONCORDIA UNIVERSITY

Rosanna Maule ■ CONCORDIA UNIVERSITY ■ "Reconceptualizing Women's Cinema in the Digital Age"

Andre Gaudreault ■ UNIVERSITY OF MONTREAL ■ "Goodbye Cinema, Hello Moving Images!; or, Is Planet 'Cinema' Spinning out of Control?"

Richard Begin ■ UNIVERSITY OF MONTREAL ■ "Cinema in the Age of Digital Mobility"

RESPONDENT: **Martin Lefebvre** ■ CONCORDIA UNIVERSITY

MEETING

3:00 – 4:45 PM

ROOM: **Ballard** ■ Third Floor

Media Industries Studies Scholarly Interest Group

MEETING

3:45 – 4:45 PM

ROOM: **Chelan** ■ First Floor, Lobby Level

Middle East Caucus

EXHIBITOR RECEPTION

4:30 PM

ROOM: **Metropolitan Ballroom** ■ Third Floor
at their table

Columbia University Press—reception to celebrate new publications

THURSDAY

March 20, 2014
5:00 – 6:45 PM

SESSION

1 The Vitality of the Cinematic Image II

The Life and Afterlife of the Cinema

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Gregory Flaxman** ■ UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

Gregory Flaxman ■ UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL ■ "The Inorganic Life of the Cinema"

Adam Nocek ■ UNIVERSITY OF WASHINGTON ■ "Vital Technics: The Life and Soul of Animation"

Patricia Pisters ■ UNIVERSITY OF AMSTERDAM ■ "A Metaphysical Star War?: Cosmic Outside and Celestial Consciousness in Contemporary Cinema"

RESPONDENT: **Alanna Thain** ■ MCGILL UNIVERSITY

SPONSOR: Animated Media Scholarly Interest Group

2 Reconsidering Realism

Socialist Realist Aesthetics within and beyond the Soviet Union

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Karla Oeler** ■ EMORY UNIVERSITY

Natalie Ryabchikova ■ UNIVERSITY OF PITTSBURGH ■ "Sergei Eisenstein's Views on Modernism and Socialist Realism: The 1930s"

Maria Corrigan ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "The Politician vs. the Trickster: The *Maxim* Trilogy and the Eccentric Legacy"

Anastasia Fedorova ■ KYOTO UNIVERSITY ■ "The Discourse on Cinematic Realism in Postwar Japan (1945–1955)"

3 The Superhero beyond the Blockbuster

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Dru Jeffries** ■ CONCORDIA UNIVERSITY

Kevin Hatch ■ UNIVERSITY OF BRITISH COLUMBIA ■ "Earth's Multimedia Heroes: The Avengers Cartoon as Textual Conglomerate"

Brian Keilen ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "Flying in the City: The Superhero Aesthetic and Video Games"

Matthias Stork ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Hollywood's Game-play: Superhero Marketing as Fan Engagement and Labor"

Dru Jeffries ■ CONCORDIA UNIVERSITY ■ "This Looks Like a (Blow)job for Superman: Servicing Fandom with Superhero Porn Parodies"

SPONSOR: Comics Studies Scholarly Interest Group

4 Museum as Medium

Technology, Spectatorship, Space

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Beatriz Bartolomé Herrera** ■ CONCORDIA UNIVERSITY
CO-CHAIR: **Philipp Dominik Keidl** ■ CONCORDIA UNIVERSITY

Adeena Mey ■ UNIVERSITY OF LAUSANNE ■ "Mobility and Event: Fragments towards an Archaeology of the Ambulant Spectator"

Philipp Dominik Keidl ■ CONCORDIA UNIVERSITY ■ "One Screen Is Not Enough: Expanded Cinema and Museum Pedagogy"

Beatriz Bartolomé Herrera ■ CONCORDIA UNIVERSITY ■ "Coming to a Museum near You: Blockbuster Movies in the Science Museum"

Karine Bouchard ■ UNIVERSITY OF MONTREAL ■ "(Im)mobilized Sound: Towards Listening Experiences in the Museum Exhibition"

SPONSOR: CinemArts: Film & Art History Scholarly Interest Group

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5 Delineating East Asian Animations

Industries and Aesthetics

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Daisy Yan Du** ■ HONG KONG UNIVERSITY OF SCIENCE AND TECHNOLOGY
CO-CHAIR: **Thomas Lamarre** ■ MCGILL UNIVERSITY

Sean Macdonald ■ UNIVERSITY OF FLORIDA ■ "Naming Media"

Daisy Yan Du ■ HONG KONG UNIVERSITY OF SCIENCE AND TECHNOLOGY ■ "Aesthetics of Absence: Theorizing Chinese Ink-painting Animation"

Sandra Annett ■ WILFRID LAURIER UNIVERSITY ■ "Weighing Imbalance: Haptic Visuality in Japanese and South Korean Cinematic Animation"

SPONSOR: Animated Media Scholarly Interest Group

6 Eco-aesthetics

ROOM: **Leschi** ■ Third Floor
CHAIR: **Thomas Pringle** ■ MCGILL UNIVERSITY

Stephanie Lam ■ HARVARD UNIVERSITY ■ "Slow Cinema as Ecocinema: Temporal Estrangement in Experimental Nature Films"

Brady Fletcher ■ NEW YORK UNIVERSITY ■ "'And Don't You Listen to the Song of Life': Werner Herzog and the Nature of Documentary"

Thomas Pringle ■ MCGILL UNIVERSITY ■ "Atomic Cinematography: An Archaeology of Toxic Media"

SPONSOR: Media & the Environment Scholarly Interest Group

7 Queer Silent Cinema

ROOM: **Medina** ■ Third Floor
CHAIR: **Laura Horak** ■ STOCKHOLM UNIVERSITY

Mark Lynn Anderson ■ UNIVERSITY OF PITTSBURGH ■ "Say It Ain't So!: The Queer Business of Falsifiable Film History"

Ronald Gregg ■ YALE UNIVERSITY ■ "Close Up, Late Silent Film, and Queer Spectatorship"

Paul Flaig ■ UNIVERSITY OF ABERDEEN ■ "A German (Jewish and Queer) Harold Lloyd: Curt Bois's Weimar Career"

Laura Horak ■ STOCKHOLM UNIVERSITY ■ "Artist, Cosmopolitan, Homosexual, Jew: Mauritz Stiller and *Vingarne* (1916)"

SPONSORS: Queer Caucus *and* Silent Cinema Cultures Scholarly Interest Group

8 Regional Film Festivals

Adapting and Transforming Identities

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Diane Burgess** ■ UNIVERSITY OF BRITISH COLUMBIA

Diane Burgess ■ UNIVERSITY OF BRITISH COLUMBIA ■ "A Tale of Two Cities: Local Exhibition, Regional Alliances, and the Development of Major Film Festivals in the Pacific Northwest"

Przemyslaw Suwart ■ BAUHAUS UNIVERSITY WEIMAR ■ "The Art of Mediation: Klaus Wildenhahn's *Film for Bossak and Leacock* and the Oberhausen International Short Film Festival"

Enrico Vannucci ■ OXFORD BROOKES UNIVERSITY ■ "2.0 Could Be Cool, but Respectability Is Earned in the Real World: The ViaEmili@DocFest Case Study"

Ilona Hongisto ■ UNIVERSITY OF TURKU ■ "Differentiating Nations, Imagining the People: Post-Soviet North Eastern European Documentaries on the Festival Circuit"

SPONSOR: Film & Media Festivals Scholarly Interest Group

9 Seeing Close from Afar (or Afar from Up-close)

Enacting Distances, Violent Intimacies, and Immediacy through Television

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Claudia Salamanca** ■ PONTIFICAL XAVIERIAN UNIVERSITY

Katherine Chandler ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "A Flying Torpedo with an Electric Eye: Targeting Enemies with Television"

Claudia Salamanca ■ PONTIFICAL XAVIERIAN UNIVERSITY ■ "Global Counterinsurgency: Policies of Non-direct Involvement through Screen Mediated Presence in Colombia"

Althea Wasow ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "Quantification, Code, Conversion, and the Permutations of *Bus 174*"

10 Sounds of Labor

Musicians' Employment in Hollywood's Transition to Sound

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Rob King** ■ COLUMBIA UNIVERSITY

Jennifer Fleeger ■ URSINUS COLLEGE ■ "Putting Opera to Work: Song, Stardom, and Labor in the Vitaphone Opera Shorts"

Rob King ■ COLUMBIA UNIVERSITY ■ "'I Want Music Everywhere': Underscoring in the Hal Roach Studios' Early Sound Films"

Daniel Goldmark ■ CASE WESTERN RESERVE UNIVERSITY ■ "The Musical Roots of *The Jazz Singer*"

SPONSOR: Sound Studies Scholarly Interest Group

11 Rethinking Wong Kar-wai

New Approaches to an Established International Auteur

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Frank P. Tomasulo** ■ CITY COLLEGE OF NEW YORK

Stephen Teo ■ NANYANG TECHNOLOGICAL UNIVERSITY ■ "Wong Kar-wai's Genre Practice and Romantic Authorship: The Cases of *Ashes of Time/Redux* and *The Grandmaster*"

Angelo Restivo ■ GEORGIA STATE UNIVERSITY ■ "Wong Kar-wai: Sound + Image"

Helen Leung ■ SIMON FRASER UNIVERSITY ■ "New Queer Angles on Wong Kar-wai"

RESPONDENT: **Martha Nochimson** ■ INDEPENDENT SCHOLAR

12 (Dis)comforting Impacts and (Un)common Senses

Embodied Affect in Cinema and Media

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Heather Collette-VanDeraa** ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Julia Alekseyeva ■ HARVARD UNIVERSITY ■ "Nuclear Skin: Hiroshima and the Critique of Embodiment in *Affairs Within Walls*"

Lynne Stahl ■ CORNELL UNIVERSITY ■ "Unhappy Medium: Tomboys, Lesbians, and Frustrated Spectatorship"

Mila Zuo ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "The Un-common Sense of Beauty: Joan Chen, Lucy Liu, and the Uneasy Consumption of Chinese-American Actresses"

Heather Collette-VanDeraa ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Realdoll™ (Lesbian) Robots, and Labors of Love: Sensational Bodies and Affective Orientations"

13 Horror and Performance

Alternative Modes of Stardom and Reception

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Sarah Thomas** ■ ABERYSTWYTH UNIVERSITY

Mark Bernard ■ UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE ■ "From Stuntman to Celebrity: Kane Hodder and His Self-fashioning of a Star Image in the *Friday the 13th* Series"

Kate Egan ■ ABERYSTWYTH UNIVERSITY ■ "Victimizing the Victim: Fan Responses to the Kubrick-Duvall Relationship in *The Shining* (1980)"

Sarah Thomas ■ ABERYSTWYTH UNIVERSITY ■ "Re-viewing Hannibal Lecter: Changing Contexts of Horror Performance and Reception"

RESPONDENT: **Harry Benshoff** ■ UNIVERSITY OF NORTH TEXAS

14 *WORKSHOP*
The Conceptual and Pedagogical Work of Aging and Star Studies

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Diane Negra** ■ UNIVERSITY COLLEGE DUBLIN

WORKSHOP PARTICIPANTS

Lucy Bolton ■ QUEEN MARY UNIVERSITY OF LONDON
Hannah Hamad ■ KING'S COLLEGE LONDON
Deborah Jermyn ■ UNIVERSITY OF ROEHAMPTON
Karen Randell ■ SOUTHAMPTON SOLENT UNIVERSITY

15 Before the Lights Dim
Visual and Material Encounters with Film Publicity

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Nichole Neuman** ■ UNIVERSITY OF MINNESOTA

Suzanne Schulz ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Arresting Rhythms: The Body, the Street, and the Film Poster in Post-independence India"

Nichole Neuman ■ UNIVERSITY OF MINNESOTA ■ "Is Green the Same Color in LA?: Film Programs and Advertising German Identity"

James Fiumara ■ UNIVERSITY OF COLORADO DENVER ■ "Shock Treatment: Carnival Ballyhoo and the Role of Attraction in Classic-era Horror Film Publicity"

RESPONDENT: **Gregory Waller** ■ INDIANA UNIVERSITY

16 Digital Labor and Web Start-ups
At Work and Play on the Internet

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Daniel Bernardi** ■ SAN FRANCISCO STATE UNIVERSITY

Daniel Bernardi ■ SAN FRANCISCO STATE UNIVERSITY ■ "Post-structuralism for Profit: Tracking Transmediation from Simultaneously Inside and Outside the Academy"

Catherine Johnson ■ UNIVERSITY OF NOTTINGHAM ■ "From Television Presentation to 'On-brand TV': Red Bee Media and the Production Cultures of the Digital Transmedia Industries"

Denise Mann ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "YouTube's Content Partners—Monetizing the Web Is Scary Business"

Kevin Sandler ■ ARIZONA STATE UNIVERSITY ■ "FX then and FX now: Reconceptualizing the FX Network(s) in the Netflix Age"

SPONSOR: Media Industries Scholarly Interest Group

17 *WORKSHOP*
Developing and Managing Transnational Research Projects

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Iain Smith** ■ UNIVERSITY OF ROEHAMPTON

WORKSHOP PARTICIPANTS

Rosalind Galt ■ KING'S COLLEGE LONDON
Rayna Denison ■ UNIVERSITY OF EAST ANGLIA
Laurence Raw ■ BASKENT UNIVERSITY
Stefano Baschiera ■ QUEEN'S UNIVERSITY BELFAST

SPONSOR: Transnational Cinemas Scholarly Interest Group

18 *WORKSHOP*
Media Industries Meet Identity Politics

ROOM: **Juniper** ■ Second Floor
CHAIR: **Alison Trope** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

WORKSHOP PARTICIPANTS

Mary Beltran ■ UNIVERSITY OF TEXAS AT AUSTIN
Denise Bielby ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Mary Kearney ■ UNIVERSITY OF NOTRE DAME
Elana Levine ■ UNIVERSITY OF WISCONSIN-MILWAUKEE
Karen Petruska ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

SPONSOR: Television Studies Scholarly Interest Group

19 This Show Makes Me Feel Some Kinda Way
Television and Black Women's Affect

ROOM: **Madrona** ■ Second Floor
CHAIR: **Nsenga Burton** ■ GOUCHER COLLEGE

Racquel Gates ■ COLLEGE OF STATEN ISLAND, CUNY ■ "The Ratchet Public Sphere: Love and Hip Hop Atlanta and Black Women's Culture"

Samantha Sheppard ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "The Sociality of Emotions in *Iyanla, Fix My Life*"

Brandeise Monk-Payton ■ BROWN UNIVERSITY ■ "Soapy Revelations and Black Women's Televisual Transgression"

Kristen Warner ■ UNIVERSITY OF ALABAMA ■ "If Loving Olitz Is Wrong I Don't Wanna Be Right: ABC's *Scandal* and the Affect of Black Female Desire"

SPONSORS: African/African American Caucus, Oscar Micheaux Society *and* Television Studies Scholarly Interest Groups

20 American AV
Cold War and Visual Education

ROOM: **Aspen** ■ Second Floor
CHAIR: **Jennifer Horne** ■ UNIVERSITY OF CALIFORNIA, SANTA CRUZ

Doron Galili ■ STOCKHOLM UNIVERSITY ■ "The Art of Seeing: Rudolf Arnheim between Classical Theory and Educational Practice"

Lynn Spigel ■ NORTHWESTERN UNIVERSITY ■ "Eames TV"

Fred Turner ■ STANFORD UNIVERSITY ■ "Making the Creative Child at the Museum of Modern Art"

Charles Acland ■ CONCORDIA UNIVERSITY ■ "New Media for the School of Tomorrow: The AV Instructional Films of Robert W. Wagner"

SPONSOR: Nontheatrical Film & Media Scholarly Interest Group

22 New Directions in Slow Cinema Studies

ROOM: **Everett** ■ Third Floor
CHAIR: **Ted Hovet** ■ WESTERN KENTUCKY UNIVERSITY

Glyn Davis ■ UNIVERSITY OF EDINBURGH ■ "Arrested Movement: Slow Film between Cinema and Gallery"

Dawn Hall ■ MIDDLE TENNESSEE STATE UNIVERSITY ■ "Feminist Negotiations of Slow Cinema in the Filmmaking of Kelly Reichardt"

Tiago de Luca ■ UNIVERSITY OF LIVERPOOL ■ "Screening Nature: Slow Cinema, Animality, and Ethics"

RESPONDENT: **Tina Kendall** ■ ANGLIA RUSKIN UNIVERSITY

25 Toy Stories

Toys, Consumer Culture, and Media Industries

ROOM: **Willow A** ■ Second Floor
CHAIR: **Tom Kemper** ■ CROSSROADS SCHOOL

Tom Kemper ■ CROSSROADS SCHOOL ■ "Mutations and Imagination: Child's Play in *Toy Story*"

Ellen Seiter ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Toys and Trademarks: *Bratz*, *Power Rangers*, and *My Little Pony*"

Reem HIlu ■ NORTHWESTERN UNIVERSITY ■ "'The Doll Who Plays with You': Chatty Cathy and Postwar Girlhood"

RESPONDENT: **Derek Johnson** ■ UNIVERSITY OF WISCONSIN-MADISON

26 "Making-of" Documentaries and "Making-of" Production Narratives

ROOM: **Willow B** ■ Second Floor
CHAIR: **Daniel Steinhart** ■ CHAPMAN UNIVERSITY

Daniel Steinhart ■ CHAPMAN UNIVERSITY ■ "Hollywood's 'Making-of' Promotional Featurettes: Selling and Visualizing Production Work in the 1960s"

Aynne Kokas ■ RICE UNIVERSITY ■ "The Press and the Process: Sino-US Media Industries and the 'Making-of' Event"

Ritesh Mehta ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "The 'Making-of' of Film School Students and Films: Agendas and Standards, Appropriation and Authorship"

John Caldwell ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "'Un-making-of' Documentaries"

SPONSOR: Media Industries Scholarly Interest Group

MEETING

5:00 – 6:00 PM

ROOM: **Fountain Wine Bar & Lounge** ■ Pike Street Tower, Lobby

Caucus on Class

MEETING

5:00 – 6:45 PM

ROOM: **Ballard** ■ Third Floor

Comedy & Humor Studies Scholarly Interest Group

MEETING

5:00 – 6:45 PM

ROOM: **Chelan** ■ First Floor, Lobby Level

Urban Studies Scholarly Interest Group

EXHIBITOR RECEPTION

6:00 PM

LOCATION: **RN74** ■ 1433 4th Ave.

University of California Press—

reception to introduce B. Ruby Rich as the new editor of *Film Quarterly*

MEETING

7:00 – 8:45 PM

ROOM: **Medina** ■ Third Floor

Oscar Micheaux Society Scholarly Interest Group

MEETING

7:00 – 8:45 PM

ROOM: **Leschi** ■ Third Floor

Asian/Pacific American Caucus

MEETING

7:00 – 8:45 PM

ROOM: **Kirkland** ■ Third Floor

Women in Screen History Scholarly Interest Group

SPECIAL EVENT

Thursday, March 20, 2014

7:00 – 9:15 PM

LOCATION: **The Burke Museum** ■ on the University of Washington campus
at the corner of 17th Ave. NE and NE 45th St.

Return to the Land of the Head Hunters

A Screening and Roundtable Discussion of In the Land of the Head Hunters
(1914, dir. Edward S. Curtis, with the Kwakwaka'wakw of British Columbia)

Join us for a centennial screening and discussion of Edward Curtis's silent feature film, *In the Land of the Head Hunters*, made collaboratively with the Kwakwaka'wakw of British Columbia. An epic melodrama of indigenous love and war on the Northwest Coast, the film premiered in 1914 in Seattle (at the historic Moore Theatre) and in New York. It was recently entirely reconstructed, and now features its original intertitles, color-tinting and toning, and long-lost scenes rediscovered at the UCLA Film & Television Archive. The film is notable for having what is believed to be the earliest extant original orchestral score, promoted at the time as being "native music symphonized," performed for the new Blu-ray and DVD release by the Turning Point Ensemble of Vancouver, BC. The discussion to follow the screening will be led by Brad Evans, one of the co-producers of the restoration, with film historians Catherine Russell and Fatimah Tobing Rony, who have both written on the 1973 release of the film (*In the Land of the War Canoes*) Kwakwaka'wakw filmmaker, Barbara Cranmer, and Bill Holm, Professor and Curator Emeritus at the Burke Museum. Refreshments will follow.

Cost: Free to SCMS conference members and open to the public. Seating is limited. The Burke Museum has taken reservations for this event prior to the conference. If you have not already secured a seat and would like to attend, please check <http://engage.washington.edu/site/Calendar?id=117161&view=Detail> for any remaining availability.

Sponsored by the Bill Holm Center at the Burke Museum and University of Washington Press

RECEPTION

7:30 – 9:00 PM

ROOM: **Jefferson A & B** ■ Union Street Tower, Fourth Floor

University of Pittsburgh Reception

RECEPTION

7:30 PM

ROOM: **Cirrus** ■ Pike Street Tower, 35th Floor

University of California, Los Angeles Reception

FILM SCREENINGS

Thursday, March 20, 2014

9:00 PM

LOCATION: **Northwest Film Forum** ■ 1515 12th Ave.

Please refer to Seattle vicinity map on page 30 for location.

Pacific Wonders: Nontheatrical Films from the Northwest

Before Gus Van Sant, Kelly Reichardt, and David Lynch made the Pacific Northwest known for hustlers, dreamers, and weirdos, thousands of amateur and professional filmmakers filmed their own visions of the region. Made to be shown in homes, workplaces, schools, and institutions, these films collectively represent a visual history of the region. This program features films on architecture, design, and the environment in the Pacific Northwest. Titles include *Comin' Home Baby*, a city symphony made in Seattle in 1968, and *In Partnership with Time*, a 1981 documentary on the historic preservation movement produced by the Tacoma-based educational filmmakers Ruth and Louis Kirk. Films courtesy of the Oregon Historical Society and the University of Washington.

Cost: Free to the first 50 SCMS members with conference name badge; Others $11/adults; $6.00/members; $8.00/children under 12, students with valid photo student ID, and seniors over 60 (babies under 1 year are free). Seating will begin at 8:30 PM.

Sponsored by Nontheatrical Film & Media, Urban Studies, Silent Cinema Cultures, and Media & Environment Scholarly Interest Groups

Please . . .

join us Friday at 4:15 pm for the

SCMS

Awards Ceremony

Grand Ballroom, Second Level

SPECIAL EVENT

Thursday, March 20, 2014

LOCATION: Various Locations

"Taste of Seattle"

Multiple Venues and Activities for Members to Sample

For public transportation options to these neighborhoods, see the Host Committee's recommendations on pages 27–29.

Experience Music Project Museum
Lower Queen Anne (near the Space Needle)
325 5th Ave. N.
10:00 AM – 5:00 PM daily
www.empmuseum.org

Scarecrow Video
University District
5030 Roosevelt Way NE
Sun.–Thu. 11:00 AM – 10:00 PM
Fri.–Sat. 11:00 AM – 11:00 PM
www.scarecrow.com

Henry Art Gallery
University District
University of Washington
15th Ave. NE
Wed., Sat., Sun. 11:00 AM – 4:00 PM
Thu.–Fri. 11:00 AM – 9:00 PM
www.henryart.org
SANCTUM new medium installation
Admission is free with conference name badge

Living Computer Museum
SoDo (South of Downtown, Stadium District)
2245 1st Ave. S.
Wed.–Sun. until 5:00 PM
www.livingcomputermuseum.org
Admission is free with conference name badge

Seattle Art Museum (SAM)
Downtown
1300 1st Ave.
Wed., Fri, Sat., Sun. 10:00 AM – 5:00 PM
Thu. 10:00 AM – 9:00 PM
www.seattleartmuseum.org
www.seattleartmuseum.org/exhibit/exhibit.asp

Cinema Books
University District
4753 Roosevelt Way
Mon.–Sat. 10:00 AM – 7:00 PM
www.cinemabooks.net/store.htm

Cinerama
Belltown
2100 4th Ave.
Check website for schedule
www.cinerama.com
www.facebook.com/SeattleCinerama

FRIDAY

March 21, 2014

9:00 – 10:45 AM

SESSION J

J1 What Is "The Symbolist Temptation?"

The Aesthetics of Symbolism in Transnational Cinema

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Robert Bird** ■ UNIVERSITY OF CHICAGO

Tami Williams ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "A Music of Silence: Abstraction and Sensation in Belle Époque Symbolist Theater and 1920s French Art Cinema"

Sarah Keller ■ COLBY COLLEGE ■ "A Symbolist Lineage, at a Slant"

Christophe Wall-Romana ■ UNIVERSITY OF MINNESOTA ■ "Symbolism and Virtual Intermittency from Pre-cinema Literary Precursors to *Le Silence de la mer* (1947)"

Robert Bird ■ UNIVERSITY OF CHICAGO ■ "Symbolism as a Materialist Aesthetic: Soviet Lyrical Cinema and Beyond"

SPONSOR: French & Francophone Scholarly Interest Group

J2 Cultural Brokers and Critics

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Kevin Hall** ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Jinhee Park ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "The Subjectivity of Filmmakers in the International Film Festival Industry: Case Study of Talent Campus Tokyo"

Lia Wolock ■ UNIVERSITY OF MICHIGAN ■ "New Media, New Communities: Digital Cultural Brokers in the South Asian Diaspora"

Jason Kelly Roberts ■ NORTHWESTERN UNIVERSITY ■ "'A Naturally Expectable Thing': Bosley Crowther and the Convergence of Film and Television"

Kevin Hall ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Everyone's a Critic: Intertextuality and Parody in *The Critic*"

J3 Brazilian Cinema Revisited

Technologies, Exhibition, Reception

ROOM: **Issaquah B** ■ Third Floor

CHAIR: **Joao Luiz Vieira** ■ FLUMINENSE FEDERAL UNIVERSITY

Rafael Freire ■ FLUMINENSE FEDERAL UNIVERSITY ■ "The Conversion to Sound in Brazil"

João Luiz Vieira ■ FLUMINENSE FEDERAL UNIVERSITY ■ "Igluscope and the Arrival of Widescreen in Brazil"

Luciana Araujo ■ FEDERAL UNIVERSITY OF SÃO CARLOS ■ "Movie Prologues and the Incorporation of North American Film Exhibition Practices in Cinelândia, Rio de Janeiro (1926–1927)"

RESPONDENT: **Rielle Navitski** ■ UNIVERSITY OF GEORGIA

SPONSOR: Latina/o Caucus

J4 Thinking with a Camera during Revolutionary Times

Generative Visualities in the Middle East

ROOM: **Issaquah A** ■ Third Floor

CHAIR: **Mark Westmoreland** ■ AMERICAN UNIVERSITY IN CAIRO

CO-CHAIR: **Terri Ginsberg** ■ INTERNATIONAL COUNCIL FOR MIDDLE EAST STUDIES

Terri Ginsberg ■ INTERNATIONAL COUNCIL FOR MIDDLE EAST STUDIES ■ "Race, Class, and Zionism: Revolutionary Anti-aesthetics in Simon Louvish's *To Live in Freedom* (1974/5)"

Peter Limbrick ■ UNIVERSITY OF CALIFORNIA, SANTA CRUZ ■ "*14.3 Seconds*: Politics, Art, and the Archival Imagination"

Mark Westmoreland ■ AMERICAN UNIVERSITY IN CAIRO ■ "In and Out of the Streets: Activist Documentary in Cairo"

Anjanli Nath ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Tweets from Below: Drone Strikes and Media Spectacles"

SPONSOR: Middle East Caucus

J5 Asian Video Cultures

In the Penumbral of the Global

ROOM: **Kirkland** ■ Third Floor

CHAIR: **Rahul Mukherjee** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Bhaskar Sarkar ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Video Piracy, Intellectual Property, and 'Southern' Cultures of Creativity"

Rahul Mukherjee ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "MicroSD-ing 'Mewati Videos': Publicity Cultures in Informal Circulation Economies"

Joshua Neves ■ BROWN UNIVERSITY ■ "The Other Side of Video Production: Affective Labor, Intimate Technologies, and Global Supply Chains"

Michelle Cho ■ MCGILL UNIVERSITY ■ "Intelligibility, Affect, and K-pop's Video Culture"

SPONSOR: Asian/Pacific American Caucus

J6 Wet, Wired, and Weird I

Pacific Northwest Film and Media Industries

ROOM: **Leschi** ■ Third Floor

CHAIR: **Stephen Rust** ■ UNIVERSITY OF OREGON

Patricia Gruben ■ SIMON FRASER UNIVERSITY ■ "Allan King's *Skid Row* and the Origins of the 'West Coast School'"

Helen Morgan Parmett ■ WESTERN WASHINGTON UNIVERSITY ■ "Peripheral Media Spaces in the Pacific Northwest: The Struggle for an Independent Media Culture in Bellingham, WA"

Phil Oppenheim ■ GEORGIA STATE UNIVERSITY ■ "Creating AuthentiCity: Wieden + Kennedy and the Branding of the People's Republic of Portland"

Elizabeth Peterson ■ UNIVERSITY OF OREGON ■ "Access to Media Archives in the Northwest"

J7 At the Limits of the Image
Spectacle, Figuration, Signification

ROOM: **Medina** ■ Third Floor
CHAIR: **Richard Abel** ■ UNIVERSITY OF MICHIGAN

Oksana Chefranova ■ NEW YORK UNIVERSITY ■ "Revisiting the 'Kingdom of Shadows': On the Figural in Russian Silent Cinema"

Elena Trencheva ■ AALTO UNIVERSITY ■ "Motivated Costume: Reading the Cinematic Costume in Four Different Versions of Joan of Arc's Story"

Eric Zobel ■ INDIANA UNIVERSITY ■ "These Foolish Things . . . : The Farce of Power in Pier Paolo Pasolini's *Salo*"

Phil Wagner ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "What Invisible Power?: Cecil B. DeMille's *Samson and Delilah* and the Paradoxes of Spiritual Vision"

J8 The Cultural and Industrial Politics of Contemporary Sport Media

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Travis Vogan** ■ UNIVERSITY OF IOWA

Aaron Baker ■ ARIZONA STATE UNIVERSITY ■ "Transmedia Storytelling and Violence in *Friday Night Lights*"

Travis Vogan ■ UNIVERSITY OF IOWA ■ "ESPN Original Entertainment, Docudrama, and the Production of Branded Authority in Contemporary Sport Media"

Victoria Johnson ■ UNIVERSITY OF CALIFORNIA, IRVINE ■ "More than a Game: LeBron James and the Affective Economy of Place"

Markus Stauff ■ UNIVERSITY OF AMSTERDAM ■ "Smart Phone Referees: Social Media and Sports' Politics of Visibility"

J9 Really Behaving Badly
Performative Excess in American Reality Television

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Misha Kavka** ■ UNIVERSITY OF AUCKLAND

Misha Kavka ■ UNIVERSITY OF AUCKLAND ■ "Sex and the Shore: Revisiting the Ethics of *Jersey Shore*"

Alice Leppert ■ URSINUS COLLEGE ■ "Rivals, Exes, and Rookies: MTV's *The Challenge* and the System of Unruly Reality Celebrity"

Chelsea Bullock ■ UNIVERSITY OF OREGON ■ "Southern Discomfort: The Politics of Emotion on *The Real Housewives of Atlanta*"

RESPONDENT: **Brenda Weber** ■ INDIANA UNIVERSITY

J10 Radio and Other Sounds

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Laurel Westrup** ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Hannah Spaulding ■ NORTHWESTERN UNIVERSITY ■ "Eavesdropping as Entertainment: *The Enormous Radio* and *Shut Up Little Man!*"

Jack Curtis Dubowsky ■ ACADEMY OF ART UNIVERSITY ■ "The Music of *Brokeback Mountain*"

Ming-Yuen Ma ■ PITZER COLLEGE ■ "Noises of Protest: Sound, Race, and Violence in Christian Marclay's *Guitar Drag* and Paul D. Miller's *Rebirth of a Nation*"

SPONSOR: Radio Studies Scholarly Interest Group

J11 Film Stardom and Political Leadership

Interwar Convergences

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Giorgio Bertellini** ■ UNIVERSITY OF MICHIGAN

Burton Peretti ■ NORTHERN VIRGINIA COMMUNITY COLLEGE ■ "Origins and Tendencies of Hollywood Liberal Activism in the New Deal Era"

Kathryn Brownell ■ PURDUE UNIVERSITY ■ "Happy Birthday Mr. President!: Franklin Roosevelt, Birthday Balls, and the Remaking of the Celebrity Public Image during the New Deal"

Giuliana Muscio ■ UNIVERSITY OF PADUA ■ "Mussolini's Extraordinary Appearance in *The Eternal City* (1923)"

Giorgio Bertellini ■ UNIVERSITY OF MICHIGAN ■ "The Romance of Undemocratic Leadership: Valentino and Mussolini as Outsourced Authoritarian Models"

J12 *WORKSHOP* Media Activism and the Cultural Industries

Theorizing the Horizons of Resistance

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Stuart Davis** ■ UNIVERSITY OF TEXAS AT AUSTIN
CO-CHAIR: **Julie Wilson** ■ ALLEGHENY COLLEGE

WORKSHOP PARTICIPANTS

Jack Bratich ■ RUTGERS UNIVERSITY
Steve Macek ■ NORTH CENTRAL COLLEGE
Carol Stabile ■ UNIVERSITY OF OREGON
Sarah Banet-Weiser ■ UNIVERSITY OF SOUTHERN CALIFORNIA
Roopali Mukherjee ■ NEW YORK UNIVERSITY/QUEENS COLLEGE

J13 The Politics and Poetics of Cringe

Comedy and Negative Affect

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Steven Shaviro** ■ WAYNE STATE UNIVERSITY

John Bruns ■ COLLEGE OF CHARLESTON ■ "The Non-com: Rick Alverson's *The Comedy*"

Carrie Andersen ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "'The Unwritten Rules of Society': Discomfort and Politics in Larry David's *Curb Your Enthusiasm*"

Kyle Stevens ■ BRANDEIS UNIVERSITY ■ "At Wit's End: Exasperation in Anglophone Film and Television Comedy"

Philip Scepanski ■ CONCORDIA UNIVERSITY CHICAGO ■ "'I Remember 9/11!': Television Comedy as Affective Revision"

SPONSOR: Comedy & Humor Studies Scholarly Interest Group

J14 *WORKSHOP* Teaching and Researching F. Scott Fitzgerald and Film

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Cynthia Lucia** ■ RIDER UNIVERSITY

WORKSHOP PARTICIPANTS

Roy Grundmann ■ BOSTON UNIVERSITY
Philip McGowan ■ QUEENS UNIVERSITY BELFAST
Cynthia Lucia ■ RIDER UNIVERSITY
Barton Palmer ■ CLEMSON UNIVERSITY
J. E. Smyth ■ UNIVERSITY OF WARWICK

J15 Small Games

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Aubrey Anable** ■ UNIVERSITY OF TORONTO

Benjamin Aslinger ■ BENTLEY UNIVERSITY ■ "Alternative Geographies of Game Development"

John Vanderhoef ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Retro Revolt: Challenging Planned Obsolescence"

Carolyn Cunningham ■ GONZAGA UNIVERSITY ■ "Time to Play: Girls and Small Games"

Jordan Wood ■ SYRACUSE UNIVERSITY ■ "Queer Time, Queer Body, Queer Game: A Reading of *The Binding of Isaac*"

SPONSOR: Video Game Studies Scholarly Interest Group

J16 Women at Work

Gender, Genre, and Institutional Networks

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Sangita Gopal** ■ UNIVERSITY OF OREGON
CO-CHAIR: **Heidi Schlipphacke** ■ UNIVERSITY OF ILLINOIS AT CHICAGO

Patricia White ■ SWARTHMORE COLLEGE ■ "It's Not Independent Film, It's HBO: Women Directors and Premium Cable"

Lingzhen Wang ■ BROWN UNIVERSITY ■ "Embedded Feminist Agency: Wang Ping and Early Chinese Socialist Cinema"

Heidi Schlipphacke ■ UNIVERSITY OF ILLINOIS AT CHICAGO ■ "Susanne Bier and Barbara Albert: Gender and Form in Minor European Cinemas"

Sangita Gopal ■ UNIVERSITY OF OREGON ■ "Between State and Capital: Women Make Movies"

J17 The State of Black Independent Film

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Christine Acham** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

Mark Cunningham ■ AUSTIN COMMUNITY COLLEGE ■ "California Dreamin', California Stuntin': The Metamorphosis of Black Independent Film in the Debut Features of John Singleton and Ryan Coogler"

Christine Acham ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "The New Chitlin' Circuit: Independent Black Filmmaking and Black Film Festivals"

Zeinabu Davis ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Old School Meets New School: Developing and Maintaining Audiences for Black Independent Film from *Killer of Sheep* to *Free Angela and All Political Prisoners*"

Eric Pierson ■ UNIVERSITY OF SAN DIEGO ■ "My Film Is Great because Sundance Says So!"

SPONSORS: Oscar Micheaux Society *and* Film & Media Festivals Scholarly Interest Groups

J18 Images of the World and the World as Image

Expanded Cinema at World Expositions

ROOM: **Juniper** ■ Second Floor
CHAIR: **Malte Hagener** ■ PHILIPPS UNIVERSITY OF MARBURG

Malte Hagener ■ PHILIPPS UNIVERSITY OF MARBURG ■ "Towards an Expanded Cinema History: The Intersection of Nation State, the Avant-garde, and Industry at World Expositions"

Sarah Nilsen ■ UNIVERSITY OF VERMONT ■ "The House of Science: A Kuhnian Revolution at the Century 21 Exposition"

Janine Marchessault ■ YORK UNIVERSITY ■ "Citérama as Total Cinema Experiment at Expo 67"

Hart Cohen ■ UNIVERSITY OF WESTERN SYDNEY ■ "At the Nexus of Nation/Culture/Technology: A Comparative Perspective of Immersive Cinema/Media at the Shanghai Expo 2010"

SPONSOR: Nontheatrical Film & Media Scholarly Interest Group

J19 Race, Gender, and the Body in Found Footage Film

ROOM: **Madrona** ■ Second Floor
CHAIR: **Leo Goldsmith** ■ NEW YORK UNIVERSITY

Catherine Russell ■ CONCORDIA UNIVERSITY ■ "Awakening from Hollywood: Rose Hobart as Star of the Archive"

Johanna Gosse ■ BRYN MAWR COLLEGE ■ "Marilyn, Wonder Woman, and the Feminist Motion Study"

Jaimie Baron ■ UNIVERSITY OF ALBERTA ■ "Unintentional Singers and Racial Ventriloquism in Contemporary Found Footage Videos"

Leo Goldsmith ■ NEW YORK UNIVERSITY ■ "The Strength of Metal in Motion: Scratch Video's Third Body"

SPONSORS: Experimental Film & Media *and* Documentary Studies Scholarly Interest Groups

J20 Hitchcock, Women, and Queer Sexuality

ROOM: **Aspen** ■ Second Floor
CHAIR: **David Greven** ■ UNIVERSITY OF SOUTH CAROLINA

Tania Modleski ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Hitchcock's (Queer) Daughter(s)"

Lee Edelman ■ TUFTS UNIVERSITY ■ *and* **Joseph Litvak** ■ TUFTS UNIVERSITY ■ "Something Strange about 'Strangers': *L'histoire du croquemort*"

Susan White ■ UNIVERSITY OF ARIZONA ■ "The Rope and the Yarn: Textures of Sexuality and Identity in the Films of Alfred Hitchcock"

David Greven ■ UNIVERSITY OF SOUTH CAROLINA ■ "'You're a Strange Girl, Charlie': Femininity, the Dandy, and the Social Implications of *Shadow of a Doubt*"

J22 Citizenship and Its Mediations

ROOM: **Everett** ■ Third Floor
CHAIR: **Chelsey Crawford** ■ OKLAHOMA STATE UNIVERSITY

Wendy Sung ■ UNIVERSITY OF MICHIGAN ■ "White Sympathy, Racial Intimacies: *Mad Men*, Civil Rights Television, and Racial Violence"

Mary Feld ■ GEORGIA STATE UNIVERSITY ■ "Lee Daniels' *Precious* and the Body of the American Citizen"

Mia Fischer ■ UNIVERSITY OF MINNESOTA ■ "*Homeland Security USA*: Securitainment and the War on Terror"

Chelsey Crawford ■ OKLAHOMA STATE UNIVERSITY ■ "On the Ethics of Borrowing"

J23 Convergence in Question

US and European Perspectives on Contemporary Digital Media Culture

ROOM: **Redwood A** ■ Second Floor
CHAIR: **Philippe Meers** ■ UNIVERSITY OF ANTWERP

Janet Wasko ■ UNIVERSITY OF OREGON ■ "To Converge or Not to Converge: That's Still a Question"

Philippe Meers ■ UNIVERSITY OF ANTWERP ■ **Daniel Biltereyst** ■ GENT UNIVERSITY (not attending) *and* **Aleit Veenstra** ■ UNIVERSITY OF ANTWERP ■ "Digital Media Culture to the Test: Young Film Audiences' Experiences with Converging Media Culture in Europe"

RESPONDENT: **Melis Behlil** ■ KADIR HAS UNIVERSITY

J24 NICLed and Dimed

The Global Trajectories and Local Logics of Screen Media Labor

ROOM: **Redwood B** ■ Second Floor
CHAIR: **Michael Curtin** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Kevin Sanson ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Production Service Firms and the Spatial Dynamics of Global Media Production"

Shanti Kumar ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Cinema, Immaterial Labor, and the Production of Mass Creativity in Urban India"

Herman Gray ■ UNIVERSITY OF CALIFORNIA, SANTA CRUZ ■ "Creative Industries, Marketing Diversity, and Managing Difference"

RESPONDENT: **Miranda Banks** ■ EMERSON COLLEGE

SPONSOR: Media Industries Scholarly Interest Group

MEETING

9:00 – 10:45 AM

ROOM: **Chelan** ■ First Floor, Lobby Level

Media Literacy + Pedagogical Outreach Scholarly Interest Group

MEETING

9:00 – 10:45 AM

ROOM: **Ballard** ■ Third Floor

CinemArts: Film & Art History Scholarly Interest Group

FRIDAY

March 21, 2014

11:00 AM – 12:00 NOON

Members' Business Meeting

ROOM: **Cirrus** ■ Pike Street Tower, 35th Floor

All SCMS members are encouraged to attend the annual Members' Business Meeting to learn more about SCMS and current strategic planning processes. Members will also meet the officers and Board members, and the leadership of the SCMS Caucuses and Scholarly Interest Groups. Refreshments will be provided.

FRIDAY

March 21, 2014
12:15 – 2:00 PM

SESSION **K**

K1 Is the Moving Image an Object?

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Alessandra Raengo** ■ GEORGIA STATE UNIVERSITY

Brian Price ■ UNIVERSITY OF TORONTO ■ "The Displacement Project"

Scott Durham ■ NORTHWESTERN UNIVERSITY ■ "Film Socialisme: Godard's World of Objects, between Two Democracies"

Luka Arsenjuk ■ UNIVERSITY OF MARYLAND ■ "From Objects to the Problem of Form: Object-oriented Philosophy and Film Theory"

Alessandra Raengo ■ GEORGIA STATE UNIVERSITY ■ "Black Matters"

K2 Neoliberalism and Recent South Korean Cinema

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Nam Lee** ■ CHAPMAN UNIVERSITY
CO-CHAIR: **Inyoung Nam** ■ DONGSEO UNIVERSITY

Nam Lee ■ CHAPMAN UNIVERSITY ■ "Memories in the 1980s in Bong Joon-ho's *The Host*"

HyeYoung Cho ■ CHUNG-ANG UNIVERSITY ■ "Documentary as Forensic Noir: A Case Study of *Two Doors*"

Soowan Jung ■ DONGGUK UNIVERSITY ■ "From Victim to Heroine: Women's Representation in Recent Korean Thrillers"

Inyoung Nam ■ DONGSEO UNIVERSITY ■ "Reconstructing Social Deaths in Mystery Thrillers *Helpless* and *Pluto*"

K3 *WORKSHOP*
Surveying Film History
New Approaches to the Problems of Teaching the Introductory Film History Course

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Paul Monticone** ■ UNIVERSITY OF TEXAS AT AUSTIN
CO-CHAIR: **Colleen Montgomery** ■ UNIVERSITY OF TEXAS AT AUSTIN

WORKSHOP PARTICIPANTS

Charlie Keil ■ UNIVERSITY OF TORONTO
Constance Balides ■ TULANE UNIVERSITY
Jennifer Horne ■ UNIVERSITY OF CALIFORNIA, SANTA CRUZ
Eric Hoyt ■ UNIVERSITY OF WISCONSIN-MADISON
Chris Cagle ■ TEMPLE UNIVERSITY

K4 Female Suffering and Spectatorship Ethics

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Stefanie Van de Peer** ■ UNIVERSITY OF ST ANDREWS
CO-CHAIR: **Kathleen Scott** ■ ST. ANDREWS UNIVERSITY

Sonia Misra ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Spectatorship, Nomadic Ethics, and Queer Temporality in Su Friedrich's *Sink or Swim*"

Steve Choe ■ UNIVERSITY OF IOWA ■ "Amoral Melodrama: Female Suffering in Kim Ki-Duk's Cinema"

Kathleen Scott ■ ST. ANDREWS UNIVERSITY ■ "Spectatorship Ethics and the Suffering 'Pregnant Parisian' in French New Extremist Cinema"

Stefanie Van de Peer ■ UNIVERSITY OF ST ANDREWS ■ "The Ethics of Seeing and Looking: Rape in the Post-colony"

K5 Psychopathology of Media Aesthetics

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Jonathan Nichols-Pethick** ■ DEPAUW UNIVERSITY

Timothy Robinson ■ UNIVERSITY OF FLORIDA ■ "Melancholic Global Cinema: Interrogating the 'End of Cinema' in Lars von Trier's Apocalyptic *Melancholia* (2011)"

Adam Szymanski ■ CONCORDIA UNIVERSITY ■ "Melancholy Aesthetics and Contemporary Global Art Cinema"

Nico Baumbach ■ COLUMBIA UNIVERSITY ■ "The Aesthetics and Politics of Narcissism in Media Today: Notes toward an Investigation"

Carla Marcantonio ■ GEORGE MASON UNIVERSITY ■ "*Melancholia* and *Beasts of the Southern Wild*: The End of the World, the Digital Turn, and the Restoration of Myth"

K6 Wet, Wired, and Weird II
Pacific Northwest Film and Media Culture

ROOM: **Leschi** ■ Third Floor
CHAIR: **Carter Soles** ■ SUNY, COLLEGE AT BROCKPORT

Carter Soles ■ SUNY, COLLEGE AT BROCKPORT ■ "The Origins of Seattle Slacker Culture in Cameron Crowe's *Say Anything . . .* and *Singles*"

Rachel Joseph ■ TRINITY UNIVERSITY ■ "'I'll See You in the Trees': Screening the Northwest Stage through David Lynch's White and Black Lodges"

Anne Richardson ■ INDEPENDENT SCHOLAR ■ "Harry Smith: Cross Culturality and Regional Identity in a Salmon Nation Beatnik"

Matthew Holtmeier ■ UNIVERSITY OF ST ANDREWS ■ "Cascadia on Film and the Politics of (Bio)regional Subjectivity"

K7 Birth of a Nation

ROOM: **Medina** ■ Third Floor
CHAIR: **Jason Loviglio** ■ UNIVERSITY OF MARYLAND

Jennifer Lynde Barker ■ BELLARMINE UNIVERSITY ■ "From Script to Screen: Animating Race in *A Haunting We Will Go* (1939)"

Charlene Regester ■ UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL ■ "'I Will Carry Your Guilty Secret to My Grave': Scarlett O'Hara and Rhett Butler as Embodiments of Blackness in *Gone with the Wind*"

Jason Loviglio ■ UNIVERSITY OF MARYLAND ■ "The White Clown: Alan Reed, Fred Flintstone, and White Ethnic Masculinity in the Twentieth Century"

Alice Royer ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "*Lincoln* as Democracy Porn"

K8 Cycles of Titillations and Intermedial Twists

New Perspectives on Silent Film

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Yair Solan** ■ THE GRADUATE CENTER, CUNY

Amanda Klein ■ EAST CAROLINA UNIVERSITY ■ "The Kissing Cycle (1896–1906), Mashers, and Women in the City"

Amy Borden ■ PORTLAND STATE UNIVERSITY ■ "Puppy Sausage and Food Anxiety in Kine-attractography and Transitional Era Film Cycles"

F Booth Wilson ■ UNIVERSITY OF WISCONSIN-MADISON ■ "The Crooked Mirror in Early Russian Cinema: Theatrical Conventions in Evgenii Bauer's Symbolist Films"

Yair Solan ■ THE GRADUATE CENTER, CUNY ■ "From Lantern Show to Moving Picture Show: Turn-of-the-century Fiction and the Transformations of Screen Media"

SPONSOR: Silent Cinema Cultures Scholarly Interest Group

K9 Medium and Method in "Early Television" History

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Luke Stadel** ■ NORTHWESTERN UNIVERSITY
CO-CHAIR: **Anne-Katrin Weber** ■ UNIVERSITY OF LAUSANNE

Andreas Fickers ■ MAASTRICHT UNIVERSITY ■ "How to Make Objects of Early Television Speak?: A Plea for Experimental Media Archaeology"

Kate Newbold ■ NORTHWESTERN UNIVERSITY ■ "Television Ontology and Media Methodology: Exploring Televisual Fragmentation in Phonograph, Broadcast, and Print Industries, 1926–1940"

Luke Stadel ■ NORTHWESTERN UNIVERSITY ■ "Radio/Television/Sound, 1922–1941"

Anne-Katrin Weber ■ UNIVERSITY OF LAUSANNE ■ "Looking at and Seeing through: Experimental Television as Screen Practice"

K10 Issues in Television Studies

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Jane Feuer** ■ UNIVERSITY OF PITTSBURGH

Camilla Sears ■ THOMPSON RIVERS UNIVERSITY ■ "Regulating the 'Obscene': An Examination of Television Governance in Canada"

Jane Feuer ■ UNIVERSITY OF PITTSBURGH ■ "Historical Shifts in 'Quality' Television Drama: The Medical Show Wars of 1994"

Elana Levine ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "Daytime Disruptions: Narrating Gender in 1950s American Soap Opera"

K11 North American Borderlands and Identities

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Philippa Gates** ■ WILFRID LAURIER UNIVERSITY
CO-CHAIR: **Dominique Bregent-Heald** ■ MEMORIAL UNIVERSITY OF NEWFOUNDLAND

Dominique Bregent-Heald ■ MEMORIAL UNIVERSITY OF NEWFOUNDLAND ■ "Borderline Criminals: Ambiguous Criminality in Progressive-era Cinema"

Philippa Gates ■ WILFRID LAURIER UNIVERSITY ■ "Crossing the Borders of National Identity and Genre: Chinese/Americans in American Westerns"

Jon Montes ■ NATIONAL FILM BOARD OF CANADA ■ "*Biutiful* Feelings: Transnationalization, Border Films, and Affected Publics"

Zoë Heyn-Jones ■ RYERSON UNIVERSITY ■ "Border Text: Althea Thauberger's *Msaskok* and the Spaces of Cinema"

K12 Documentary in an Expanding Field

Technology and the Mass Subject as Witness

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Tess Takahashi** ■ YORK UNIVERSITY
CO-CHAIR: **Paige Sarlin** ■ SUNY, UNIVERSITY AT BUFFALO

Jihoon Kim ■ CHUNG-ANG UNIVERSITY ■ "The Performative Archive: Formations of Social Memory in Interactive and Collaborative Documentary"

Paige Sarlin ■ SUNY, UNIVERSITY AT BUFFALO ■ "Now: Solidarity, Liveness, and Real Time Documentary Images of Struggle"

Tess Takahashi ■ YORK UNIVERSITY ■ "Magnitude: Navigating Documentary Reference in the Gallery and Online"

RESPONDENT: **Leshu Torchin** ■ UNIVERSITY OF ST ANDREWS

SPONSOR: Documentary Studies Scholarly Interest Group

K13 New Horror Stories

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Marc Olivier** ■ BRIGHAM YOUNG UNIVERSITY

Anthony Cooke ■ EMORY UNIVERSITY ■ "Walk Among Us: Deinstitutionalization of the Mentally Ill and the Slasher Trope in *Halloween*"

Tamas Nagypal ■ YORK UNIVERSITY ■ "Magical Narrative; or, The Antinomic Images of Historical Trauma in Lucio Fulci's *Zombi 2*"

Alice Haylett Bryan ■ KING'S COLLEGE LONDON ■ "Surgery, Blood, and Patriarchal Sex: Heteronormativity, Sexuality, and Control in *Excision* and *American Mary*"

Marc Olivier ■ BRIGHAM YOUNG UNIVERSITY ■ "Glitch Gothic: Media Slashing in Recent Found Footage Horror"

K14 *WORKSHOP* Marshall McLuhan's *Understanding Media*

The Extensions of Man at 50

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Charles Acland** ■ CONCORDIA UNIVERSITY
CO-CHAIR: **Raiford Guins** ■ STONY BROOK UNIVERSITY

WORKSHOP PARTICIPANTS

Richard Cavell ■ UNIVERSITY OF BRITISH COLUMBIA
Wendy Chun ■ BROWN UNIVERSITY
Erkki Huhtamo ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES
Henry Lowood ■ STANFORD UNIVERSITY
Shannon Mattern ■ THE NEW SCHOOL

K15 Some Accounting for Taste

Cultural Distinction and Industrial Practice in Direct-to-video Distribution

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **David Church** ■ INDIANA UNIVERSITY

Ernest Mathijs ■ UNIVERSITY OF BRITISH COLUMBIA ■ "The Taste Basement Tapes: Non-theatricality and the Long-term Receptions of Direct-to-video Exploitation Cinema"

Joan Hawkins ■ INDIANA UNIVERSITY ■ "Howling at Those in the Know: *Bad Boy Bubby*'s Shelf Life"

David Church ■ INDIANA UNIVERSITY ■ "From *Grindhouse* to Your House: 'DVD Premieres,' Subcultural Capital, and the Market Mobility of the Retro-styled Genre Pastiche"

Daniel Herbert ■ UNIVERSITY OF MICHIGAN ■ "Nostalgia Merchants: VHS Distributors in the Era of Intangible Media"

K16 Illuminating the System

Archival Documents and 1930s Hollywood

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Thomas Doherty** ■ BRANDEIS UNIVERSITY

David Lugowski ■ MANHATTANVILLE COLLEGE ■ "Crossing *One More River*: From Marital Rape to Queer Authorship"

Catherine Jurca ■ CALIFORNIA INSTITUTE OF TECHNOLOGY ■ "Metropolitan Moviegoing in the mid–1930s: The Stanley-Warner Exhibition Records"

Chuck Maland ■ UNIVERSITY OF TENNESSEE ■ "Creating the City in *City Lights* (1931): A Reconstruction via Chaplin Studio Records"

Steven Ross ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Nazism, Fascism, and 1930s Hollywood: Mining the Archives"

K17 Mediations of Place-based Youth Identities

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Margaret Zeddies** ■ WESTERN MICHIGAN UNIVERSITY
CO-CHAIR: **Candice Haddad** ■ UNIVERSITY OF MICHIGAN

Sara Bernstein ■ UNIVERSITY OF CALIFORNIA, DAVIS ■ *and* **Elise Chatelain** ■ UNIVERSITY OF CALIFORNIA, DAVIS ■ "Werewolf Bar Mitzvah: Coming of Age on the Fringes of America"

Bonnie Tilland ■ UNIVERSITY OF WASHINGTON ■ "The Film Festival in Translation: Youth as Interpreters of Layers of Meaning at the Jeonju International Film Festival (JIFF)"

Margaret Zeddies ■ WESTERN MICHIGAN UNIVERSITY ■ "A More United Planet?: Global Community and Representations of Youth on a Voluntourism Website"

Candice Haddad ■ UNIVERSITY OF MICHIGAN ■ "*Sh*t Arabs in Dearborn Do*: The Frictions of Arab-American Youths' Self-representational Strategies"

K18 Revisiting Kurosawa

ROOM: **Juniper** ■ Second Floor
CHAIR: **Olga Solovieva** ■ UNIVERSITY OF CHICAGO

Olga Solovieva ■ UNIVERSITY OF CHICAGO ■ "War Photography and Avant-garde Performance in Kurosawa Akira's *The Lower Depths* (1957)"

Dolores Martinez ■ UNIVERSITY OF OXFORD ■ "Revisiting Kurosawa's Women"

Michael Bourdaghs ■ UNIVERSITY OF CHICAGO ■ "Hearing the Cold War: Kurosawa Akira's Soundtracks and Soviet Film Theory"

RESPONDENT: **Victor Fan** ■ KING'S COLLEGE LONDON

K19 Industry Studies and/as Audience Studies

ROOM: **Madrona** ■ Second Floor
CHAIR: **Alicia Kozma** ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

Mel Stanfill ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN ■ "The Fan as/in Industry Discourse"

Derek Johnson ■ UNIVERSITY OF WISCONSIN-MADISON ■ "The Audience Turn?: Toward a More Integrated Production Studies"

Suzanne Scott ■ ARIZONA STATE UNIVERSITY ■ "Talking the Walk: Enunciative Fandom and Fan Studies' Industrial Turn"

Michael Kackman ■ UNIVERSITY OF NOTRE DAME ■ "Reaching the Historical Audience: From Industry to Agency"

SPONSOR: Media Industries Scholarly Interest Group

K20 *WORKSHOP* Feminist and Queer Platform Studies

ROOM: **Aspen** ■ Second Floor
CHAIR: **Caetlin Benson-Allott** ■ GEORGETOWN UNIVERSITY

WORKSHOP PARTICIPANTS

Lisa Parks ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Alexandra Juhasz ■ PITZER COLLEGE
Tara McPherson ■ UNIVERSITY OF SOUTHERN CALIFORNIA
Laine Nooney ■ STONY BROOK UNIVERSITY

SPONSORS: Queer Caucus *and* Video Game Studies Scholarly Interest Group

K22 Cinema and the Military

Case Studies in Production

ROOM: **Everett** ■ Third Floor
CHAIR: **Alice Lovejoy** ■ UNIVERSITY OF MINNESOTA

Sueyoung Park-Primiano ■ SUNY FASHION INSTITUTE OF TECHNOLOGY ■ "Occupation, Diplomacy, and the Moving Image: The US Army's Role and Influence in the Development of the South Korean Motion Picture Industry"

Alice Lovejoy ■ UNIVERSITY OF MINNESOTA ■ "Military Instructional Filmmaking and Czechoslovak 'Civilian' Cinema"

James Paasche ■ INDIANA UNIVERSITY ■ "Be Good, Write Complete Captions, and Keep Us Informed: Military Media Making during the Vietnam War"

RESPONDENT: **Caren Kaplan** ■ UNIVERSITY OF CALIFORNIA, DAVIS

K23 Mapping Interdisciplinarity in European Film Studies' History

ROOM: **Redwood A** ■ Second Floor
CHAIR: **Philippe Gauthier** ■ HARVARD UNIVERSITY

Philippe Gauthier ■ HARVARD UNIVERSITY ■ "Interdisciplinarity and Film History: Points of Rupture in French Film Historiography between 1930 and 1960"

Thomas Elsaesser ■ UNIVERSITY OF AMSTERDAM ■ "Friendly or Hostile Takeover Bids?: Film Studies Courted by Philosophy and Art History"

Wanda Strauven ■ UNIVERSITY OF AMSTERDAM ■ "Blue Pill or Red Pill: Contemporary European Film Studies at the Crossroads"

RESPONDENT: **Dudley Andrew** ■ YALE UNIVERSITY

SPONSOR: French & Francophone Scholarly Interest Group

K24 The Cultural Politics of Digital Markets

ROOM: **Redwood B** ■ Second Floor
CHAIR: **Patrick Vonderau** ■ STOCKHOLM UNIVERSITY
CO-CHAIR: **Ramon Lobato** ■ SWINBURNE UNIVERSITY OF TECHNOLOGY

Patrick Vonderau ■ STOCKHOLM UNIVERSITY ■ "The Politics of Content Aggregation"

Jennifer Holt ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "The Cloud, Mobile Media, and New Economies of Competition"

Ramon Lobato ■ SWINBURNE UNIVERSITY OF TECHNOLOGY ■ "The Informal Entrepreneurs of Video Streaming"

Amelia Arsenault ■ GEORGIA STATE UNIVERSITY ■ "Big Data and the Media Industries"

SPONSOR: Media Industries Scholarly Interest Group

EXHIBITOR RECEPTION

2:00 PM

ROOM: **Metropolitan Ballroom** ■ Third Floor
at their table

W.W. Norton & Company—reception

EXHIBITOR RECEPTION

2:00 PM

ROOM: **Metropolitan Ballroom** ■ Third Floor
at their table

Intellect—meet the author of Cindy Sherman's *Office Killer*

MEETING

12:15 – 2:00 PM

ROOM: **Chelan** ■ First Floor, Lobby Level

Latino/a Caucus

MEETING

12:15 – 2:00 PM

ROOM: **Ballard** ■ Third Floor

Sound Studies Scholarly Interest Group

Follow . . .

SCMS during the conference and throughout the year

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FRIDAY

March 21, 2014
2:15 – 4:00 PM

SESSION L

L1 "Realism" and "Authenticity" in Contemporary Moving Image Production

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Mattias Frey** ■ UNIVERSITY OF KENT

Lucia Nagib ■ UNIVERSITY OF READING ■ "Revisiting Cinematic Realism in Time and Space"

Mattias Frey ■ UNIVERSITY OF KENT ■ "'Real' Sex by 'Real' People: Realist Aesthetics and Celebrity Couples in the Marketing of Extreme Cinema"

Aidan Power ■ UNIVERSITY OF BREMEN ■ "Charting the End Times: 'Authenticity' in Twenty-first-century European Science Fiction Cinema"

Stefano Odorico ■ LEEDS TRINITY UNIVERSITY ■ "How Do Trans-media Platforms Deal with Reality?: The Interactive Documentary as Case Study"

L2 The Evolution of Hong Sang-soo

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Marc Raymond** ■ KWANGWOON UNIVERSITY

Adam Hartzell ■ INDEPENDENT SCHOLAR ■ "Watching the Male Gaze of Hong Sang-soo's Characters"

Marc Raymond ■ KWANGWOON UNIVERSITY ■ "Static Shots, Changing Perspectives: The Group Table Shot in Two Films by Hong Sang-soo"

Marshall Deutelbaum ■ PURDUE UNIVERSITY ■ "The Non-analogous Hong Sang-soo: Seeing His Films on Their Own Terms"

L3 Media's Affective Impediments
Slowing, Stalling, Exhausting

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Nick Salvato** ■ CORNELL UNIVERSITY

Nick Salvato ■ CORNELL UNIVERSITY ■ "Kelly Reichardt's Slowness"

Phillip Maciak ■ LOUISIANA STATE UNIVERSITY ■ "Variations on Variations: Helen DeWitt, *Seven Samurai*, and Fragmentary Viewing"

Lindsay Reckson ■ HAVERFORD COLLEGE ■ "Going through the Motions: Yvonne Rainer and Bruce Nauman"

L4 Community and Catastrophe in Contemporary European Cinema and Beyond

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Patrick Reagan** ■ YALE UNIVERSITY

Nikolaj Lubecker ■ ST. JOHN'S COLLEGE ■ "Nihilism on Screen?: Watching Meaning Disappear in Recent European Art Films"

Patrick Reagan ■ YALE UNIVERSITY ■ "Dystopia and Impossible Community in Contemporary European Auteur Cinema"

Laura McMahon ■ UNIVERSITY OF CAMBRIDGE ■ "Ecology, Catastrophe, and Inequivalence: Lisandro Alonso and Jean-Luc Nancy"

Seung-hoon Jeong ■ NEW YORK UNIVERSITY ABU DHABI ■ "Ethical Community in Global Cinema"

SPONSOR: Media & the Environment Scholarly Interest Group

L5 Useful Media and the Global Public Sphere

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Katie Day Good** ■ NORTHWESTERN UNIVERSITY

Katie Day Good ■ NORTHWESTERN UNIVERSITY ■ "Projects for Peace: Grassroots Media and Global Citizenship in American Schools, 1907–1950"

Suzanne Langlois ■ GLENDON COLLEGE, YORK UNIVERSITY ■ "Neglected Sources: The Postwar Films of the United Nations"

Lisa Rabin ■ GEORGE MASON UNIVERSITY ■ "*A Better Tomorrow* (1945): City Kids as New Global Citizens in Post-World War II Film"

Jennifer Blaylock ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "A River Creates an Industry (1955): Colonial Networks and Global Media Flow"

L6 Fossil, Renewable, Futuristic
Energy in the Movies

ROOM: **Leschi** ■ Third Floor
CHAIR: **Ila Tyagi** ■ YALE UNIVERSITY

Helen Hughes ■ UNIVERSITY OF SURREY ■ "Rational Disasters: Reasoning in New Documentaries on Living with Nuclear Power"

Mona Damluji ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "'Oil on the Screen': British Petroleum's Public Relations Machine in Iraq"

Eric Herhuth ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "Alien Energy: Cultural Reproduction and Environmental Change in Pixar's *Monsters, Inc*."

Heath Iverson ■ UNIVERSITY OF ST ANDREWS ■ "Energetic Media?: Conservation, Entropy, and Ecology in Recent Works by Tacita Dean and Jane and Louise Wilson"

SPONSOR: Media & the Environment Scholarly Interest Group

L7 Between Film and Photography

ROOM: **Medina** ■ Third Floor
CHAIR: **Roger Hallas** ■ SYRACUSE UNIVERSITY

Stephan Boman ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "The World without Us: Art, Automatism, and Time-lapse Photography"

Sarah Barkin ■ SYRACUSE UNIVERSITY ■ "Bearing Witness to Geographies of Traumatic Remembrance through the Cinematic Use of Photography"

Roger Hallas ■ SYRACUSE UNIVERSITY ■ "Portraits, Perpetrators, and Survivors: Reframing the Identification Photograph in the Historical Documentary"

L8 Commodifying Gender and Sexuality on New Media Technologies and Platforms

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Bryce Renninger** ■ RUTGERS UNIVERSITY

Julia Himberg ■ ARIZONA STATE UNIVERSITY ■ "NBC and the Quest for Industrial DiverseCity"

F. Hollis Griffin ■ DENISON UNIVERSITY ■ "Zero Feet Away: Enabling and Regulating Desire on Mobile Media Applications"

Elizabeth Nathanson ■ MUHLENBERG COLLEGE ■ "Styling the Self: Fashion Blogging and Fixing the Feminine Image"

Bryce Renninger ■ RUTGERS UNIVERSITY ■ "Do Video Genre Memes Have Politics?: On Getting Better, Shit Girls Say, and Flash Mob Wedding Proposals"

L9 *WORKSHOP* Green Media Studies

Integrating Environmental and Media Studies in the Classroom and Beyond

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Hunter Vaughan** ■ OAKLAND UNIVERSITY

WORKSHOP PARTICIPANTS

Janet Walker ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Stephen Rust ■ UNIVERSITY OF OREGON
Salma Monani ■ GETTYSBURG COLLEGE
Xinmin Liu ■ WASHINGTON STATE UNIVERSITY

SPONSOR: Media & the Environment Scholarly Interest Group

L10 Sound Waves

Technology and Practice in Film Sound

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Benjamin Wright** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

Charles O'Brien ■ CARLETON UNIVERSITY ■ "Multi-track Sound and the Battle of Paris: American and German Films for French Distribution"

Eric Dienstfrey ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Splits, Quad, and the Psychedelic: Dolby's Rear Channels Examined"

Katherine Quanz ■ WILFRID LAURIER UNIVERSITY ■ "The Industrial Impact of Toronto's Transition to Digidesign Technology in the Mid–2000s"

Benjamin Wright ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Atmos Now: How Dolby Is Transforming the Art and Craft of Sound Mixing"

SPONSOR: Sound Studies Scholarly Interest Group

L11 Art Direction in American Film

History, Style, Production Technique

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Merrill Schleier** ■ UNIVERSITY OF THE PACIFIC

Lucy Fischer ■ UNIVERSITY OF PITTSBURGH ■ "Art Direction and Art Nouveau: Hollywood in the 1920s"

Merrill Schleier ■ UNIVERSITY OF THE PACIFIC ■ "Boris Leven and *Giant* (1956): Location and Production Design in Postwar Hollywood"

Jon Yoder ■ KENT STATE UNIVERSITY ■ "Adam and Evil: Circular Seduction and Panoptic Domination in the Designs of Ken Adam"

J. D. Connor ■ YALE UNIVERSITY ■ "'I Settled for Reality': Design Intensity in the Pre-CGI Era"

L12 *WORKSHOP*
Exploring Transnational Television Histories

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Sharon Shahaf** ■ GEORGIA STATE UNIVERSITY

WORKSHOP PARTICIPANTS

Aniko Imre ■ UNIVERSITY OF SOUTHERN CALIFORNIA
Michael Curtin ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Nitin Govil ■ UNIVERSITY OF SOUTHERN CALIFORNIA
Yeidy Rivero ■ UNIVERSITY OF MICHIGAN
Shanti Kumar ■ UNIVERSITY OF TEXAS AT AUSTIN

SPONSOR: Television Studies Scholarly Interest Group

L13 Film and Television Comedy

International Perspectives

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Andrew Horton** ■ UNIVERSITY OF OKLAHOMA

Diana Martinez ■ UNIVERSITY OF OREGON ■ "The Recovery of Romance: Televisual Romantic Comedy in the Postfeminist Era"

Suzanne Gauch ■ TEMPLE UNIVERSITY ■ "Happily Ever After: Reclaiming the Romantic Comedy in Lyes Salem's *Mascarades*"

Peter Falanga ■ PACIFIC NORTHWEST COLLEGE OF ART ■ "A Return to Sincerity: The Courage of Woody Allen"

Chris Lippard ■ UNIVERSITY OF UTAH ■ "Malfunction and Humor in the Iranian Art Cinema"

SPONSOR: Comedy & Humor Studies Scholarly Interest Group

L14 *WORKSHOP*
In Conversation with Alan and Joyce Rudolph

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Caryl Flinn** ■ UNIVERSITY OF MICHIGAN

WORKSHOP PARTICIPANTS

Richard Ness ■ WESTERN ILLINOIS UNIVERSITY
Krin Gabbard ■ STONY BROOK UNIVERSITY
Alan Rudolph ■ INDEPENDENT FILMMAKER
Joyce Rudolph ■ INDEPENDENT FILMMAKER

L15 Performing Love, Loving Performance

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Steven Rybin** ■ GEORGIA GWINNETT COLLEGE

Steven Rybin ■ GEORGIA GWINNETT COLLEGE ■ "The Actor's Heartbeat: Performing Love in Classical Hollywood Cinema"

Murray Pomerance ■ RYERSON UNIVERSITY ■ "The Enchanted Gaze"

Linda Ruth Williams ■ UNIVERSITY OF SOUTHHAMPTON ■ "The Aging of Romance: Streep, Dench, and Smith Perform Late-life Love"

RESPONDENT: **William Rothman** ■ UNIVERSITY OF MIAMI

L16 A Queered China

Making Sense of Gender and Sexuality in Chinese Popular Culture

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Jing (Jamie) Zhao** ■ CHINESE UNIVERSITY OF HONG KONG

Charlie Zhang ■ SOUTH DAKOTA STATE UNIVERSITY ■ "Queering the National Body of Neoliberal China"

Erika Junhui Yi ■ UNIVERSITY OF KANSAS ■ "An Insider's Reflection on Chinese Boys' Love Fan Girls: Friendship, Romance, and Public Image"

Shuzhen Huang ■ ARIZONA STATE UNIVERSITY ■ "Fanning the Queer: Transnational Slash Flows and Gender Politics in Contemporary China"

Jing (Jamie) Zhao ■ CHINESE UNIVERSITY OF HONG KONG ■ "Something Unfathomable to Others: Fantasies of BDSM, Rape, and Incest in Online Chinese Femslash Literature"

RESPONDENT: **Xiqing Zheng** ■ UNIVERSITY OF WASHINGTON

L17 Cinematic Global South Geographies

Mobile, Liminal, Planetary

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Andrew Douglas** ■ BRYN MAWR FILM INSTITUTE/ CABRINI COLLEGE

Lakshmi Padmanabhan ■ BROWN UNIVERSITY ■ "The Tamil Question: Towards a Cinema of the Global South in Mani Ratnam's *Kannathil Muthamittal*"

Sabine Haenni ■ CORNELL UNIVERSITY ■ "Mobile Homes: The Cultural Work of Private Space in Arab French Cinema"

Andrew Douglas ■ BRYN MAWR FILM INSTITUTE/CABRINI COLLEGE ■ "Art House Libertarians: *Beasts of the Southern Wild* and *Mud*"

Leigh Duck ■ UNIVERSITY OF MISSISSIPPI ■ "Southern Globe: Neill Blomkamp's Corporate Citizenries"

SPONSOR: Middle East Caucus

L18 Masculinities

ROOM: **Juniper** ■ Second Floor
CHAIR: **Sarah Projansky** ■ UNIVERSITY OF UTAH

Tiffany Christian ■ WASHINGTON STATE UNIVERSITY ■ "Recuperating Wounded White Masculinity in *The Book of Eli*"

Jimmy Draper ■ OLD DOMINION UNIVERSITY ■ "Reconsidering the Concept of Hegemonic Masculinity in Critical Media Studies"

Scott Balcerzak ■ NORTHERN ILLINOIS UNIVERSITY ■ "Performing *Marty* on Television and Film: Rod Steiger, Ernest Borgnine, and Midcentury Queerness"

L19 Indigenous Media in the Digital Sphere

History, Memory, and Activism

ROOM: **Madrona** ■ Second Floor
CHAIR: **Joanna Hearne** ■ UNIVERSITY OF MISSOURI
CO-CHAIR: **Angelica Lawson** ■ UNIVERSITY OF MINNESOTA

Angelica Lawson ■ UNIVERSITY OF MINNESOTA ■ "Transnational New Media Activism: Case Studies from Sápmi and Native America"

Karrmen Crey ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Beyond Cultural Nationalism: Shifting Discourses of Aboriginal Nonfiction Production in Canada"

Kristin Dowell ■ UNIVERSITY OF OKLAHOMA ■ "Aboriginal Resistance and Reconciliation: Mediating the Residential School Experience in the Films of Lisa Jackson"

Joanna Hearne ■ UNIVERSITY OF MISSOURI ■ "Skateboarding and Sovereignty: Dustinn Craig's *4wheelwarpony*"

L20 Surveillance, Pornography, and Porn Studies

ROOM: **Aspen** ■ Second Floor
CHAIR: **Evangelos Tziallas** ■ CONCORDIA UNIVERSITY

Linda Williams ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "The Panopticon and Pornography"

Evangelos Tziallas ■ CONCORDIA UNIVERSITY ■ "Doubled Visions, Doubled Bodies: Surveillance Technologies, AIDS, and the Return of the Repressed"

Ev Boyle ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "The Case of *Is Anyone Up?*: Revenge Porn, Privacy, and the Politics of Gift Economies"

Katrien Jacobs ■ CHINESE UNIVERSITY OF HONG KONG ■ "Sexuality, Pornography, and Surveillance Culture on the Chinese Internet"

L22 Displaying Knowledge

Intermedial Education

ROOM: **Everett** ■ Third Floor
CHAIR: **Oliver Gaycken** ■ UNIVERSITY OF MARYLAND

Caitlin McGrath ■ UNIVERSITY OF MARYLAND ■ "An Unlikely Classroom: The Wanamaker 'Store School'"

Artemis Willis ■ UNIVERSITY OF CHICAGO ■ "Between Screen Practice and Peep Practice: The Keystone '600 Set'"

Victoria Cain ■ NORTHEASTERN UNIVERSITY ■ "Seeing on a Global Scale: Educational Media in Interwar American Geography Class"

Brooke Belisle ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "Center of the Universe: Inside the Image of 'Big Data'"

SPONSOR: Nontheatrical Film & Media Scholarly Interest Group

L23 *Breaking Bad*

Looking Back and Moving Forward

ROOM: **Redwood A** ■ Second Floor
CHAIR: **Myles McNutt** ■ UNIVERSITY OF WISCONSIN-MADISON

Radha O'Meara ■ MASSEY UNIVERSITY ■ "Cooking with Gas: Phases of Style in *Breaking Bad*"

Myles McNutt ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Best Supporting City in a Drama Series?: Mapping the Meanings of Albuquerque in *Breaking Bad*"

Jason Mittell ■ MIDDLEBURY COLLEGE ■ "Skyler's Story: *Breaking Bad*, Serial Melodrama, and Character Chemistry"

Sean O'Sullivan ■ OHIO STATE UNIVERSITY ■ "The Inevitable and the Surprise"

SPONSOR: Television Studies Scholarly Interest Group

L24 Issues in Film Studies

ROOM: **Redwood B** ■ Second Floor
CHAIR: **Jan-Christopher Horak** ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Carol Siegel ■ WASHINGTON STATE UNIVERSITY, VANCOUVER ■ "Recent Changes in the Representation of Sex and Politics in American Cinema or *The Crazies*"

Lies Van de Vijver ■ GHENT UNIVERSITY ■ "Watching Disney: Childhood Memories and Exhibition Strategies"

Veronica Johnson ■ NATIONAL UNIVERSITY OF IRELAND, GALWAY ■ "Alfred Hitchcock, David O. Selznick, and the Popularization of Psychoanalysis in America"

Jan-Christopher Horak ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Saul Bass: Creating a Brand"

MEETING

2:15 – 4:00 PM

ROOM: **Chelan** ■ First Floor, Lobby Level

Documentary Studies Scholarly Interest Group

MEETING

2:15 – 4:00 PM

ROOM: **Cirrus** ■ Pike Street Tower, 35th Floor

Scandinavian Studies Scholarly Interest Group (proposed)

MEETING

2:15 – 4:00 PM

ROOM: **Ballard** ■ Third Floor

Women's Caucus

O, Canada

Join us next year in
Montreal, Quebec.

March 25–29, 2015
Fairmont The Queen Elizabeth

FRIDAY

March 21, 2014

4:15 – 5:30 PM

ROOM: **Grand Ballroom D** ■ Second Floor

SCMS Awards Ceremony

EMCEE: **Barbara Klinger** ■ INDIANA UNIVERSITY ■ SCMS President

STUDENT WRITING AWARD

1st Place

Paul Monticone ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Useful Cinema, of Limited Use?: Assessing the Role of Motion Pictures in the Largest Public Relations Campaign of the 1920s"

2nd Place

Nadine Chan ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Making Ahmad 'Problem Conscious': Educational Cinema and the Rural Lecture Caravan in 1930s British Malaya"

3rd Place

Brandon Arroyo ■ CONCORDIA UNIVERSITY ■ "Active Pornographic Space and Sexual Affect in the Networked Gay Village"

DISSERTATION AWARD

Rielle Navitski ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "Sensationalism, Cinema, and the Popular Press in Mexico and Brazil, 1905–1930"

Award of Distinction

Peter Alilunas ■ UNIVERSITY OF MICHIGAN ■ "Smutty Little Movies: The Creation and Regulation of Adult Video, 1976–1986"

THE KATHERINE SINGER KOVÁCS ESSAY AWARD

Paula Amad ■ UNIVERSITY OF IOWA ■ "Visual Riposte: Looking Back at the Return of the Gaze as Postcolonial Theory's Gift to Film Studies," (*Cinema Journal* 52, no. 3, 2013)

BEST ESSAY IN AN EDITED COLLECTION

Lisa Parks ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Mapping Orbit: Toward a Vertical Public Space" in *Public Space, Media Space.* Chris Berry, Janet Harbord, and Rachel Moore, eds. (New York: Palgrave Macmillan, 2013)

BEST EDITED COLLECTION

Ming-Yuen S. Ma ■ PITZER COLLEGE ■ *and* **Erika Suderburg** ■ UNIVERSITY OF CALIFORNIA, RIVERSIDE ■ *Resolutions 3: Global Networks of Video* (Minneapolis: University of Minnesota Press, 2013)

BEST FIRST BOOK AWARD

Yuriko Furuhata ■ MCGILL UNIVERSITY ■ *Cinema of Actuality: Japanese Avant-garde Filmmaking in the Season of Image Politics* (Durham: Duke University Press, 2013)

THE KATHERINE SINGER KOVÁCS BOOK AWARD

James Tweedie ■ UNIVERSITY OF WASHINGTON ■ *The Age of New Waves: Art Cinema and the Staging of Globalization* (New York: Oxford University Press, 2013)

Award of Distinction

Jonathan Sterne ■ MCGILL UNIVERSITY ■ *MP3: The Meaning of a Format* (Durham: Duke University Press, 2012)

THE ANNE FRIEDBERG INNOVATIVE SCHOLARSHIP AWARD

Eric Hoyt ■ UNIVERSITY OF WISCONSIN-MADISON ■ *and* **the Media History Digital Library and University of Wisconsin-Madison Department of Communication Arts teams** ■ "Lantern: The Search & Visualization Platform for the Media History Digital Library," http://lantern.mediahist.org/

Award of Distinction

Donald Crafton ■ UNIVERSITY OF NOTRE DAME ■ *Shadow of a Mouse* (Berkeley: University of California Press, 2012)

SERVICE AWARD

Patrice Petro ■ UNIVERSITY OF WISCONSIN-MILWAUKEE

PEDAGOGY AWARD

Timothy Corrigan ■ UNIVERSITY OF PENNSYLVANIA

DISTINGUISHED CAREER ACHIEVEMENT AWARD

Richard Abel ■ UNIVERSITY OF MICHIGAN

FRIDAY

March 21, 2014

5:30 – 7:30 PM

ROOM: **Grand Ballroom BC & BCD Foyer** ■ Second Floor

SCMS Reception

Celebrate this year's awards recipients, outgoing SCMS Board members, and others who have served the Society this past year while catching up with old friends and meeting new acquaintances.

RECEPTION

7:30 – 9:30 PM

ROOM: **Willow A & B** ■ Second Floor

New York University Reception

RECEPTION

7:30 – 9:30 PM

ROOM: **Issaquah A+B** ■ Third Floor

University of Texas Reception

EXHIBITOR RECEPTION

7:30 – 9:30 PM

ROOM: **Cirrus** ■ Pike Street Tower, 35th Floor

Oxford University Press Cocktail Reception

SPECIAL EVENT

Friday, March 21, 2014

7:30 – 11:30 PM

LOCATION: FareStart Restaurant ■ 7th Ave. & Virginia St.

Please refer to Seattle vicinity map on page 30 for location.

Grrrls Night Out Dinner

Please join us for our annual GNO dinner! "GRRRLS NITE OUT" is an open, friendly event aimed at encouraging conversation and connection among all women: trans, cis, and gender queer. You don't have to be an SCMS member to attend. This year GNO is proud to host our annual dinner at FARESTART, a non-profit that has provided over five million nutritious meals to those in need and helped homeless and disadvantaged men, women, and their families create new opportunities for the future: www.farestart.org/help/lives/index.html.

Vegetarian and gluten-free options available; handicap accessible; wine and beer cash-bar to begin at 7:30; buffet-style dinner served at 8:00 PM. Tickets must be purchased in advance at https://www.eventbrite.com/e/grrrls-night-out-dinner-2014-tickets-5365275684 .

Cost: $38/graduate students and adjuncts, $50.00/professors

Directions: Head NW on 6th Ave., right on Westlake Ave., and then right on Virginia St.

Sponsored by Women's Caucus

SPECIAL EVENT

Friday, March 21, 2014

8:00 PM

LOCATION: Northwest Film Forum ■ 1515 12th Ave.

Please refer to Seattle vicinity map on page 30 for location.

The Land Beyond the Rainbow

(1991, dir. Herwig Kipping, East Germany, 35mm)

In this new director's cut, renegade East German filmmaker Herwig Kipping set out to explore the roots of the socialist society in which he grew up. Consciousness about pressing social-political issues of GDR life, in his opinion, would not be raised through didactic socialist realist films, but by re-introducing the poetic element into film.

Kipping calls his approach "magical idealism," emphasizing the need to elevate visuals, metaphorical elements and poetic language over conventional narrative structures and language. Only after the collapse of the GDR regime was Kipping able to realize his script for *The Land Beyond the Rainbow*, which takes place in the fictional town of Stalina in 1953, and depicts a place that lies "beyond the rainbow."

Representing a radical departure from the East German cinema of the time, Kipping's influences included Buñuel, Nietzsche, Dostoyevsky, Hölderlin, Tarkovsky, and Rilke.

New 35mm print, introduced by author Reinhild Steingröver, University of Rochester. Followed by book signing and wine reception for Steingröver's *Last Features* (Camden House). Please arrive early—limited number of complimentary tickets/seats reserved for SCMS members to be claimed with conference badge at the venue before 7:45 PM.

Co-presented by DEFA, the East German Film Library at the University of Massachusetts Amherst

SPECIAL EVENT

Friday, March 21, 2014

8:00 – 11:00 PM

LOCATION: Seattle International Film Festival (SIFF) Film Center/Seattle Center ■ 305 Harrison St.

Please refer to Seattle vicinity map on page 30 for location.

The Stuart Hall Project

(John Akomfrah, 2013, UK, 103 min)

The African/African American Caucus is pleased to invite members of SCMS to the Seattle Premiere of John Akomfrah's latest film, *The Stuart Hall Project* (2013), revisiting the life and work of Stuart Hall, one of the major public intellectuals of the last five decades and one of the architects of the discipline of Cultural Studies.

"Stuart Hall is very important to me. I felt the time had come to reassess, on the screen, the public significance of Stuart Hall, by using, not simply the writings, but the television, film, and radio contributions he has been making for the last 50 years.... We spent six months convincing him that he needed to do something with us on the image, on the status of the image. Rather than looking outward, we felt that there was something about his own image as it unfolded that was worth investigating.... The object of the exercise was to bring the various discursive regimes of Stuart Hall's into one epistemic space." (John Akomfrah)

A Skype-in conversation session with film director John Akomfrah and Aboubakar Sanogo, Carleton University, will follow the screening.

This event is open to SCMS members wearing SCMS conference badges. Seating is limited to 94 and available on a first-come, first-served basis.

Directions: short cab ride away or take the Seattle Center Monorail. Get on at Westlake Center Mall station at Fifth Ave. and Pine St. and take it to the Seattle Center station. The monorail departs approximately every 10 minutes. Adult fare is $2.25 one way, cash only. Friday hours of operation 7:30 AM – 11:00 PM.

Sponsored by African/African American Caucus

SPECIAL EVENT

Friday, March 21, 2014

8:00 PM

LOCATION: Scarecrow Video ■ 5030 Roosevelt Way NE

Screening & Browsing at Scarecrow Video

Scarecrow Video will host a free showing of *Adjust Your Tracking: The Untold Story of the VHS Collector. Adjust Your Tracking* is a new documentary by Dan Kinem and Levi Peretic about the subculture of video fiends who continue to hunt down and collect VHS tapes. The film features interviews with over 100 VHS collectors, video store owners, directors, producers, and more from across the country. Scarecrow Video is the largest video store in the world, offering more than 120,000 different titles for rent. The store features an immense selection of both mainstream and obscure movies, a number of which are not available anywhere else. The screening room seats 35 so come early to grab a place, browse through the world renowned collection and enjoy a beer, coffee or other refreshments at VHSpresso in the front of the store. Join us for this special evening and experience Scarecrow Video—found only in Seattle!

Programmed by Scarecrow Video and Daniel Herbert

SATURDAY

March 22, 2014
9:00 – 10:45 AM

SESSION **M**

M1 Spectrum Mediations
Film, Television, and Neurodiversity

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Tasha Oren** ■ UNIVERSITY OF WISCONSIN-MILWAUKEE

Alice Maurice ■ UNIVERSITY OF TORONTO ■ "Fringe Communities: Television, Autism, and the Internet Audience"

Anne Ciecko ■ UNIVERSITY OF MASSACHUSETTS AMHERST ■ "Bollywood Star Power and Neurodiversity"

Tasha Oren ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "Autism in Translation: Media, Empathy, and the Autistic Aesthetic"

RESPONDENT: **Erin Manning** ■ CONCORDIA UNIVERSITY

M2 Auteurs beyond Borders

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Peter Dickinson** ■ SIMON FRASER UNIVERSITY

Sian Mitchell ■ SAE QANTM, MELBOURNE ■ "*Amour fou* Revisited: The Surrealist Poetics of Michel Gondry's *Eternal Sunshine of the Spotless Mind*"

Bjorn Nordfjord ■ UNIVERSITY OF ICELAND ■ "Criminal Undertakings: Nicolas Winding Refn and Contemporary Scandinavian Cinema"

Munib Rezaie ■ GEORGIA STATE UNIVERSITY ■ "Global Playground: Reevaluating the Multicultural Filmmaker in Terms of World Citizenship as a Global Ethic"

Peter Dickinson ■ SIMON FRASER UNIVERSITY ■ "Harold Pinter: Screenwriter"

M3 Situating Gender I
Intersectional Domesticities

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Pamela Wojcik** ■ UNIVERSITY OF NOTRE DAME

Anna Sloan ■ UNIVERSITY OF SUSSEX ■ "Virgins in Italy: Tourism, Imperialism, and the American Woman in 1950s Hollywood Melodrama"

Theresa L. Geller ■ GRINNELL COLLEGE ■ "Luca Guadagnino's Allegory of the Cave: Italian Feminism and Queer Entrustment in *I Am Love* ■ *Io sono l'amore*)"

Krista Lynes ■ CONCORDIA UNIVERSITY ■ "The Persistence of Space: A Cinema of Gendered Social Life in Transition"

Nick Davis ■ NORTHWESTERN UNIVERSITY ■ "*Leap Year*: Sex Work, Wage Labor, and the Spaces of Sadomasochism"

SPONSOR: Women's Caucus

M4 What Is Socialist Realism?
Reexamining Soviet Post-montage Cinema

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Maria Belodubrovskaya** ■ UNIVERSITY OF WISCONSIN-MADISON

Vincent Bohlinger ■ RHODE ISLAND COLLEGE ■ "Soundtrack Design in Soviet Early Sound Film"

Elizabeth Papazian ■ UNIVERSITY OF MARYLAND ■ "Accessing the Real in Soviet Socialist Realism"

Maria Belodubrovskaya ■ UNIVERSITY OF WISCONSIN-MADISON ■ "What's Wrong with Comedy?: Escapism, Propaganda, and Soviet Film Genres"

Joan Neuberger ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Making *Ivan the Terrible*"

M5 Cinematic Wardrobe in Japanese Modernity
From Kimono to Westernized Clothing

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Miyoko Shimura** ■ WASEDA UNIVERSITY

Hana Washitani ■ WASEDA UNIVERSITY ■ "Trafficking Women and Textiles in 1930s Japanese Cinema: Focusing on Mizoguchi Kenji's *Sisters of the Gion*"

Miyuki Yonemura ■ SENSHU UNIVERSITY ■ "How Are 'Transfer Children' Represented?: Focusing on Clothes in Animation Films of Studio Ghibli"

Yoshie Osawa ■ INDEPENDENT SCHOLAR ■ "The Mid–1950s 'Female Underwear Boom' in Japanese Cinema: *Underwear Makes the Woman* (1958) and Other Relevant Films"

Miyoko Shimura ■ WASEDA UNIVERSITY ■ "Hanae Mori: A Pioneer in the Field of Costume Design in Postwar Japanese Cinema"

M6 Extended Vision
Three Studies of Cinema and Seeing

ROOM: **Leschi** ■ Third Floor
CHAIR: **Gordon Sullivan** ■ UNIVERSITY OF PITTSBURGH

Gordon Sullivan ■ UNIVERSITY OF PITTSBURGH ■ "We Demand to See: Technics and Photogenie"

Kalling Heck ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "Authority without Vision: *Sátántangó* and the Politics of the Long Take"

Adam Cottrel ■ GEORGIA STATE UNIVERSITY ■ "Repetition and Reprise in Jim Jarmusch's *The Limits of Control*"

RESPONDENT: **Brian Price** ■ UNIVERSITY OF TORONTO

M7 Playing with Avatars

ROOM: **Medina** ■ Third Floor
CHAIR: **Novotny Lawrence** ■ SOUTHERN ILLINOIS UNIVERSITY

Kalani Michell ■ UNIVERSITY OF MINNESOTA ■ "Toeing the Line in an Artist's Game: A Case Study of *The Artist Is Present: Marina Abramović (with Pippin Barr)*"

Lyn Goeringer ■ OBERLIN CONSERVATORY OF MUSIC ■ "No Avatar Required: Audio-reactive Games and Physical Connectivity"

SPONSOR: Video Game Studies Scholarly Interest Group

M8 All Hands on New Media

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Dale Hudson** ■ NEW YORK UNIVERSITY ABU DHABI

Jentery Sayers ■ UNIVERSITY OF VICTORIA ■ "Kits for Cultural History: Applied Approaches to Old Media and Mechanisms"

Stephen Monteiro ■ AMERICAN UNIVERSITY OF PARIS ■ "The Fabric of the Networked Image: Contemporary Screen Interface and Textile Culture"

Catherine E. Peiper ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "*We Are Legion*: Place, Identity, and the Virally Mediated Flash Mob"

Dale Hudson ■ NEW YORK UNIVERSITY ABU DHABI ■ "Handmade Digital Experiments in Piracy"

M9 Conflict and Collaboration

Analyzing the Form and Function of the Television Industry in the 1950s

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Jennifer Porst** ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Deborah Jaramillo ■ BOSTON UNIVERSITY ■ "The Rise and Fall of the Television Broadcasters' Association: TV Content and Trade Associations from 1943 to 1951"

Jennifer Porst ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "The Television Industry's Struggle over the Licensing and Sale of Hollywood's Feature Films to Television before 1955"

Jonathan J. Cavallero ■ BATES COLLEGE ■ "Meeting Marty at the Archives: Hollywood, Television, and the Production Code Administration"

Quinn Miller ■ UNIVERSITY OF OREGON ■ "Personnel History: The Skill Sets of Screen Gems Executives"

SPONSOR: Television Studies Scholarly Interest Group

M10 Global Approaches to Film Sound

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **James Lastra** ■ UNIVERSITY OF CHICAGO

Pavitra Sundar ■ KETTERING UNIVERSITY ■ "Thinking Sound, Rethinking History in Hindi Cinema"

James Lastra ■ UNIVERSITY OF CHICAGO ■ "From Mickey Mouse to Peter Kubelka"

Esra-Gokce Sahin ■ HARVARD UNIVERSITY ■ "Soundscape and Humor in Acharaka Comedy in Prewar Japan"

RESPONDENT: **Charles O'Brien** ■ CARLETON UNIVERSITY

SPONSOR: Sound Studies Scholarly Interest Group

M11 Re-inventions of Stardom

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **David Laderman** ■ COLLEGE OF SAN MATEO

Noah Tsika ■ QUEENS COLLEGE, CUNY ■ "Honoring Nollywood: African Icons on the Global Awards-show Circuit"

Graeme Turner ■ UNIVERSITY OF QUEENSLAND ■ "The Re-invention of the Media"

Jungmin Kwon ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN ■ "Queering Stars: Fan Play and Media Industry"

M12 Cinema(s) in the Postcolon(ies)

A Look Inward and Outward

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Olivier Tchouaffe** ■ SOUTHWESTERN UNIVERSITY

Anne Major ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Kinshasa Is Calling: The Transnational Circulation of *Viva Riva!*"

Caitlin McClune ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Ruptured Discourses of Nationhood: Tsitsi Dangarembga's Films within the Zimbabwean Political Landscape"

Carmela Garritano ■ UNIVERSITY OF ST. THOMAS ■ "Living Precariously in the African Postcolony: Mahamet-Saleh Haroun's *Daratt* and *Un Homme qui crie*"

Olivier Tchouaffe ■ SOUTHWESTERN UNIVERSITY ■ "*Viva Riva!*: Notes on African Cinema and the Struggle for Forward Momentum"

SPONSORS: Middle East Caucus *and* African/African American Caucus

M13 Studies in Horror

Temporality, Genre, Narrative

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Christine Evans** ■ UNIVERSITY OF BRITISH COLUMBIA

Eliot Bessette ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "Fear, Time, and Knowledge"

Robert Spadoni ■ CASE WESTERN RESERVE UNIVERSITY ■ "Horror Film Atmosphere as Anti-narrative (and Vice Versa)"

Josh Wucher ■ BAYLOR UNIVERSITY ■ "Once Upon a Time in the Undead West: *Night of the Living Dead* and *The Walking Dead* as Modern Westerns"

M14 *WORKSHOP* The Return to Classical Film Theory

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Malcolm Turvey** ■ SARAH LAWRENCE COLLEGE

WORKSHOP PARTICIPANTS

Dudley Andrew ■ YALE UNIVERSITY
Sarah Keller ■ COLBY COLLEGE
Johannes von Moltke ■ UNIVERSITY OF MICHIGAN
Masha Salazkina ■ CONCORDIA UNIVERSITY

M15 Generating Professional Identities

Defining Creative Work within Hollywood Production Cultures

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **John Caldwell** ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Alisa Perren ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Drawing Lines: Creative Agency in the Contemporary Comics Industry"

Miranda Banks ■ EMERSON COLLEGE ■ "Of Hyphenates and Showrunners: Mapping the Uneasy History of the Writer-producer"

Avi Santo ■ OLD DOMINION UNIVERSITY ■ "License to License: Cultivating Professional Identity in the Contemporary Character Licensing Industry"

Christopher Lucas ■ TRINITY UNIVERSITY ■ "Wizards New and Old: Negotiating Creative Claims in Craft Occupations"

SPONSOR: Media Industries Scholarly Interest Group

M16 Hispanic Musicals

Nationalisms and Transnational Stars

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Enrique Garcia** ■ MIDDLEBURY COLLEGE

Valeria Camporesi ■ AUTONOMOUS UNIVERSITY OF MADRID ■ "Latin Stars, Spanish Women: Lola Flores in the 1950s"

Ana Lopez ■ TULANE UNIVERSITY ■ "La Vecindad: A Musical Space for the Mexican Cinema"

Dolores Tierney ■ SUSSEX UNIVERSITY ■ *and* **Sergio de la Mora** ■ UNIVERSITY OF CALIFORNIA, DAVIS ■ "Re-mapping Mexican Cinema of the 1970s: Music and Female Sexuality in *Zona Roja*"

Enrique Garcia ■ MIDDLEBURY COLLEGE ■ "From Brechtian to Hollywood Approach: The Hispanic Community and Salsa Music in the Documentary *Our Latin Thing* (*Nuestra Cosa)* and the Biopic/Musical *El Cantante*"

SPONSORS: Latina/o Caucus *and* Transnational Cinemas Scholarly Interest Group

Browse . . .

the SCMS Exhibit Area closes at 6 PM.



Be sure and stop by for some great deals!

M17 Forms of Non-fiction

Voices, Realisms, Disciplines, Shadows

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Claudia Springer** ■ FRAMINGHAM STATE UNIVERSITY

Saul Kutnicki ■ INDIANA UNIVERSITY ■ "Categorizing Reality: Genre and Verisimilitude in 1930's Non-fiction Film"

James V. Catano ■ LOUISIANA STATE UNIVERSITY ■ "Voiceover and the Essay Film"

Francesca Soans ■ UNIVERSITY OF NORTHERN IOWA ■ "Disciplining Documentary: Direct Cinema and the New Mainstream"

Claudia Springer ■ FRAMINGHAM STATE UNIVERSITY ■ "Shadow Films: Documentary, Fictional Traces, and *Crude*"

M18 Media and Sustainability

ROOM: **Juniper** ■ Second Floor
CHAIR: **Nicole Starosielski** ■ NEW YORK UNIVERSITY
CO-CHAIR: **Janet Walker** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Alenda Chang ■ UNIVERSITY OF CONNECTICUT ■ "Think Microscopically, Act Galactically?: Scaling Sustainability's Many Faces with Video Games"

Bishnupriya Ghosh ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Toward Symbiosis: The Role of Scientific Animation in Greening the Virus"

Amy Rust ■ UNIVERSITY OF SOUTH FLORIDA ■ "Extraction and Exchange: The Zoom and Environmental Intension"

Shane Brennan ■ NEW YORK UNIVERSITY ■ "Data at Risk: Backup Systems and the Media of Contingency"

SPONSOR: Media & the Environment Scholarly Interest Group

M19 Unfamiliar Feminisms

Alternative Narratives of Women's Experimental Cinema

ROOM: **Madrona** ■ Second Floor
CHAIR: **Roxanne Samer** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

Julia Lesage ■ *Jump Cut* ■ "Feminist Experimental Animators: Suzan Pitt and Joanna Priestley"

Shira Segal ■ UNIVERSITY OF COLORADO BOULDER ■ "Collaborative Experimental Film Practices: Feminism, Friendship, and Formalism"

Roxanne Samer ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Lesbian-feminist Cinema and Moonforce Media's National Women's Film Circuit"

RESPONDENT: **Robin Blaetz** ■ MOUNT HOLYOKE COLLEGE

SPONSORS: Women's Caucus *and* Experimental Film & Media Scholarly Interest Group

M20 Indie Aesthetics and Mobile Authorship

ROOM: **Aspen** ■ Second Floor
CHAIR: **Claire Molloy** ■ EDGE HILL UNIVERSITY

Janet Staiger ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Proto-indie: 1960s 'Half-way' Cinema"

Paul McDonald ■ UNIVERSITY OF NOTTINGHAM ■ "Sindependence: On the Dependent Independence of the Star-fronted Production Company"

Claire Molloy ■ EDGE HILL UNIVERSITY ■ "Neoliberal Aesthetics and Indie Cinema"

J.J. Murphy ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Looking through a Rearview Mirror: The Mumblecore Movement as Past Tense"

M22 Models and Media Archeology

Time, Scale, Schema

ROOM: **Everett** ■ Third Floor
CHAIR: **Meredith Bak** ■ FRANKLIN & MARSHALL COLLEGE

Patrick Ellis ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "'A Seventeenth-century Google Earth?': Modeling the City from Panstereorama to Early Film"

Erkki Huhtamo ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Mechanical Theaters, Marionettes, and Media Culture in the Making"

Meredith Bak ■ FRANKLIN & MARSHALL COLLEGE ■ "The Pervasive Zoetrope: From Model to Medium and Back Again"

Justin Vaccaro ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "World on a Wire: Scale Models, Digital Models, and Temporal Models in the Films of Duncan Jones"

SPONSOR: Silent Cinema Cultures Scholarly Interest Group

M23 *WORKSHOP*
Rethinking Networked Culture, Media Audiences, and Media Content through Spreadable Media

ROOM: **Redwood A** ■ Second Floor
CHAIR: **Paul Booth** ■ DEPAUL UNIVERSITY

WORKSHOP PARTICIPANTS

Abigail De Kosnik ■ UNIVERSITY OF CALIFORNIA, BERKELEY
Sam Ford ■ PEPPERCOMM, INC.
Xiaochang Li ■ NEW YORK UNIVERSITY
Sharon Ross ■ COLUMBIA COLLEGE
Ted Hovet ■ WESTERN KENTUCKY UNIVERSITY

M24 The Order of Desire
Sexuality, Sequential Art, and Comic Book Culture in the Late Twentieth Century

ROOM: **Redwood B** ■ Second Floor
CHAIR: **Matthew Tinkcom** ■ GEORGETOWN UNIVERSITY

Siobhan Somerville ■ UNIVERSITY OF ILLINOIS ■
"Graphic Details: *Stuck Rubber Baby*'s History of Sexuality and Race"

Ramzi Fawaz ■ UNIVERSITY OF WISCONSIN-MADISON ■
"Stripped to the Bone: Sequencing Queerness in the Comic Strip Works of Joe Brainard and David Wojnarowicz"

Shante Smalls ■ UNIVERSITY OF NEW MEXICO ■
"The Bodies and the Blood: *Bloodstorm*"

SPONSORS: Queer Caucus *and* Comics Studies Scholarly Interest Group

MEETING

9:00 – 10:45 AM

ROOM: **Ballard** ■ Third Floor

Radio Studies Scholarly Interest Group

MEETING

10:00 – 10:45 AM

ROOM: **Chelan** ■ First Floor, Lobby Level

Central/East/South European Scholarly Interest Group

SATURDAY

March 22, 2014

11:00 AM – 12:45 PM

SESSION N

N1 Framing the Void

Theories of Negation in Film and Television

ROOM: **Diamond A** ■ First Floor, Lobby Level

CHAIR: **Greg Burris** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Sheila Kunkle ■ METROPOLITAN STATE UNIVERSITY ■ "Framing the Void in the Apocalypse Film"

Greg Burris ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Anthony Bourdain as War Correspondent: Food-and-travel Television, Middle Eastern Violence, and the Limits of Multicultural Tolerance"

N2 The Precarious Aesthetic in Contemporary Moving Images

ROOM: **Diamond B** ■ First Floor, Lobby Level

CHAIR: **Arild Fetveit** ■ UNIVERSITY OF COPENHAGEN

CO-CHAIR: **Jennifer M. Barker** ■ GEORGIA STATE UNIVERSITY

Arild Fetveit ■ UNIVERSITY OF COPENHAGEN ■ "Death, Love, and Cinematic Nostalgia: The Precarious Aesthetic of Lana Del Rey"

Genevieve Yue ■ THE NEW SCHOOL ■ "Blurred Faces"

Jennifer M. Barker ■ GEORGIA STATE UNIVERSITY ■ "The Wandering Camera"

RESPONDENT: **Akira Lippit** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

N3 Situating Gender II

New(d) Ecologies and Ludic Landscapes

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Krista Lynes** ■ CONCORDIA UNIVERSITY

Jennifer Peterson ■ UNIVERSITY OF COLORADO BOULDER ■ "Nudist Films and the Space of Wilderness"

Chi-Yun Shin ■ SHEFFIELD HALLAM UNIVERSITY ■ "Up on the Roof: Gender, Genre, and Liminality in South Korean High School Films"

Lokeilani Kaimana ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Shu Lea Cheang's Speculative Ecology"

Cary Elza ■ DEPAUL UNIVERSITY ■ "The Weltzerfall of Man: Gender, Space, and the Role of Play in Post-apocalyptic Films"

SPONSOR: Women's Caucus

N4 Memories Unleashed

The Emergence of New Cinemas in Turkey

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Ozgur Cicek** ■ SUNY, UNIVERSITY AT BINGHAMTON

Melis Behlil ■ KADIR HAS UNIVERSITY ■ "Cinematic Memories: Television and YouTube as Informal Archives"

Ozgur Cicek ■ SUNY, UNIVERSITY AT BINGHAMTON ■ "A Cinema of Resistance: Kurdish Filmmaking in Turkey"

Esin Paca Cengiz ■ ROYAL HOLLOWAY, UNIVERSITY OF LONDON ■ "Portrayal of Historical Time in Contemporary Historical Films in Turkey"

RESPONDENT: **Defne Tüzün** ■ KADIR HAS UNIVERSITY

SPONSORS: Middle East Caucus *and* Central/East/South European Cinemas Scholarly Interest Group

N5 Mediating Neoliberalism and Asia

Temporalities, Migration, and Gender in Film and TV

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Jia Tan** ■ HONG KONG BAPTIST UNIVERSITY

Jecheol Park ■ THE NATIONAL UNIVERSITY OF SINGAPORE ■ "Beyond the Neoliberal Governance of Time: Syndromes and a Century at a Standstill"

Feng-Mei Heberer ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Worthy or Unworthy Life?: Me llamo Peng and the Chinese Working Body"

Jia Tan ■ HONG KONG BAPTIST UNIVERSITY ■ "Neoliberalized Romantic Encounter: *If You Are the One* and the Gender Politics of Chinese Reality TV"

RESPONDENT: **Kara Keeling** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

N6 Locating Radio

The Symbolic, Cultural, and Political Dimensions of "Place" in North American Radio Broadcasting

ROOM: **Leschi** ■ Third Floor
CHAIR: **Jennifer Wang** ■ INDEPENDENT SCHOLAR

Brian Fauteux ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Localities and Independent Music in Satellite Radio Programming"

Catherine Martin ■ BOSTON UNIVERSITY ■ "'I've Got My Eyes Open and I Can't Be Crooked': Female Virtue and National Identity in *Terry and the Pirates*"

Eleanor Patterson ■ UNIVERSITY OF WISCONSIN-MADISON ■ "This American Franchise: Negotiating the Production of Local Public Radio for a Global Audience"

Jennifer Wang ■ INDEPENDENT SCHOLAR ■ "Some 'Homemakers' Are More than Housekeepers: Negotiating Modern Living, Gendered Spheres, and the Rural Lifestyle in Wisconsin Radio"

SPONSOR: Radio Studies Scholarly Interest Group

N7 Represent

Race, Gender, and Respectability Politics in the Media

ROOM: **Medina** ■ Third Floor
CHAIR: **Ralina Joseph** ■ UNIVERSITY OF WASHINGTON
CO-CHAIR: **Khadijah White** ■ UNIVERSITY OF PENNSYLVANIA

Jane Rhodes ■ MACALESTER COLLEGE ■ "New Negro, New Woman: African Americans and Early Discourses of Respectability"

Robin Means Coleman ■ UNIVERSITY OF MICHIGAN ■ "Image Wars: The NAACP, Media, and the Quest of Black Respectability"

Cherise Smith ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Authentically Black?: The Politics of Respectability in *Key and Peele*"

Khadijah White ■ UNIVERSITY OF PENNSYLVANIA ■ "Missing White Women, Missing America"

SPONSOR: Oscar Micheaux Society Scholarly Interest Group

N8 The Mind in Midcentury Media

Mentalities on the Cusp of the Digital Age

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Dan Leopard** ■ SAINT MARY'S COLLEGE OF CALIFORNIA

Stephen Charbonneau ■ FLORIDA ATLANTIC UNIVERSITY ■ "The Eyeful Power: Cognition, Active Looks, and the Visualization of Youth"

Rebecca Sheehan ■ CALIFORNIA STATE UNIVERSITY, FULLERTON ■ "Visual Noise and the Anamorphic Fragment: Information Theory and the Films of Ray and Charles Eames"

Henning Engelke ■ UNIVERSITY OF FREIBURG ■ "Film as Model: Cybernetics and Cinematic Thinking in Postwar California"

Dan Leopard ■ SAINT MARY'S COLLEGE OF CALIFORNIA ■ "The Encounter and the Frame: Psychoanalysis, Cybernetics, and Humanistic Psychology as Models of Reciprocation in 1960's Media Culture"

N9 Repression, Abjection, Subjection in Television Comedy

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Linda Mizejewski** ■ OHIO STATE UNIVERSITY

Linda Mizejewski ■ OHIO STATE UNIVERSITY ■ "A Poop Song at the Beauty Pageant: Abjection and Femininity on *The Sarah Silverman Program*"

Rebecca Wanzo ■ WASHINGTON UNIVERSITY ■ "A Tale of Two *Girls*: Lena Dunham, Issa Rae, and Selling the Abject Millennial Woman"

Martha Nochimson ■ INDEPENDENT SCHOLAR ■ "*Doc Martin*: A Fractured Phallic Rom-com"

Victoria Sturtevant ■ UNIVERSITY OF OKLAHOMA ■ "White People Problems: Abjection, Privilege, and Louis C.K."

SPONSOR: Comedy & Humor Studies Scholarly Interest Group

N10 Crisis on the Homefront

Domestic Insecurity in an Age of Endless War

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **James Castonguay** ■ SACRED HEART UNIVERSITY

Tony Grajeda ■ UNIVERSITY OF CENTRAL FLORIDA ■ "Stand Your Ground: The Militarization of the Homefront and Home Invasion Movies"

Anna Froula ■ EAST CAROLINA UNIVERSITY ■ "States of Insecurity: *The Walking Dead* on the Postapocalyptic Frontier"

Patrice Petro ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "Austerity Media: *Mildred Pierce* and Hoarding"

RESPONDENT: **Andrew Martin** ■ UNIVERSITY OF WISCONSIN-MILWAUKEE

N11 The Little Flashlight of the Usher

Objects in Exhibition between Spectator and Screen

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Jocelyn Szczepaniak-Gillece** ■ NORTHWESTERN UNIVERSITY
CO-CHAIR: **Stephen Groening** ■ GEORGE MASON UNIVERSITY

Margaret Hennefeld ■ BROWN UNIVERSITY ■ "Those Awful Hats: Social Uplift and the Comic Emergence of Film Spectatorship"

Jocelyn Szczepaniak-Gillece ■ NORTHWESTERN UNIVERSITY ■ "Seated in the Gloom: The Theater Chair and the Spectator"

Stephen Groening ■ GEORGE MASON UNIVERSITY ■ "'If You Don't Want to Look at It, No One Can Force You': Spectatorship, Agency, and Headphones"

RESPONDENT: **Haidee Wasson** ■ CONCORDIA UNIVERSITY

N12 *WORKSHOP* Melodrama through a Transnational Lens

Questions of Methodology

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Christine Gledhill** ■ NEW YORK UNIVERSITY

WORKSHOP PARTICIPANTS

Jason McGrath ■ UNIVERSITY OF MINNESOTA
Koel Banerjee ■ UNIVERSITY OF MINNESOTA
Rachel Schaff ■ UNIVERSITY OF MINNESOTA
Julia Sirmons ■ COLUMBIA UNIVERSITY

SPONSOR: Transnational Cinemas Scholarly Interest Group

N13 The Big Sleepless in Seattle

Media Representations of Pacific Northwest Serial Killers

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **James Deutsch** ■ SMITHSONIAN INSTITUTION

Thomas Doherty ■ BRANDEIS UNIVERSITY ■ "Ted Bundy and the Rise of the Cinematic Sociopath"

James Deutsch ■ SMITHSONIAN INSTITUTION ■ "Suburban Normalcy in Puget Sound: The Case of *The Stepfather*"

Adrienne Domasin ■ INDEPENDENT SCHOLAR ■ "Seattle's Own: Hunting the Green River Killer in His Backyard"

RESPONDENT: **Nancy Bartley** ■ *The Seattle Times*

N14 *WORKSHOP* Film Scholarship and the Online Journal

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Girish Shambu** ■ CANISIUS COLLEGE

WORKSHOP PARTICIPANTS

Tracy Cox-Stanton ■ SAVANNAH COLLEGE OF ART AND DESIGN
Steven Shaviro ■ WAYNE STATE UNIVERSITY
John Gibbs ■ UNIVERSITY OF READING
James MacDowell ■ UNIVERSITY OF WARWICK

N15 Production Space and Manufactured Place in the Hollywood Studio System

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Joshua Gleich** ■ UNIVERSITY OF TEXAS AT AUSTIN

Julie Turnock ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN ■ "Uninhibited, Thorough, and Wild Thinking: Reconsidering the Studio Era through Special Effects"

Joshua Gleich ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Fiscal Realism: Economies and Technologies of Location Shooting vs. Sound Stage Production in Postwar Hollywood"

Clifford Galiher ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Bringing Baby to the Screen: A Case Study of Visual Effects in a Screwball Comedy"

Christina Petersen ■ ECKERD COLLEGE ■ "'And for a While I Could Not Enter, for the Way Was Barred to Me': Gothic Space, Subjectivity, and Spectatorship in the Studio-era Classical Hollywood Narrative"

SPONSOR: Urban Studies Scholarly Interest Group

N16 *WORKSHOP* Teaching Post-production Sound from a Sound Studies Perspective

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Vanessa Ament** ■ GEORGIA STATE UNIVERSITY

WORKSHOP PARTICIPANTS

Mark Berger ■ UNIVERSITY OF CALIFORNIA, BERKELEY
Jay Beck ■ CARLETON COLLEGE
George Larkin ■ UNIVERSITY OF CALIFORNIA, BERKELEY

SPONSOR: Sound Studies Scholarly Interest Group

N17 Expanded Materials of Cinema

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Kenneth Rogers** ■ YORK UNIVERSITY

Meghan Chandler ■ UNIVERSITY OF CALIFORNIA, IRVINE ■ "Filming the Foundations: Kodak, Celluloid Acetate, and Educational Science Films"

Lan Le ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Material Histories of Visualization: Particle Accelerators and the Epistemologies of Discovery"

Jonathan Crylen ■ UNIVERSITY OF IOWA ■ "From Salvage Ship to Screen: Cinema's Non-representational Technologies and the Undersea Films of John Ernest Williamson"

Kenneth Rogers ■ YORK UNIVERSITY ■ "Oil Industry/ Media Industry: Petromediation and Sustainable Media Practice in the Era of Extreme Oil"

SPONSOR: Nontheatrical Film & Media Scholarly Interest Group

N18 Immediations

Uses and Subversions of Documentary Immediacy in Recent Autoethnographic Visual Media

ROOM: **Juniper** ■ Second Floor
CHAIR: **Pooja Rangan** ■ THE NEW SCHOOL
CO-CHAIR: **Fatimah Tobing Rony** ■ UNIVERSITY OF CALIFORNIA, IRVINE

Tina Takemoto ■ CALIFORNIA COLLEGE OF THE ARTS ■ "Queer Camp Cinema: Anxious Omissions in Japanese-American History and Memory"

Fatimah Tobing Rony ■ UNIVERSITY OF CALIFORNIA, IRVINE ■ "Globalization, Sexuality, and Biopolitics in Recent Films by Indonesian Women"

Daniel Mosquera ■ UNION COLLEGE ■ "Favelado/ Fabulado: Participatory Indexicality and Trash Aesthetics in Contemporary Brazil"

Pooja Rangan ■ THE NEW SCHOOL ■ "Documentary Opacities: Visualizing Autism in *In My Language* and Other Recent Films"

SPONSOR: Documentary Studies Scholarly Interest Group

N19 Extreme Weather and Global Media

ROOM: **Madrona** ■ Second Floor
CHAIR: **Julia Leyda** ■ SOPHIA UNIVERSITY

Jon Kraszewski ■ SETON HALL UNIVERSITY ■ "Televising Hurricane Sandy: Global Warming, Classed Citizenship, and the Apocalypse"

Annika Olsson ■ STOCKHOLM UNIVERSITY ■ "Post-political Crisis Management: Extreme Weather Narratives in Scandinavia"

Diane Negra ■ UNIVERSITY COLLEGE DUBLIN ■ "Slow Television, Seasonal Predictability, and *Springwatch*"

Julia Leyda ■ SOPHIA UNIVERSITY ■ "Weathering Disaster Movies: *Beasts of the Southern Wild* and *SharkNado!*"

N20 Perversion, Transgression, and the Cinema

ROOM: **Aspen** ■ Second Floor
CHAIR: **Bill Nichols** ■ SAN FRANCISCO STATE UNIVERSITY

Bill Nichols ■ SAN FRANCISCO STATE UNIVERSITY ■ "The Transgressive Power of Sexual Perversity"

Dana Plays ■ THE UNIVERSITY OF TAMPA ■ "Beyond Pornography: Catherine Breillat, Auteur/Provocateur"

Dan Humphrey ■ TEXAS A&M UNIVERSITY ■ "Allegory or Allegorized?; or, 'Do You Two Want to Come Over? I Just Saw *The Human Centipede*'"

Marc Newman ■ UNIVERSITY OF CALIFORNIA, SANTA CRUZ ■ "A Hand on the Knee: Gay Male Ephebophilia in Independent Cinema"

N22 The Experimental City

Urban Media and Social Movements in the Long 1960s

ROOM: **Everett** ■ Third Floor
CHAIR: **Susan Lord** ■ QUEEN'S UNIVERSITY

Joshua Malitsky ■ INDIANA UNIVERSITY ■ "Sara Gomez's Encyclopedia Films and the Cuban Nonfiction Cinema Network, 1961–1963"

Susan Lord ■ QUEEN'S UNIVERSITY ■ "Transits of Experimental Ethnographies: Havana in the 1960s"

Jennifer Boles ■ INDIANA UNIVERSITY ■ "Sergio García, the Grupo Liberación, and Super 8 film in Mexico City, 1968–1972"

RESPONDENT: **Tamara Falicov** ■ UNIVERSITY OF KANSAS

N23 Framing Temporality and Terrain in the Cinema of Hou Hsiao-hsien and Jia Zhangke

ROOM: **Redwood A** ■ Second Floor
CHAIR: **Maureen Turim** ■ UNIVERSITY OF FLORIDA

Maureen Turim ■ UNIVERSITY OF FLORIDA ■ "A Time of Historical Weight and Feminist Consequence in the Films of Jia and Hou"

Christopher Lupke ■ WASHINGTON STATE UNIVERSITY ■ "Imbricated Metaphors of Social Dissolution: Representing Filiality and Its Discontents in the Films of Hou Hsiao-hsien and Jia Zhangke"

Scott Nygren ■ UNIVERSITY OF FLORIDA ■ "Landscape as Determining Figure: Hou's and Jia's Conceptual and Visual Framing"

Li Zeng ■ ILLINOIS STATE UNIVERSITY ■ "The Ambiguity of 'Truth' in the Documentaries of Jia Zhangke"

N24 After–68
Reassessing Revolt

ROOM: **Redwood B** ■ Second Floor
CHAIR: **Andrew Lantz** ■ TEXAS A&M UNIVERSITY

Sarah Hamblin ■ UNIVERSITY OF MASSACHUSETTS BOSTON ■ "1968 under a Global Sign of Crisis"

Michela Russo ■ TEXAS A&M UNIVERSITY ■ "The Massacre of Tlatelolco between Fiction and Documentary"

Harry Benshoff ■ UNIVERSITY OF NORTH TEXAS ■ "Visualizing Lacanian Structure in Bernardo Bertolucci's *The Dreamers* (2003)"

RESPONDENT: **David Gerstner** ■ COLLEGE OF STATEN ISLAND, CUNY

MEETING

11:00 AM – 12:45 PM

ROOM: **Chelan** ■ First Floor, Lobby Level

Nontheatrical Film & Media Scholarly Interest Group

MEETING

11:00 AM – 12:45 PM

ROOM: **Ballard** ■ Third Floor

Experimental Film & Media Scholarly Interest Group

See . . .

the SCMS website for news and information.

SCMS

cmstudies.org

SATURDAY

March 22, 2014
1:00 – 2:45 PM

SESSION O

O1 Transnational Film Remakes

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **R. Barton Palmer** ■ CLEMSON UNIVERSITY

Catherine Grant ■ UNIVERSITY OF SUSSEX ■ "Single Take Horror Film Mutations: Remaking *La Casa muda* (2010) in *Silent House* (2011)"

Iain Smith ■ UNIVERSITY OF ROEHAMPTON ■ "Remakesploitation: Transnational Borrowings between Turkish and Italian Exploitation Cinema"

Michael Lawrence ■ UNIVERSITY OF SUSSEX ■ "*Khoon Bhari Maang* (1988) and the Transnational Makeover"

RESPONDENT: **Constantine Verevis** ■ MONASH UNIVERSITY

SPONSOR: Transnational Cinemas Scholarly Interest Group

O2 Avant-garde Aesthetics and Context

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Lisa Zaher** ■ SCHOOL OF THE ART INSTITUTE OF CHICAGO/UNIVERSITY OF CHICAGO

Marc Siegel ■ GOETHE UNIVERSITY FRANKFURT ■ "Jack Smith in Germany"

Kenneth White ■ STANFORD UNIVERSITY ■ "Meat System in Cologne: Carolee Schneemann and the *Electronic Activation Room*"

Lisa Zaher ■ SCHOOL OF THE ART INSTITUTE OF CHICAGO/UNIVERSITY OF CHICAGO ■ "Utopian Technopolitics and Modernist Regressivity: Towards Hollis Frampton's *R*"

O3 Situating Gender III

History and Nation in Women's Cinema

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Patricia White** ■ SWARTHMORE COLLEGE

Jen Caruso ■ MINNEAPOLIS COLLEGE OF ART AND DESIGN ■ "Bodies, Genders, and Architecture in Jane Campion's *Top of the Lake*"

Lida Oukaderova ■ RICE UNIVERSITY ■ "Persistent Matter: Space, Screen, and Gender in Kira Muratova's Films"

Kathryn M. Silva ■ ANDREWS UNIVERSITY ■ "Daughters and Sons of the Dust: Gendered History and the Cinematic Imaginary of Slavery and Emancipation"

Daniel Grinberg ■ INDIANA UNIVERSITY ■ "Women in the Aftermath: Transnational Postwar Spaces in *Daughter from Danag*"

SPONSOR: Women's Caucus

O4 Expanding the Meanings of Film

Cinema and the Nation in East Germany

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Benita Blessing** ■ UNIVERSITY OF VIENNA

Sebastian Heiduschke ■ OREGON STATE UNIVERSITY ■ "How DEFA Claimed Germany's Cinematic Legacy: Locating Foundational Narratives in the Films of Gerhard Lamprecht"

Mariana Ivanova ■ MIAMI UNIVERSITY ■ "Entertainment Socialist Style: East German Cinema's Re-appropriation of UFA's Genres in the Mid–1950s"

Sabine Hake ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "The Popularity of High Culture: On the DEFA Opera Film"

Benita Blessing ■ UNIVERSITY OF VIENNA ■ "Princes and Princesses with (Socialist) Strings: Ideology and Puppet Fairy Tale Films"

SPONSOR: Central/East/South European Cinemas Scholarly Interest Group

O5 Animals and Adolescence

Cinema's Human(e) Education

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Maria Pramaggiore** ■ NORTH CAROLINA STATE UNIVERSITY

Gwenda Young ■ UNIVERSITY COLLEGE CORK ■ "Unruly Beasts: Children and Animals in Clarence Brown's *National Velvet* (1944) and *The Yearling* (1946)"

Lauren Pilcher ■ UNIVERSITY OF FLORIDA ■ "Man: A Course of Study"

Maria Pramaggiore ■ NORTH CAROLINA STATE UNIVERSITY ■ "Humanizing Irish Horses: *Crushproof* (Tickell, 1998) and *Garage* (Abrahamson, 2007)"

RESPONDENT: **Inga Pollmann** ■ UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

O6 Cinematic Photography

ROOM: **Leschi** ■ Third Floor
CHAIR: **Louise Hornby** ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Louise Hornby ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Film In the Fold of Photography: Tacita Dean's Tree Photographs"

Ryan Conrath ■ UNIVERSITY OF ROCHESTER ■ "Andy Warhol's Stitches"

Temenuga Trifonova ■ YORK UNIVERSITY ■ "Staging Time: On Gregory Crewdson's Cinematic Photography"

Marcelina Piotrowski ■ UNIVERSITY OF BRITISH COLUMBIA ■ "Media, Consumption, and the Politics of *Trash*"

SPONSOR: CinemArts: Film & Art History Scholarly Interest Group

O7 Latin American Film Culture as Cosmopolitan Project, 1916–1960

ROOM: **Medina** ■ Third Floor
CHAIR: **Nicolas Poppe** ■ BALL STATE UNIVERSITY

Rielle Navitski ■ UNIVERSITY OF GEORGIA ■ "*Cine-Mundial* in the Silent Era: Spanish-language Film Journalism as Cosmopolitan Pedagogy"

Nicolas Poppe ■ BALL STATE UNIVERSITY ■ "Early Mexican Sound Film as Alternative Vernacular Modernism"

Sarah Ann Wells ■ UNIVERSITY OF NOTRE DAME ■ "Parallel Modernities? The First Reception of Soviet Cinema in South America"

Ignacio Sanchez Prado ■ WASHINGTON UNIVERSITY ■ "Wrestling Modernity: El Santo and the Popular Negotiation of Midcentury Mexican Capitalism"

O8 Sinophone Cinemas

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Helen Leung** ■ SIMON FRASER UNIVERSITY

Alison Groppe ■ UNIVERSITY OF OREGON ■ "Multilingualism in Singaporean Film Dialogue: Authenticity or Argument?"

Mirana Szeto ■ UNIVERSITY OF HONG KONG ■ "Sinophone Libidinal Economy in the Age of Neoliberalization and Mainlandization: Masculinities in Hong Kong SAR New Wave Cinema"

Audrey Yue ■ THE UNIVERSITY OF MELBOURNE ■ "Contemporary Sinophone Cinema in Australia"

O9 Undermining "The System"

The Limits and Possibilities for Subversion in 1950s American TV

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Phoebe Bronstein** ■ GEORGIA TECH
CO-CHAIR: **Annie Berke** ■ YALE UNIVERSITY

Annie Berke ■ YALE UNIVERSITY ■ "'You Just Type': The Woman Comedy Writer in 1950s Television"

Phoebe Bronstein ■ GEORGIA TECH ■ "Southern Circuits: Nat King Cole, the South, and TV in the 1950s"

Andrew Young ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "From Ginsberg to Television Noir: *Peter Gunn*, Network TV, and the Rise of Prime Time Counterculture"

Molly Schneider ■ NORTHWESTERN UNIVERSITY ■ "A Tired Nonconformist: Disavowal, Liminality, and *The Twilight Zone*"

O10 Mobile Media

Data, Habits, Screens

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Kirsten Ostherr** ■ RICE UNIVERSITY

Heidi Rae Cooley ■ UNIVERSITY OF SOUTH CAROLINA ■ "Transformations Handheld: Habit-change in the Mobile Present"

Brittany Fiore-Silfvast ■ UNIVERSITY OF WASHINGTON ■ "What We Talk about When We Talk about Data: Valences and the Social Performance of Digital Health Metrics"

Kirsten Ostherr ■ RICE UNIVERSITY ■ "Untethered Technology: Aesthetics and Affordances of Mobile Health Media"

O11 In a Queer Space at a Queer Time

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Michele Leigh** ■ SOUTHERN ILLINOIS UNIVERSITY CARBONDALE

Brandon Arroyo ■ CONCORDIA UNIVERSITY ■ "Active Pornographic Space and Sexual Affect in the Networked Gay Village"

Curran Nault ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "'Shut Up White Boy': Queer Punk Fantasies of Asian Dyke Revenge"

Nishant Shahani ■ WASHINGTON STATE UNIVERSITY ■ "The Queer Politics of Hypothetical Time"

Sergio Rigoletto ■ UNIVERSITY OF OREGON ■ "Making Oneself Visible: Performing Queer Authenticity in the Contemporary Italian Documentary"

O12 *WORKSHOP* A Netflix World Order?

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Kevin McDonald** ■ CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

WORKSHOP PARTICIPANTS

Gerald Sim ■ FLORIDA ATLANTIC UNIVERSITY
Peter Feng ■ UNIVERSITY OF DELAWARE
Sudeep Sharma ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES
Evan Elkins ■ UNIVERSITY OF WISCONSIN-MADISON

O13 From Kinetoscopes to Cyberculture

People, Machines, and Media

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Tiel Lundy** ■ UNIVERSITY OF COLORADO BOULDER
CO-CHAIR: **David Thomas** ■ UNIVERSITY OF COLORADO DENVER

Drew Ayers ■ NORTHEASTERN UNIVERSITY ■ "David Cronenberg's Techno-organic Cinema"

Lorrie Palmer ■ INDIANA UNIVERSITY ■ "Fashion Police: The Wearable Technology of *Continuum*"

Graeme Stout ■ MINNEAPOLIS COLLEGE OF ART AND DESIGN ■ "Fascist Cyborgs?: Science Fiction Cinema, Male Bodies, and the 'Empowerment Clip'"

Tiel Lundy ■ UNIVERSITY OF COLORADO BOULDER ■ *and* **David Thomas** ■ UNIVERSITY OF COLORADO DENVER ■ "Me and My Mecha: Human-controlled Robots from *Aliens* to *Pacific Rim*"

O14 Breath and the Body of the Voice in Cinema

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Liz Greene** ■ QUEEN'S UNIVERSITY BELFAST

Ian Garwood ■ UNIVERSITY OF GLASGOW ■ "Lost in Non-translation: Analyzing Film Voices from a Position of Linguistic Incompetence"

Liz Greene ■ QUEEN'S UNIVERSITY BELFAST ■ "The Gasping Breath: Controlling the Female Voice in Hollywood Cinema"

O15 Seeking a "Useful" Film Industry

Managing the Possibilities of Advertising and Promotional Film, 1910–50

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Paul Moore** ■ RYERSON UNIVERSITY
CO-CHAIR: **Matthew Ogonoski** ■ CONCORDIA UNIVERSITY

Martin Johnson ■ THE CATHOLIC UNIVERSITY OF AMERICA ■ "The Best Advertisement Will Never Be Written: Industrial Film and Cinema's Second Birth"

Paul Monticone ■ UNIVERSITY OF TEXAS AT AUSTIN ■ "Parallax Tracks?: Useful Cinema and Electric Railways in the 1920s"

Kit Hughes ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Back to the Old Film: Industrial Media Heritage at International Harvester"

Matthew Ogonoski ■ CONCORDIA UNIVERSITY ■ "On the Frontlines of Television: Wartime Television-promotion Films and Industrial Management"

SPONSOR: Nontheatrical Film & Media Scholarly Interest Group

O16 Debugging Game History

Forgotten Histories

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Henry Lowood** ■ STANFORD UNIVERSITY

Melanie Swalwell ■ FLINDERS UNIVERSITY ■ "Homebrew Game Development"

Emily Flynn-Jones ■ YORK UNIVERSITY ■ "Best Worst Game: Kusoge"

Matthew Payne ■ UNIVERSITY OF ALABAMA ■ "Playing to Score: The Erotic Economy of Atari 2600 Porn Games"

Raiford Guins ■ STONY BROOK UNIVERSITY ■ "History on the Side: Desperately Seeking the Artists Lost in the Veneer of Arcade Time"

SPONSOR: Video Game Studies Scholarly Interest Group

O17 *Troubling the Waters*

New Conceptualizations of Blackness in Cinema and Television

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Michael B. Gillespie** ■ OHIO UNIVERSITY

Allyson Nadia Field ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Third Cinema in the First World: The Aesthetics of Confrontation"

Lisa Guerrero ■ WASHINGTON STATE UNIVERSITY ■ "Criminal Acts: The (Post)racial Economy of Crime on Film in the Twenty-first Century"

Erica Edwards ■ UNIVERSITY OF CALIFORNIA, RIVERSIDE ■ "The Visual Life of Black Freedom-to-secure and the Future of the Female"

Michael B. Gillespie ■ OHIO UNIVERSITY ■ "Tomorrow People: *Futurestates* and Speculative Visions of Race"

SPONSORS: African/African American Caucus *and* Oscar Micheaux Society Scholarly Interest Group

O18 On Location

Historical Perspectives at the Intersection of Place and Style

ROOM: **Juniper** ■ Second Floor
CHAIR: **Dimitrios Latsis** ■ UNIVERSITY OF IOWA

Iris Cahn ■ SUNY, PURCHASE COLLEGE ■ "Valuing Nature"

Katherine Manthorne ■ THE GRADUATE CENTER, CUNY ■ "Made in New Mexico: Modern Art and the Movies"

Charles Musser ■ YALE UNIVERSITY ■ "Weegee's Coney Island, 1940–1948"

Dimitrios Latsis ■ UNIVERSITY OF IOWA ■ "Canaletto, Promio, Greenaway: An Eternal Landscape Braid"

SPONSOR: CinemArts: Film & Art History Scholarly Interest Group

O19 Experimental Film in 8mm

Aesthetics, Economics, Access

ROOM: **Madrona** ■ Second Floor
CHAIR: **Federico Windhausen** ■ CALIFORNIA COLLEGE OF THE ARTS

Erika Balsom ■ KING'S COLLEGE LONDON ■ "Possessable Cinema: The 8mm Reduction Print and the American Avant-garde"

Federico Windhausen ■ CALIFORNIA COLLEGE OF THE ARTS ■ "The Goethe Group: Experimental Filmmaking in Buenos Aires in the 1970s"

Stephen Anker ■ CALIFORNIA INSTITUTE OF THE ARTS ■ "Curating *Big as Life*: A Retrospective View"

RESPONDENT: **John Powers** ■ UNIVERSITY OF WISCONSIN-MADISON

O20 *WORKSHOP* Activist Media and Precarious Careers

Lessons from *Jump Cut*

ROOM: **Aspen** ■ Second Floor
CHAIR: **Chuck Kleinhans** ■ *Jump Cut*

WORKSHOP PARTICIPANTS

John Hess ■ *Jump Cut*
Julia Lesage ■ *Jump Cut*
Peter Steven ■ SHERIDAN INSTITUTE OF TECHNOLOGY
Thomas Waugh ■ CONCORDIA UNIVERSITY

O22 Global Cinema Sites

ROOM: **Everett** ■ Third Floor
CHAIR: **Jacqueline Maingard** ■ UNIVERSITY OF BRISTOL

Annie Fee ■ UNIVERSITY OF WASHINGTON ■ "Gaumont Offers 'La Russie Rouge' and All Paris Takes Sides: Working-class Activism in Paris Cinemas, 1921–1922"

Virginia Luzon ■ AUTONOMOUS UNIVERSITY OF BARCELONA ■ **Quim Puig** ■ AUTONOMOUS UNIVERSITY OF BARCELONA ■ *and* **Jose Carlos Lozano-Redón** ■ TEXAS A&M UNIVERSITY (not attending) ■ "Early Cinema Venues in Barcelona, Spain (1897-1930)" 920s to 1960s"

Jasmine Trice ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Postwar Modernities and Manila Movie Theaters"

Jacqueline Maingard ■ UNIVERSITY OF BRISTOL ■ "Cinema Citizens: Cinemagoing in District Six, Cape Town, 1920s to 1960s"

MEETING

1:00 – 2:45 PM

ROOM: **Chelan** ■ First Floor, Lobby Level

Silent Cinema Cultures Scholarly Interest Group

MEETING

1:00 – 2:45 PM

ROOM: **Ballard** ■ Third Floor

Animated Media Studies Scholarly Interest Group

SATURDAY

March 22, 2014
3:00 – 4:45 PM

SESSION **P**

P1 Film Theory and Criticism beyond the Euro-American Canon I

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Felipe Pruneda Senties** ■ UNIVERISTY OF PITTSBURGH

Masha Salazkina ■ CONCORDIA UNIVERSITY ■ "Transnational Approaches to History and Institutional Practices of Film Theory in the Anglo-American Academy"

Aparna Frank ■ NEW YORK UNIVERSITY ■ "Does Indian Film Need Indian Film Theory?: A Critique"

Weihong Bao ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "The Question of Huanjing (Environment) in Chinese Film and Drama Theory"

Felipe Pruneda Senties ■ UNIVERISTY OF PITTSBURGH ■ "Eating Eisenstein to Survive: Monstrous Montage and Cinema-conscience in the Film Theory of José Revueltas"

P2 Archives and Algorithms

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Andrew Myers** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

Eric Hoyt ■ UNIVERSITY OF WISCONSIN-MADISON ■ "How to Train Your Computer to Read a Thousand Screenplays and Twenty-five Years of *Variety*"

Virginia Kuhn ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Images on the Move: Research on Demand"

Anthony Tran ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Media Texts, Audiences, and Computers: Applying Software to Michelle Phan and Her Anti-Phans"

Michael Casey ■ DARTMOUTH COLLEGE ■ *and* **Mark J. Williams** ■ DARTMOUTH COLLEGE ■ "Investigating Film Authorship with the Action Toolbox"

P3 Sensorial Cartographies

New Realisms in Contemporary Latin American Cinemas

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Leslie Marsh** ■ GEORGIA STATE UNIVERSITY

Gustavo Furtado ■ DUKE UNIVERSITY ■ "Experimental Ethnographic Film and the Aesthetic Apprehension of the Social"

Salome Skvirsky ■ UNIVERSITY OF ILLINOIS AT CHICAGO ■ "The Labor of Slow Cinema in Recent Mexican Documentary"

Leslie Marsh ■ GEORGIA STATE UNIVERSITY ■ "Reordering (Social) Sensibilities: Balancing Realisms in *O Som ao Redor*"

RESPONDENT: **Ivone Margulies** ■ HUNTER COLLEGE, CUNY

SPONSOR: Latina/o Caucus

P4 African Global South Cinema

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Kenneth Harrow** ■ MICHIGAN STATE UNIVERSITY

Moradewun Adejunmobi ■ UNIVERSITY OF CALIFORNIA, DAVIS ■ "The Addressivity Spectrum: African Film and Media in the Twenty-first Century"

Mary Ellen Higgins ■ PENNSYLVANIA STATE UNIVERSITY ■ "African Cinema, beyond Recognition"

Kenneth Harrow ■ MICHIGAN STATE UNIVERSITY ■ "African Global South Cinema"

SPONSORS: African/African American Caucus *and* Middle East Caucus

P5 Mediations

Popular Visual Culture and Political Filmmaking in Japan

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Diane Lewis** ■ WASHINGTON UNIVERSITY

Diane Lewis ■ WASHINGTON UNIVERSITY ■ "'What Made Her Do It?': Film Adaptation and the Japanese Proletarian Film Movement"

Chika Kinoshita ■ TOKYO METROPOLITAN UNIVERSITY ■ "The Public Fetus and Private Fantasy: Imaging Technology and Representations of Women's Reproductive Functions in the 1960s Japanese Cinema"

Ayako Saito ■ MEIJI GAKUIN UNIVERSITY ■ "Oshima and Korea: Between Fiction and Non-fiction"

Yuka Kanno ■ OTARU UNIVERSITY OF COMMERE ■ "Racialized Desire and Violence: The Cinematic Imagination of Okinawa"

P6 Animating Abstraction

Audio-visual Abstraction as a Transgression of the Limits of the Image

ROOM: **Leschi** ■ Third Floor
CHAIR: **Robin Curtis** ■ HEINRICH HEINE UNIVERSITY DÜSSELDORF
CO-CHAIR: **Bettina Papenburg** ■ HEINRICH HEINE UNIVERSITY DÜSSELDORF

Robin Curtis ■ HEINRICH HEINE UNIVERSITY DÜSSELDORF ■ "An Ethics of Abstraction: Immersive Experience and the Investigation of the World"

Bettina Papenburg ■ HEINRICH HEINE UNIVERSITY DÜSSELDORFF ■ "Animating Science: Challenging the Abstract-figural Divide in Visualization Practices"

Stefanie Stallschus ■ BERLIN INSTITUTE OF TECHNOLOGY ■ "Animated Landscapes: The Experience of Abstraction in Film and Video Art"

RESPONDENT: **Suzanne Buchan** ■ MIDDLESEX UNIVERSITY

SPONSORS: Animated Media *and* Experimental Film & Media Scholarly Interest Groups

P7 "Women Contained"

Figuring Feminism in the Films of Todd Haynes

ROOM: **Medina** ■ Third Floor
CHAIR: **Rebecca Gordon** ■ REED COLLEGE
CO-CHAIR: **Noah Tsika** ■ QUEENS COLLEGE, CUNY

Matthew Von Vogt ■ INDIANA UNIVERSITY ■ "Structural Anorexia in *Superstar*"

Jess Issacharoff ■ UNIVERSITY OF IOWA ■ "*Poison's* Oath in Another Language: Todd Haynes' Feminist Promise"

Michael Hetra ■ UNIVERSITY OF IOWA ■ "Music and the Vicissitudes of Desire in Todd Haynes's *Mildred Pierce*"

RESPONDENT: **Maria San Filippo** ■ INDIANA UNIVERSITY

SPONSOR: Queer Caucus

P8 Documentary, Data, and Contagious Archives

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Daniel Marcus** ■ GOUCHER COLLEGE
CO-CHAIR: **Selmin Kara** ■ ONTARIO COLLEGE OF ART AND DESIGN UNIVERSITY

Selmin Kara ■ ONTARIO COLLEGE OF ART AND DESIGN UNIVERSITY ■ "Hooligan Media: Istanbul Gezi Protests and Contagious Archives"

Scott Krzych ■ COLORADO COLLEGE ■ "Stock Politics: Paradigmatic Images in Citizens United Documentaries"

Anna Fisher ■ CORNELL UNIVERSITY ■ "A System of Users: Parasitism in a Networked Age"

Patrick Keilty ■ UNIVERSITY OF TORONTO ■ "Indexing Pornographic Databases: Spectatorship, Navigation, and Narrative in an Electronic Age"

SPONSOR: Documentary Studies Scholarly Interest Group

P9 The Bad Boys of Cable

Violent Men and "Quality" Television

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Ina Hark** ■ UNIVERSITY OF SOUTH CAROLINA

Michael Faucette ■ CALDWELL COMMUNITY COLLEGE ■ "'I Just Never Thought of Myself as an Angry Man': *Justified* and the Representation of Southern Masculinity in the Age of Platinum Television"

Ina Hark ■ UNIVERSITY OF SOUTH CAROLINA ■ "Walt White Man: *Breaking Bad's* Ethnic Cleansing Narrative"

Thomas Witholt ■ SYRACUSE UNIVERSITY ■ "Heartless Melodrama: The Misogynistic Displacement of Pathos in Quality TV"

Anna Siomopoulos ■ BENTLEY UNIVERSITY ■ "Defending Dark Passengers: Narrative Strategies and Graphic Violence in 'Quality' Television Series"

P10 Queer Girls on Film

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Barbara Brickman** ■ THE UNIVERSITY OF ALABAMA

Kristen Hatch ■ UNIVERSITY OF CALIFORNIA, IRVINE ■ "Things No Child Should Be Taught: Girls' Performances of Desire"

Andrew Scahill ■ GEORGETOWN UNIVERSITY ■ "Stars and Other Celestial Bodies: *Heavenly Creatures* and Queer Spectatorship"

Lindsey Payne ■ SAN FRANCISCO STATE UNIVERSITY ■ "*Matilda's* Reversal of Innocence: A Queer Fairy Tale"

Barbara Brickman ■ THE UNIVERSITY OF ALABAMA ■ "Girls in Chains: Beating Fantasies and Queer Girlhoods in 1950s Film"

P11 Film History, Politics, and Aesthetics after Kracauer

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Gertrud Koch** ■ FREE UNIVERSITY BERLIN

Johannes von Moltke ■ UNIVERSITY OF MICHIGAN ■ "'History' as Classical Film Theory"

Nicholas Baer ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "Historical Turns"

Gertrud Koch ■ FREE UNIVERSITY BERLIN ■ "Historicity, History, and the Necessity for Fiction: On Kracauer's Assumptions about the Aesthetics of Film and History"

Philip Rosen ■ BROWN UNIVERSITY ■ "Medium Specificity and the Exceptional in Kracauer's Theory of History"

P12 The Mirror Has Three Faces

New Approaches to Cinema and the Historical Avant-garde

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Jennifer Wild** ■ UNIVERSITY OF CHICAGO
CO-CHAIR: **Jennifer Peterson** ■ UNIVERSITY OF COLORADO BOULDER

Mal Ahern ■ YALE UNIVERSITY ■ "Electric Affinities: Close Up and Queer Modernism"

Gordon Hughes ■ RICE UNIVERSITY ■ "Fernand Léger's Cinematic Tableau"

David Mather ■ MASSACHUSETTS INSTITUTE OF TECHNOLOGY ■ "Psychosocial Disruption in Early Italian Film and Futurism"

Yvonne Zimmermann ■ PHILIPPS UNIVERSITY OF MARBURG ■ "Reconsidering the European Avant-garde in the 1930s in the Context of Non-theatrical Film Culture"

RESPONDENT: **Christophe Wall-Romana** ■ UNIVERSITY OF MINNESOTA

SPONSORS: CinemArts: Film & Art History *and* Silent Cinema Cultures Scholarly Interest Groups

P13 New Perspectives on Film Noir

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Robert Silberman** ■ UNIVERSITY OF MINNESOTA

Cristelle Maury ■ UNIVERSITY OF TOULOUSE II-LE MIRAIL ■ "'He's Dead Now, Except He's Breathing'; or, The Bright Side of Film Noir"

Will Scheibel ■ INDIANA UNIVERSITY ■ "Dark Illuminations: The Image-making of American Film Noir"

Yuki Nakayama ■ UNIVERSITY OF MICHIGAN ■ "Crossing the Line: Japanese Film Noir and Ishii Teruo"

Richard Ness ■ WESTERN ILLINOIS UNIVERSITY ■ "Dreaming of a Black Christmas: The Yuletide Motif in Film Noir"

P14 *WORKSHOP*
The Pedagogy of Pornography

The Current and Future Status of Porn Studies in Academia

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **John Stadler** ■ DUKE UNIVERSITY

WORKSHOP PARTICIPANTS

Constance Penley ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Diana Pozo ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Feona Attwood ■ MIDDLESEX UNIVERSITY

John Stadler ■ DUKE UNIVERSITY

SPONSOR: Media Literacy + Pedagogical Outreach Scholarly Interest Group

P15 Niche Models of Online Media Distribution

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Jennifer Hessler** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Chelsea McCracken ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Expanding the Margins: Independent LGBTQ Cinema in the Digital Age"

Kathryn Frank ■ UNIVERSITY OF MICHIGAN ■ "Going Legit: Crunchyroll and Managing the Transition from Illegal to Licensed Online Streaming Content"

Abigail De Kosnik ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "Exploitation Film Fandom and Piracy: A Case Study of a Private Torrent Tracker"

Jennifer Hessler ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Mubi and the Online Distribution of 'Quality' Cinema"

P16 Pioneering Visions

New Perspectives on the Silent Era

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Joanna Rapf** ■ UNIVERSITY OF OKLAHOMA

Joshua Moss ■ INDEPENDENT SCHOLAR ■ "Arrested Developments: Early Narrative and the Figural Episodic in Georges Méliès' *L'affaire Dreyfus* (1899)"

Hilde D'haeyere ■ UNIVERSITY COLLEGE GHENT ■ "High Kicks: Ernest Belcher Screen Ballets in Mack Sennett Slapstick Comedies"

Ned Thanhouser ■ THANHOUSER COMPANY FILM PRESERVATION, INC. ■ "Lloyd F. Lonergan: Studio Co-founder and Prolific Scenario Writer (1910 to 1917)"

Joanna Rapf ■ UNIVERSITY OF OKLAHOMA ■ "The Fifth Warner Brother: Harry Rapf between 1916 and 1924"

SPONSOR: Silent Cinema Cultures Scholarly Interest Group

P17 *WORKSHOP*

Killing Trayvon Martin, Again

On the Media, the Verdict, and the Vox Populi

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Anna Everett** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA
CO-CHAIR: **Kristen Warner** ■ UNIVERSITY OF ALABAMA

WORKSHOP PARTICIPANTS

Nsenga Burton ■ GOUCHER COLLEGE
Mia Mask ■ VASSAR COLLEGE
Brandeise Monk-Payton ■ BROWN UNIVERSITY
Amy Ongiri ■ UNIVERSITY OF FLORIDA
Eric Pierson ■ UNIVERSITY OF SAN DIEGO

SPONSOR: African/African American Caucus

P18 Beyond Bond

Alternative Perspectives on the James Bond Franchise

ROOM: **Juniper** ■ Second Floor
CHAIR: **Seung-hoon Jeong** ■ NEW YORK UNIVERSITY ABU DHABI

Richard Allen ■ NEW YORK UNIVERSITY ■ "Hitchcock and Bond"

Jaap Verheul ■ NEW YORK UNIVERSITY ■ "This Never Happened to the Other Fellow: George Lazenby as the Non-Bond"

James Chapman ■ UNIVESITY OF LEICESTER ■ "The Forgotten Bond: The CBS Adaptation of *Casino Royale* (1954)"

Meenasarani Murugan ■ NORTHWESTERN UNIVERSITY ■ "'Unlike Men, the Diamonds Linger': Bassey and Bond beyond the Theme Song"

P19 Video Games and Comedy

Between Laughter and Performance

ROOM: **Madrona** ■ Second Floor
CHAIR: **Manuel Garin** ■ POMPEU FABRA UNIVERSITY

Ian Jones ■ UNIVERSITY OF CHICAGO ■ "The Obstinate Avatar: On (the Lack of) Bodily Intelligence in Recent Slapstick Videogames"

Jaroslav Švelch ■ CHARLES UNIVERSITY ■ "Making Mischief in Video Games: The Player and the Engine as Co-creators of Physical Humor in Simulated Video Game Spaces"

Manuel Garin ■ POMPEU FABRA UNIVERSITY ■ "Koopa in the Face: Sight Gags and Comedic Performance in Nintendo's *Super Smash Bros.*"

Costantino Oliva ■ UNIVERSITY OF MALTA ■ "Comedic Affordances in Digital Game Soundscapes"

SPONSORS: Video Game *and* Comedy & Humor Studies Scholarly Interest Groups

P20 Acting Indie

Aesthetics, Industry, and Performance in American Independent Cinema

ROOM: **Aspen** ■ Second Floor
CHAIR: **Cynthia Baron** ■ BOWLING GREEN STATE UNIVERSITY

Cynthia Baron ■ BOWLING GREEN STATE UNIVERSITY ■ "A Continuum of 'Alternative' Performance Styles in American Independent Cinema"

Yannis Tzioumakis ■ UNIVERSITY OF LIVERPOOL ■ "'Independent,' 'Indie,' and 'Indiewood' Film Performance"

Gary Needham ■ NOTTINGHAM TRENT UNIVERSITY ■ "Towards a Preliminary Typology of Bad Acting in Underground Cinema"

Christine Holmlund ■ UNIVERSITY OF TENNESSEE ■ "Navigating Genre, Tweaking Type: John Cusack, Indiewood Actor"

P22 Musics and Medias

ROOM: **Everett** ■ Third Floor
CHAIR: **Norma Coates** ■ UNIVERSITY OF WESTERN ONTARIO

Shawn VanCour ■ NEW YORK UNIVERSITY ■ "In Search of Spectacular Sound: Aesthetic Innovation in Classical Music Programming on Early US Television"

Lindsay Affleck ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "The Young Man with a Horn: Harry James and the Intersection of the Big Band Era and Classical Hollywood"

Christopher Cwynar ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Unbuttoning National Public Radio: Assessing the Place of Popular Music in NPR's Current Affairs Programming"

Norma Coates ■ UNIVERSITY OF WESTERN ONTARIO ■ "'5% of It Is Good':" Leonard Bernstein, CBS Reports, and the Cultural Accreditation of Rock Music"

SPONSOR: Radio Studies Scholarly Interest Group

MEETING

3:00 – 4:45 PM

ROOM: **Chelan** ■ First Floor, Lobby Level

Cognitive/Analytical Scholarly Interest Group

MEETING

3:00 – 4:45 PM

ROOM: **Ballard** ■ Third Floor

Television Studies Scholarly Interest Group

SATURDAY

March 22, 2014
5:00 – 6:45 PM

SESSION Q

Q1 Film Theory and Criticism beyond the Euro-American Canon II

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Patrick Noonan** ■ UNIVERSITY OF CALIFORNIA, BERKELEY

Patrick Noonan ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "The Struggle in Theory: Re-thinking and Translating 1960s Japanese Film Theory"

Katarina Mihailovic ■ CONCORDIA UNIVERSITY ■ "The 'Desert of Individualism': The Yugoslav Appropriation of French Auteurist Discourse"

Jason McGrath ■ UNIVERSITY OF MINNESOTA ■ "Digital Aesthetics and Chinese 'Suppositionality'"

RESPONDENT: **Naoki Yamamoto** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Q2 Affective Ecologies, Embodiment, and Science in Contemporary Screendance

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Livia Monnet** ■ UNIVERSITY OF MONTREAL

Laura Balladur ■ BATES COLLEGE ■ "Dance and Discipline in *Tango Libre*"

Nadine Boljkovac ■ BROWN UNIVERSITY ■ "Flashes of Life: Love and Chance through Wenders' *Pina*"

Livia Monnet ■ UNIVERSITY OF MONTREAL ■ "The Memory of Where the Dance Has Been: Quantum Physics, Affective Ecologies, and the Architectural Body in Daniel A. Belton's Dance Films"

Alanna Thain ■ MCGILL UNIVERSITY ■ "Refiguring Excorporations: New Ecologies of Screendance"

Q3 Queer Contexts

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Lucas Hilderbrand** ■ UNIVERSITY OF CALIFORNIA, IRVINE

Rosalind Galt ■ KING'S COLLEGE LONDON ■ "Thai Genre Films on the World Stage: The Popular as a Mode of Queer Globality"

Bryan Wuest ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Distributing Queer: An Industrial Analysis of LGBT Niche Media"

Candace Moore ■ UNIVERSITY OF MICHIGAN ■ "Producing Black Lesbian Media"

Jih-Fei Cheng ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "'How to Survive a Plague' in the (Queer) Context of Historical Time"

SPONSOR: Queer Caucus

Q4 Staging Spain

Performance and Acting in Spanish Cinema

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Dean Allbritton** ■ COLBY COLLEGE

Eva Woods ■ VASSAR COLLEGE ■ "Acting for the Camera: Spanish Film of the 1920s"

Tom Whittaker ■ UNIVERSITY OF LIVERPOOL ■ "Sounding Authentic: Direct Sound and Spanish Vocal Performance in the 1970s"

Alejandro Melero ■ UC3M ■ "Performing Sex"

Dean Allbritton ■ COLBY COLLEGE ■ "Playing Sick: Representing Illness on the Spanish Screen"

Q5 Indian Cinema in the 1930s

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Neepa Majumdar** ■ UNIVERSITY OF PITTSBURGH

Debashree Mukherjee ■ NEW YORK UNIVERSITY ■ "Paper Empire: A Transnational Tale of the Continuity Script and how it Contributed to the 1930s Bombay Film Industry"

Sonal Acharya ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "From *Raja Harishchandra* to *Ayodhya Ka Raja* (1932): Continuities between Stage and Screen in the Early Sound Film"

Anupama Kapse ■ QUEENS COLLEGE, CUNY ■ "At Home in One's Voice: Melodrama and Aural Performance in the Early Sound Film"

SPONSOR: Asian/Pacific American Caucus

Q6 Film and the Serial World

Theory, Audience, Diegesis

ROOM: **Leschi** ■ Third Floor
CHAIR: **Scott Higgins** ■ WESLEYAN UNIVERSITY

Julika Griem ■ GOETHE UNIVERSITY FRANKFURT ■ "Mundophoria?: Accounting for the Profusion of Vast Serial Worlds"

Ilka Brasch ■ UNIVERSITY OF HANNOVER ■ "Structuring Serial Worlds: New and Fictional Media in Film Serials of the 1910s"

Rafael Vela ■ EASTSIDE MEMORIAL HIGH SCHOOL ■ "Creating the Ideal Youth Gang"

Scott Higgins ■ WESLEYAN UNIVERSITY ■ "A World of Play: Narrative Architecture in the Sound Serial"

Q7 Post-traumatic Cinema

War, Affect, and Representation

ROOM: **Medina** ■ Third Floor
CHAIR: **John Urang** ■ MARYLHURST UNIVERSITY

John Urang ■ MARYLHURST UNIVERSITY ■ "I Was Nineteen: Konrad Wolf's Post-traumatic Picaresque"

Nora M. Alter ■ TEMPLE UNIVERSITY ■ "Trauma Replay"

David Denny ■ MARYLHURST UNIVERSITY ■ "From the Reality of War to the Real of War in *Restrepo*"

Hilary Neroni ■ UNIVERSITY OF VERMONT ■ "Authenticity and Other Lies: The Reign of the Biodetective in *Zero Dark Thirty*"

Q8 New Media History

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Michael Z. Newman** ■ UNIVERSITY OF WISCONSIN-MILWAUKEE

Michael Z. Newman ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "When Television Marries Computer: Early Video Games and the History of Convergence"

Andrew Bottomley ■ UNIVERSITY OF WISCONSIN-MADISON ■ "What Is Internet Radio?: A Historical Genealogy of the Discourses of Radio in the Digital Era"

Megan Ankerson ■ UNIVERSITY OF MICHIGAN ■ "Web History as Imagined Futures: The Discipline of Web Design and the Dot-com Speculative Bubble"

William Boddy ■ BARUCH COLLEGE, CUNY ■ "'Another TV Apocalypse': Aereo and the Future of Broadcast Television"

Q9 Postwar TV Moments

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Minette Hillyer** ■ VICTORIA UNIVERSITY OF WELLINGTON

Minette Hillyer ■ VICTORIA UNIVERSITY OF WELLINGTON ■ "Adventure at Home: Museums, Images, and Domesticated Culture in Postwar American Television"

Michelle Kelley ■ NEW YORK UNIVERSITY ■ "Grassroots TV: Local Public Service Broadcasting of the Civil Rights Era, 1954–1965"

Todd Kushigemachi ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Personality Problem: How *Johnny Staccato* both Reinforces and Complicates the Legend of John Cassavetes"

Q10 Kids, Tweens, and Teens

How TV Networks Capture the Youth Demo

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Maria Boyd** ■ GEORGIA STATE UNIVERSITY

Cynthia Maurer ■ RUTGERS UNIVERSITY ■ "Rebranding Nickelodeon: How Did the First Network for Kids Make it Work?"

Christina Hodel ■ UNIVERSITY OF KANSAS ■ "The Best of both Worlds: Disney's Ingenious Tween Marketing Ploys"

Maria Boyd ■ GEORGIA STATE UNIVERSITY ■ "The Third Wave of MTV: Entertainment Anywhere"

Q11 Indie DIY 2.0
Revising Creative and Economic Relationships

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Sarah Sinwell** ■ NORTHEASTERN UNIVERSITY

Chuck Tryon ■ FAYETTEVILLE STATE UNIVERSITY ■ "Crowdfunding, Independence, Authorship"

Mark Gallagher ■ UNIVERSITY OF NOTTINGHAM ■ "Smaller-screen Soderbergh"

Sarah Sinwell ■ NORTHEASTERN UNIVERSITY ■ "Kickstarting Indie: Crowdsourcing, Independent Financing, and Art House Exhibition"

RESPONDENT: **Janet Staiger** ■ UNIVERSITY OF TEXAS AT AUSTIN

Q12 *WORKSHOP*
Crisis, What Crisis?
Archives in the Digital Age

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Theresa Scandiffio** ■ TIFF BELL LIGHTBOX

WORKSHOP PARTICIPANTS

Janine Marchessault ■ YORK UNIVERSITY
Theresa Scandiffio ■ TIFF BELL LIGHTBOX
Michael Zryd ■ YORK UNIVERSITY
Jeffery Lambert ■ NATIONAL FILM PRESERVATION FOUNDATION
Susan Oxtoby ■ UNIVERSITY OF CALIFORNIA, BERKELEY

Q13 The Western and Its Afterlives
New Approaches to the Oldest Genre

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Matt Hauske** ■ UNIVERSITY OF CHICAGO

Matt Hauske ■ UNIVERSITY OF CHICAGO ■ "Contingency, Digital Cinema, and the Western"

Chelsea Wessels ■ UNIVERSITY OF ST ANDREWS ■ "Beyond the West(ern): The Story of the Kelly Gang and Genre Fragmentation"

Richard Grusin ■ CENTER FOR 21ST CENTURY STUDIES ■ "Landscape, Distance, and Diegesis in the Westerns of John Ford"

Jennifer Myers ■ UNIVERSITY OF WASHINGTON TACOMA ■ "'I've Grown Old': Revising the Western Narrative in the New Millennium"

Q14 Branding Citizenship
Sport, Media, and National Identity

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Neil Ewen** ■ UNIVERSITY OF PORTSMOUTH

Neil Ewen ■ UNIVERSITY OF PORTSMOUTH ■ "Pomp, Circumstance, and 'Multicultural Crap': A Critical Analysis of the London 2012 Olympic Opening Ceremony and Other Recent British Events"

Joe Tompkins ■ ALLEGHENY COLLEGE ■ "There Will Never Be a 'Gay Jackie Robinson': Melodrama, Sport, and the Politics of Identity"

Kate Ranachan ■ UNIVERSITY OF MINNESOTA ■ "More than a Club: FC Barcelona and the Selling of Catalunya"

David Zeglen ■ GRAND RAPIDS COMMUNITY COLLEGE ■ "Mr. Rodman Goes to Pyongyang: Basketball Diplomacy as North Korean Propaganda"

Q15 Roadshows to Revisionism

Mapping Shifts in Distribution and Exhibition from the 1950s to the Present

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Colleen Glenn** ■ COLLEGE OF CHARLESTON
CO-CHAIR: **Dennis Bingham** ■ INDIANA UNIVERSITY-PURDUE UNIVERSITY INDIANAPOLIS

Dennis Bingham ■ INDIANA UNIVERSITY-PURDUE UNIVERSITY INDIANAPOLIS ■ "'Hey, Big Spender': How Bob Fosse Ran Afoul of Roadshows and Discovered the Revisionist Musical"

Colleen Glenn ■ COLLEGE OF CHARLESTON ■ "In and Out at the Kentucky Theater: Adult Movie Houses of the 1970s and Changes in Exhibition and Spectatorship"

Daniel Smith-Rowsey ■ SACRAMENTO STATE UNIVERSITY ■ "Imaginative Indices and Deceptive Domains: Examining Netflix's Categories and Genres"

Cameron Lindsey ■ NEW YORK UNIVERSITY ■ "It's the End of TV as We Know It: The Shift to Internet Programming and Distribution"

Q16 New Silent Cinema

Digital Anachronisms and Celluloid Specters

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Paul Flaig** ■ UNIVERSITY OF ABERDEEN

Constance Balides ■ TULANE UNIVERSITY ■ "*Hugo*/Méliès, Digital/Nitrate, 3-D/Stereoscope, Narrative/Attractions, Database/Cinema: Intertext as Archive in 'New Silent Film'"

Jonah Corne ■ UNIVERSITY OF MANITOBA ■ "After Life, Early Cinema: Remaking the Past with Hirokazu Koreeda"

Katherine Groo ■ UNIVERSITY OF ABERDEEN ■ "Archives for a Future History"

James Cahill ■ UNIVERSITY OF TORONTO ■ "A YouTube Bestiary: Some Theses on the Post-cinema of Animal Attractions"

SPONSOR: Silent Cinema Cultures Scholarly Interest Group

Q17 *WORKSHOP* Media Systems in East Asia

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Alexander Zahlten** ■ HARVARD UNIVERSITY

WORKSHOP PARTICIPANTS

Joshua Neves ■ BROWN UNIVERSITY
Yuriko Furuhata ■ MCGILL UNIVERSITY
Xiao Liu ■ BROWN UNIVERSITY

SPONSOR: Asian/Pacific American Caucus

Q18 Sound, Vision, and Experience in Lucien Castaing-Taylor and Véréna Paravel's *Leviathan* (2012)

ROOM: **Juniper** ■ Second Floor
CHAIR: **Christopher Pavsek** ■ SIMON FRASER UNIVERSITY

Christopher Pavsek ■ SIMON FRASER UNIVERSITY ■ "Where's the Sense in Sensory Ethnography?"

Ohad Landesman ■ TEL AVIV UNIVERSITY ■ "Faraway, So Close: *Leviathan* and the Digital Future of Observational Ethnography"

Eirik Frisvold Hanssen ■ NORWEGIAN UNIVERSITY OF SCIENCE AND TECHNOLOGY ■ "'His Eyes Are like the Rays of Dawn': Color Vision and Embodiment in *Leviathan*"

RESPONDENT: **Catherine Russell** ■ CONCORDIA UNIVERSITY

SPONSOR: Experimental Film & Media Scholarly Interest Group

Q19 Gender and Transmediated Celebrity

Genres of the Real and the Making of Contemporary Celebrity

ROOM: **Madrona** ■ Second Floor
CHAIR: **Sarah Banet-Weiser** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

Brenda Weber ■ INDIANA UNIVERSITY ■ "From Kim K to Farrah A: The Gendered Realities of Reality Celebrity"

Julie Wilson ■ ALLEGHENY COLLEGE ■ "The Monkees of Momastery: Maternal Celebrity and Collective Affect in Digital Media Culture"

Hannah Hamad ■ KING'S COLLEGE LONDON ■ "Reach for the Tsars: Reality Celebrity and UK Government Policy in Coalition Britain"

Laurie Ouellette ■ UNIVERSITY OF MINNESOTA ■ "Rachel Zoe and the Cultural Economy of the Celebrity Stylist"

Q20 *WORKSHOP* Teaching Women/Gender and Film

ROOM: **Aspen** ■ Second Floor
CHAIR: **Antje Ascheid** ■ UNIVERSITY OF GEORGIA
CO-CHAIR: **Paula J. Massood** ■ BROOKLYN COLLEGE, CUNY

WORKSHOP PARTICIPANTS

Pamela Wojcik ■ UNIVERSITY OF NOTRE DAME
E. Ann Kaplan ■ STONY BROOK UNIVERSITY
Patrice Petro ■ UNIVERSITY OF WISCONSIN-MILWAUKEE
Dona Kercher ■ ASSUMPTION COLLEGE

SPONSOR: Women's Caucus

Q22 Cinematic Spaces in the Urban Global South

ROOM: **Everett** ■ Third Floor
CHAIR: **Leigh Duck** ■ UNIVERSITY OF MISSISSIPPI

Paulina Suarez-Hesketh ■ NEW YORK UNIVERSITY ■ "Dancing Pictures, Mobile Publics (Mexico City, 1930s–1950s)"

Irene Rozsa ■ CONCORDIA UNIVERSITY ■ "Havana's 1950s Film Culture: Redrawing Topographies, Updating Chronologies"

Mary Woods ■ CORNELL UNIVERSITY ■ "Rights to the City in the Reel Streets of Contemporary Urban India"

RESPONDENT: **Sabine Haenni** ■ CORNELL UNIVERSITY

SPONSOR: Urban Studies Scholarly Interest Group

MEETING

5:00 – 6:45 PM

ROOM: **Chelan** ■ First Floor, Lobby Level

Transnational Cinemas Scholarly Interest Group

MEETING

5:00 – 6:45 PM

ROOM: **Ballard** ■ Third Floor

Media & the Environment Scholarly Interest Group

MEETING

7:00 – 8:45 PM

ROOM: **Ballard** ■ Third Floor

African/African American Caucus

MEETING

7:30 – 8:45 PM

ROOM: **Cirrus** ■ Pike Street Tower, 35th Floor

Cinema Journal Editorial Board Meeting

SPECIAL EVENT

Saturday, March 22, 2014

8:00 – 10:00 PM

LOCATION: **Northwest Film Forum** ■ 1515 12th Ave.

Please refer to Seattle vicinity map on page 30 for location.

Harry Smith's "Early Abstractions" and the Animation of Bodily Rhythms

A film program inspired by the early animated films of Harry Smith, an artist and ethnomusicologist born in the Pacific Northwest. The program puts Smith's pioneering Early Abstractions in conversation with some of his contemporaries and current film artists, who explore the rhythmic and somatic dimensions of animated movement. The program includes rarely screened 16mm film prints, original live accompaniment led by Lori Goldston, and a live performance by Seattle-based filmmaker and musician Eric Ostrowski. Special introduction by Chuck Kleinhans, Northwestern University professor emeritus and co-editor of *Jump Cut* media journal.

Harry Smith, *Early Abstractions* (1946–1952), with live accompaniment by Lori Goldston
Storm de Hirsch, *Peyote Queen* (1965)
Len Lye, *Color Cry* (1952)
Eric Ostrowski, *Sidewalkography* (2004), with live accompaniment by Eric Ostrowski and Garek Druss
Izabella Pruska-Oldenhof, *Fugitive L(i)ght* (2005)
Hy Hirsh, *Eneri* (1953)
Jud Yalkut, *Us Down by the Riverside* (1966)
Jodie Mack, *Glistening Thrills* (2013)
Harry Smith, Film Number 15: Untitled Seminole Patchwork Film, (c. 1965-66)

Please arrive early—limited number of complimentary tickets/seats reserved for SCMS members, to be claimed with conference badge at the venue before 7:30 PM.

Sponsored by the Northwest Film Forum and the Animated Media, CinemArts: Film & Art History, and Experimental Film & Media Scholarly Interest Groups.

PROGRAM CURATED BY: **Alla Gadassik** ■ NORTHWESTERN UNIVERSITY ■ *and*
Rani Singh ■ GETTY RESEARCH INSTITUTE

SUNDAY

March 23, 2014
9:00 – 10:45 AM

SESSION R

R1 Protest and Participation in Contemporary Media

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Darlene Hampton** ■ UNIVERSITY OF NOTRE DAME

Laura Portwood-Stacer ■ NEW YORK UNIVERSITY ■ "#BoycottInstagram: Consumer Resistance or Labor Strike?"

Sarah Murray ■ UNIVERSITY OF WISCONSIN-MADISON ■ "How to Watch a TED Talk: Assessing the Audience Playbook for Online Public Knowledge Sites"

Darlene Hampton ■ UNIVERSITY OF NOTRE DAME ■ "Doctor 'Who Cares?': Fannish Recoding of Science Fiction Narratives on Tumblr"

R2 War/Film

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Todd Decker** ■ WASHINGTON UNIVERSITY

Christopher Minz ■ NEW YORK UNIVERSITY ■ "A War at the Heart of Nature: Calm, Chaos, and the Incoherent Text of Terrance Malick's *The Thin Red Line*"

Jeff Hinkelman ■ CARNEGIE MELLON UNIVERSITY ■ "Comedies, Cartoons, and Carnage: World War I in American Comic Short Films"

Clayton Dillard ■ OKLAHOMA STATE UNIVERSITY ■ "The Aesthetics of Critique and 'Unmapping' in Joshua Oppenheimer's *The Act of Killing* (2012)"

Todd Decker ■ WASHINGTON UNIVERSITY ■ "Helicopter Music"

R3 Historicity, Memory, and New Aesthetics of Transgression

A Reinterpretation of Cinematic Objects in Latin American Cinema

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Carolina Rueda** ■ UNIVERSITY OF OKLAHOMA

Veronica Garibotto ■ UNIVERSITY OF KANSAS ■ "Indexicality and Historicity: Rethinking Argentine Testimonial Cinema"

Lizardo Herrera ■ WHITTIER COLLEGE ■ "*Madeinusa* and the Radical Heterogeneity of Neo-Baroque Aesthetics"

Carolina Rueda ■ UNIVERSITY OF OKLAHOMA ■ "Testimony, Memory, and Phantasmagoria in Claudia Llosa's *La Teta asustada (The Milk of Sorrow)*"

RESPONDENT: **Gustavo Furtado** ■ DUKE UNIVERSITY

SPONSOR: Latina/o Caucus

R4 (E)quality TV

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Patricia Nelson** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

Brittany Farr ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Netflix's 'Trojan Horse': The Intersection of the Entertainment and Prison Industries on *Orange Is the New Black*"

Katherine Morrissey ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "Rise of Bridezilla: Reveling in Love's Discontents"

Sean Springer ■ STONY BROOK UNIVERSITY ■ "The Filthy Comedian as a Gendered Archetype: The Case of *Inside Amy Schumer*"

Patricia Nelson ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Character Crossings: Sexuality and Intersectional Comedy in Lily Tomlin's Early Variety Specials"

SPONSOR: Comedy & Humor Studies Scholarly Interest Group

R5 Photojournalism and Film in India

Three Historical Perspectives

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Sudhir Mahadevan** ■ UNIVERSITY OF WASHINGTON

Sudhir Mahadevan ■ UNIVERSITY OF WASHINGTON ■ "Cinema in the Snares of the Snapshot: Politics across Media in Calcutta, 1905 to the 1920s"

Manishita Dass ■ ROYAL HOLLOWAY, UNIVERSITY OF LONDON ■ "Spectacles of Suffering: Photography, Famine, and Film in 1940s Bengal"

Ranu Roychoudhuri ■ UNIVERSITY OF CHICAGO ■ "Shaheed Minar: Photography, Film, and Social Commitment in Portraying Calcutta, 1977–91"

RESPONDENT: **Bhaskar Sarkar** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

R6 Technologies and Techniques I

ROOM: **Leschi** ■ Third Floor
CHAIR: **Katharina Loew** ■ UNIVERSITY OF OREGON

Luci Marzola ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "A Cameraman in the Research Laboratory: The 1928 Contact Tour of Joseph Dubray, A.S.C."

Sanja Obradovic ■ YORK UNIVERSITY ■ "The Space Woven of Light and Sound: Norman McLaren's Stereoscopic 3-D Animations"

Daisuke Miyao ■ UNIVERSITY OF OREGON ■ "What Is the Director of Photography?: The Transpacific Work of Kurita Toyomichi, 1970s–2010s"

Katharina Loew ■ UNIVERSITY OF OREGON ■ "'One Must Play the Camera like an Instrument': The Special Effects Pioneer Guido Seeber"

R7 Labor Practice and Labors Lost

ROOM: **Medina** ■ Third Floor
CHAIR: **Kirsten Pullen** ■ TEXAS A&M UNIVERSITY

Josh Heuman ■ TEXAS A&M UNIVERSITY ■ "All of This Sometimes Tends to Look like a Closed-shop Operation: Organizing and Professionalizing Labor Markets and Relations in Early Broadcast Writing"

Michael Slowik ■ SAN DIEGO STATE UNIVERSITY ■ "Losing the Human Element: The Shift from Live to Recorded Music in Hollywood's Early Sound Era"

Jennifer Clark ■ FORDHAM UNIVERSITY ■ "NBC and You: Race and Affective Labor Practices in the Televisual Workplace, 1944–1955"

Kirsten Pullen ■ TEXAS A&M UNIVERSITY ■ "Defining Performance and Dividing Labor: The Female Drama Coach in Classical Hollywood"

R8 Between the Network Society and Postsocialist Aesthetics

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Neda Atanasoski** ■ UNIVERSITY OF CALIFORNIA, SANTA CRUZ

Xiao Liu ■ BROWN UNIVERSITY ■ "Endless Screening Time: Information, Affectivity, and Postsocialist Cinema"

Neda Atanasoski ■ UNIVERSITY OF CALIFORNIA, SANTA CRUZ ■ "Networks of Terror and Securitization: From the Boston Bombings to the Snowden Affair"

Jonathan Beller ■ PRATT INSTITUTE ■ "Digital Specters of Communism"

RESPONDENT: **Kalindi Vora** ■ UNIVERSITY OF CALIFORNIA, SAN DIEGO

R9 Film, Civic Activism, and Education

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Zeynep Yasar** ■ INDIANA UNIVERSITY

Hongwei Chen ■ UNIVERSITY OF MINNESOTA ■ "Mapping the Educational Dominant: Cinema's Use-values between Shanghai and Nanjing in the 1930s"

David Scott Diffrient ■ COLORADO STATE UNIVERSITY ■ "From Johannesburg to Nürnberg: Global Cities, 'Inhuman' Pasts, and Human-rights Film Festivals"

Zeynep Yasar ■ INDIANA UNIVERSITY ■ "Gezi Park as Open-air Theater: Film Exhibition, Spectatorship, and Civic Activism in Istanbul"

SPONSORS: Middle East Caucus *and* Media Literacy + Pedagogical Outreach Scholarly Interest Group

R10 Sound Effects and Sound Affects

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Kelly Kirshtner** ■ UNIVERSITY OF WISCONSIN-MILWAUKEE

Karly-Lynne Scott ■ NORTHWESTERN UNIVERSITY ■ "'The Voice of Shouts and Moans': Haptic Aurality, Resonance, and Affect in Pornography"

Ian Kennedy ■ WAYNE STATE UNIVERSITY ■ "Damion Romero's *I Know! I Know!* and the Sonic Translation of Nonhuman Affect"

Dong Liang ■ UNIVERSITY OF CHICAGO ■ "Is There a Sound Effect in This Score?: SFX in Transition"

Kelly Kirshtner ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "Bodies of Proof: Sound and the Aesthetics of Discovery in Televisual Space"

SPONSOR: Sound Studies Scholarly Interest Group

R11 Actor Performances

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Funing Tang** ■ UNIVERSITY OF MIAMI

Mark Hain ■ INDIANA UNIVERSITY ■ "Rewriting Failure: Theda Bara's Comeback and the Authorship of Memory"

Tina Kendall ■ ANGLIA RUSKIN UNIVERSITY ■ "Virtuosic Boredom: Affect, Immaterial Labor, and Robert Pattinson's Bored Performance in David Cronenberg's *Cosmopolis*"

Funing Tang ■ UNIVERSITY OF MIAMI ■ "Ingrid Bergman's Performance in *Stromboli*: 'I Am Worse, for I Am Better'"

R12 Swarm, Hive, Flock

Considering Media Archeological Approaches to Events and Objects

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Gloria Kim** ■ HOBART AND WILLIAM SMITH COLLEGES

James Tweedie ■ UNIVERSITY OF WASHINGTON ■ "An Archeology of Cinematic Objects"

Nicholas Sammond ■ UNIVERSITY OF TORONTO ■ "Swarm and Counter-swarm: Insect Media and the Stuebenville Rape Case"

Gloria Kim ■ HOBART AND WILLIAM SMITH COLLEGES ■ "Network Virality and the Flock: Animal Sentinel Media and a New Biopolitics of Global Health"

RESPONDENT: **Phillip Thurtle** ■ UNIVERSITY OF WASHINGTON

R13 Zombies

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **David Bering-Porter** ■ MICHIGAN STATE UNIVERSITY

Henrike Lehnguth ■ HUMBOLDT UNIVERSITY BERLIN ■ "Race and Revision in HBO's *True Blood* and AMC's *The Walking Dead*"

David Bering-Porter ■ MICHIGAN STATE UNIVERSITY ■ "Taking It with You: The Draugr in Object-oriented Zombie Movies"

R14 *WORKSHOP* Making Digital Scholarship Count

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Suzanne Scott** ■ ARIZONA STATE UNIVERSITY

WORKSHOP PARTICIPANTS

Kathleen Fitzpatrick ■ MODERN LANGUAGE ASSOCIATION
Jason Mittell ■ MIDDLEBURY COLLEGE
Melanie Kohnen ■ NEW YORK UNIVERSITY
Jamie Henthorn ■ OLD DOMINION UNIVERSITY
Derek Long ■ UNIVERSITY OF WISCONSIN-MADISON

R15 You Gotta Have a Gimmick
Contemporary Marketing and Media Packaging

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Bradley Schauer** ■ UNIVERSITY OF ARIZONA

Alexander Swanson ■ INDIANA UNIVERSITY ■ "Marketable Screams: A Study of 'Audience Reaction' Movie Trailers in the Horror Genre"

Casey McCormick ■ MCGILL UNIVERSITY ■ "Race to the Finale: Binge-viewing Netflix's *House of Cards*"

Paul Booth ■ DEPAUL UNIVERSITY ■ "Crowdfunding Fandom: A Spimatic Analysis of Kickstarter"

Bradley Schauer ■ UNIVERSITY OF ARIZONA ■ "*Man of Steel*, God of War: Christian Audiences and the Secular Action Film"

R16 Women Make Movies

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Corinn Columpar** ■ UNIVERSITY OF TORONTO

Jennifer Moorman ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "'Ripe Mango, Take Two': Female Filmmakers in the US Adult Video Industry"

Denise McKenna ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Industrial Rivalry: Beatriz Michelena and Alternative Western Mythologies"

Corinn Columpar ■ UNIVERSITY OF TORONTO ■ "The Feminist Potential of Collaboration in Lena Dunham's *Tiny Furniture*"

Maya Montanez Smukler ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Directing Hollywood: The American Film Institute's Directing Workshop for Women"

SPONSOR: Women's Caucus

R17 Narrating National Identity

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Rebecca Bauman** ■ SUNY FASHION INSTITUTE OF TECHNOLOGY

Matthew Selway ■ UNIVERSITY OF EAST ANGLIA ■ "Mental Illness, American Exceptionalism, and National Narrative in *A Beautiful Mind* (2001) and *The Aviator* (2004)"

Kelsey Cameron ■ UNIVERSITY OF PITTSBURGH ■ "Reconsidering Rossellini: Land, Nation, and Identity in *Man of the Cross*"

Eileen Jones ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "*The Lone Ranger* as Revisionist Western"

Rebecca Bauman ■ SUNY FASHION INSTITUTE OF TECHNOLOGY ■ "The Fascist-themed Film in Italy and Germany: Towards a Comparative Approach to Cinema Studies"

SPONSOR: Central/East/South European Cinemas Scholarly Interest Group

R18 New Approaches in Comics Studies
Past, Present, and Future

ROOM: **Juniper** ■ Second Floor
CHAIR: **Blair Davis** ■ DEPAUL UNIVERSITY

Michelle Bumatay ■ WILLAMETTE UNIVERSITY ■ "Contemporary Comics Studies: A Constantly Changing Field"

Blair Davis ■ DEPAUL UNIVERSITY ■ "Reframing 'Comics and Film' Scholarship"

Aaron Kashtan ■ GEORGIA INSTITUTE OF TECHNOLOGY ■ "Comics Present: Digital and Print Synergy"

Drew Morton ■ TEXAS A&M UNIVERSITY-TEXARKANA ■ "The Form and Function of the Perpetual Motion (Comic) Machine"

SPONSOR: Comics Studies Scholarly Interest Group

R19 The Work of Luther Price

ROOM: **Madrona** ■ Second Floor
CHAIR: **James Hansen** ■ OHIO STATE UNIVERSITY

John Powers ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Porcelain Ribbon: Process and Materiality in the Work of Luther Price"

James Hansen ■ OHIO STATE UNIVERSITY ■ "The Ephemeral Familiar: Luther Price's Moving Image-objects"

Ed Halter ■ BARD COLLEGE ■ "Luther Price's Materialist Aesthetic"

SPONSOR: Experimental Film & Media Scholarly Interest Group

R20 Beyond Sight and Sound

Film and the Multisensory Experience

ROOM: **Aspen** ■ Second Floor
CHAIR: **Joseph Kickasola** ■ BAYLOR UNIVERSITY

Joseph Kickasola ■ BAYLOR UNIVERSITY ■ "The Senses Know: Wong Kar-wai's Multisensory Aesthetic"

William Brown ■ ROEHAMPTON UNIVERSITY ■ "A Touch of Nostalgia; or, Time and Cinematic Synaesthesia"

RESPONDENT: **Carl Plantinga** ■ CALVIN COLLEGE

SPONSOR: Cognitive/Analytic Studies Scholarly Interest Group

R21 *WORKSHOP* Strategies for the Academic Job Market

ROOM: **Cirrus** ■ Pike Street Tower, 35th Floor
CHAIR: **Ashley Elaine York** ■ UNIVERSITY OF ALBERTA

WORKSHOP PARTICIPANTS

Jennifer Lynde Barker ■ BELLARMINE UNIVERSITY
Frank Tomasulo ■ CITY COLLEGE OF NEW YORK

R23 New Approaches to the Question of Popular Form

ROOM: **Redwood A** ■ Second Floor
CHAIR: **Meghan Sutherland** ■ UNIVERSITY OF TORONTO

Agustin Zarzosa ■ SUNY, PURCHASE COLLEGE ■ "Damages: Melodrama and the Somatization of Value"

Meghan Sutherland ■ UNIVERSITY OF TORONTO ■ "Automatically the People: Neoliberalism and the Rhetoric of Popular Form"

Niels Niessen ■ UNIVERSITY OF MINNESOTA ■ "'It's Human and You Can't Stay away from It': Lynch's Sincerity"

RESPONDENT: **Bishnupriya Ghosh** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

R24 About Time

ROOM: **Redwood B** ■ Second Floor
CHAIR: **Jeff Heinzl** ■ UNIVERSITY OF PITTSBURGH

Hannah Goodwin ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "'The Spark That Leaps across Time': An Astronomical Trip through Benjamin's Constellations of Light and Temporality"

Matthew Noble-Olson ■ BROWN UNIVERSITY ■ "Reviving the Elephant; or, The Deaths of Cinema"

Masaki Kondo ■ YORK UNIVERSITY ■ "The Incipience of the In-between Image"

Jeff Heinzl ■ UNIVERSITY OF PITTSBURGH ■ "MTV Meets Slow Cinema: Feedback Loops and the Long Take in G.O.O.D. Music's *Mercy* (2012)"

SUNDAY

March 23, 2014
11:00 AM – 12:45 PM

SESSION S

S1 Problem Bodies and Body Problems

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Chelsea Birks** ■ UNIVERSITY OF BRITISH COLUMBIA

Majida Kargbo ■ BROWN UNIVERSITY ■ "'I'm So Fucking Beautiful': Performance, Self-narrativization, and the Digital Fat Subject"

Hannah Allen ■ MICHIGAN STATE UNIVERSITY ■ "Reanimating *Howl*: Animation, Indexicality, and the Obscene"

Kristin Hole ■ SUNY, UNIVERSITY AT STONY BROOK ■ "Troubling the Body: Claire Denis' *Trouble Every Day* and Foreign Bodies"

Chelsea Birks ■ UNIVERSITY OF BRITISH COLUMBIA ■ "Body Problems: New Extremism, Descartes, and Jean-Luc Nancy"

SPONSOR: French & Francophone Scholarly Interest Group

S2 Commercial Auteurs

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **David Richler** ■ CARLETON UNIVERSITY
CO-CHAIR: **Thomas Dorey** ■ YORK UNIVERSITY

Olympia Kiriakou ■ KING'S COLLEGE LONDON ■ "The 'Dancing Bear' Act: Orson Welles as a Commercially Uncommercial Auteur"

Thomas Dorey ■ YORK UNIVERSITY ■ "Selling (and) the Smart Film Auteur: The Commercials of Wes Anderson"

David Richler ■ CARLETON UNIVERSITY ■ "Branding Wong Kar-wai: Promotional Culture and the Cosmetics of Cosmopolitanism"

S3 Nontheatrical Film Communities

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **Isabel Arredondo** ■ SUNY, UNIVERSITY AT PLATTSBURGH

Emma Sandon ■ BIRKBECK, UNIVERSITY OF LONDON ■ "Missionary Film"

Pamela Krayenbuhl ■ NORTHWESTERN UNIVERSITY ■ "Raising the Barre in Screendance Scholarship: An Archival Analysis of the Dance Company Film"

Isabel Arredondo ■ SUNY, UNIVERSITY AT PLATTSBURGH ■ "The Power of Super 8 Unites Youth Internationally"

SPONSOR: Nontheatrical Film & Media Scholarly Interest Group

S4 Latin American Minor Cinemas in Europe

Transnational Trajectories and Ambivalent Belongings

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Miguel Fernandez Labayen** ■ CHARLES III UNIVERSITY OF MADRID
CO-CHAIR: **John Sundholm** ■ KARLSTAD UNIVERSITY

Lars Andersson ■ LUND UNIVERSITY ■ *and* **John Sundholm** ■ KARLSTAD UNIVERSITY ■ "Latin American Minor Cinema in 1970s and 1980s Sweden"

Josetxo Cerdan ■ ROVIRA I VIRGILI UNIVERSITY ■ "Latin American Minor Cinemas in Spain: From Third Cinema to Globalization"

Miguel Fernandez Labayen ■ CHARLES III UNIVERSITY OF MADRID ■ "Shadows in Motion: Minor Cinema Practices of Latin American Filmmakers in Spain in the 2000s"

Juana Suarez ■ NEW YORK UNIVERSITY ■ "Thinking the Accented Colombian Cinematic Experience in Europe"

SPONSOR: Transnational Cinemas Scholarly Interest Group

S5 Imagining Korea

National and Transnational Perspectives

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Jiwon Ahn** ■ KEENE STATE COLLEGE

Youngjeen Choe ■ CHUNG-ANG UNIVERSITY ■ "Rethinking Auteurism in the Korean Cinema of 1970s: A Case of Ha Kil-jong"

Robert Cagle ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN ■ "Alone in Love: Observations on the Transnational Appeal of South Korean Television Drama"

Michael Potterton ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "An Occupied Cinema: Depictions of Korean Space and Landscape in the Films of Ahn Cheol-yeong"

Jiwon Ahn ■ KEENE STATE COLLEGE ■ "Between Fusion and Fantasy: Transnational Period Dramas in Japanese and South Korean Cinemas"

S6 Warner Bros.

Industrial Contexts and Cultures

ROOM: **Leschi** ■ Third Floor
CHAIR: **Zachary Ingle** ■ UNIVERSITY OF KANSAS

Bryan Sebok ■ LEWIS & CLARK COLLEGE ■ "Tech Ops: Warner Bros. and Corporate Techno-culture"

Jerome Christensen ■ UNIVERSITY OF CALIFORNIA, IRVINE ■ "The Auteur Effect as Christopher Nolan's Sinister Projection"

Kaelie Thompson ■ OAKLAND UNIVERSITY ■ "Dead-ending Delinquency: Reforming Adolescence through Warner Bros.' *Dead End Kids* Series"

Kyle Edwards ■ OAKLAND UNIVERSITY ■ "'The Judgment and Intelligence of Our System': Industrial Efficiency at Warner Bros. in the 1930s and 1940s"

S7 Technologies and Techniques II

ROOM: **Medina** ■ Third Floor
CHAIR: **Brian Murphy** ■ OHIO STATE UNIVERSITY

Zachary Campbell ■ NORTHWESTERN UNIVERSITY ■ "Switching and Cutting: The Protocols of Early Videotape Editing"

George Larkin ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "The Transformation of Digital Post Production"

Kyle Stine ■ UNIVERSITY OF IOWA ■ "Auto-animation: The Regression of the Hand and the Folding of Machine Vision and CGI"

Brian Murphy ■ OHIO STATE UNIVERSITY ■ "A Silicon Monument: Preservation and Remediation in Trevor Paglen's *Last Pictures*"

S8 New Hollywood and the Archive

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Eithne Quinn** ■ UNIVERSITY OF MANCHESTER

Jessica Fowler ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "We're the Young Generation and We've Got Something to Say: The Monkees and the Birth of New Hollywood"

Stephen Babish ■ NORTHWESTERN UNIVERSITY ■ "Out of the Near Future, Out of the Far Future: *Colossus: The Forbin Project*, the Lawrence Hall of Science, and the Spaces of Cold War Militarism"

Daniel Langford ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Open Marriage, Closed Mind: Ideological Confusion in the *Bob & Carol & Ted & Alice* Sitcom"

Eithne Quinn ■ UNIVERSITY OF MANCHESTER ■ "*In the Heat of the Night* (Jewison, 1967) and Racial Politics in Post-Civil Rights Act Hollywood"

S9 A Global Pre-history of Reality TV

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Ethan Thompson** ■ TEXAS A&M UNIVERSITY-CORPUS CHRISTI

Aniko Imre ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Socialist Idols: Reality Music Competition Programs in the Soviet Bloc"

Lauhona Ganguly ■ AMERICAN UNIVERSITY ■ "Translation vs. Transformation: Saregama, *Indian Idol*, and Homegrown Reformulations of Global Television Formats"

Sharon Shahaf ■ GEORGIA STATE UNIVERSITY ■ "The Flexibility of the Unaffiliated: Homegrown Reality in Israel and the Global Spread of Reality TV"

Ethan Thompson ■ TEXAS A&M UNIVERSITY-CORPUS CHRISTI ■ "America's First 'Real' TV Family?: NBC and the Limits of Postwar Documentary Production and Programming"

SPONSOR: Television Studies Scholarly Interest Group

S10 Audible Cinema

Explorations in Sound

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Neil Lerner** ■ DAVIDSON COLLEGE

Kartik Nair ■ NEW YORK UNIVERSITY ■ "'The Body in the Voice': Labor, Sound, and the Cinematic Scream"

Chunfeng Lin ■ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN ■ "The Sound Identity of the Early Chinese Sound Films: Symbolism as Skin, Realism as Body, and Politics as Soul"

James Osborne ■ UNIVERSITY OF ARIZONA ■ "Weaving a Sonic Dream: Voice, Sound, Music, and Meaning in Paul Thomas Anderson's *Magnolia*"

Neil Lerner ■ DAVIDSON COLLEGE ■ "Investigating the Origins of Video Game Music Style, 1977–1983: The Early Cinema Hypothesis"

SPONSOR: Sound Studies Scholarly Interest Group

S11 Historicizing Stars

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Sara Ross** ■ SACRED HEART UNIVERSITY

Julie Nakama ■ UNIVERSITY OF PITTSBURGH ■ "An Artifact Exhumed: Doris Day and the Shifting Practices of Hollywood Costume Departments during the Late 1960s"

Kyle Barnett ■ BELLARMINE UNIVERSITY ■ "Stars on the Stereo: Variations on Phonographic Celebrity"

Amanda McQueen ■ UNIVERSITY OF WISCONSIN-MADISON ■ "'All They're Good for Is to Make Money': The Industrial Significance of Elvis Presley Musicals in 1960s Hollywood"

Sara Ross ■ SACRED HEART UNIVERSITY ■ "'She Took Whatever She Wanted!': Kay Francis, Lady Boss"

S12 *WORKSHOP*
Digital Humanities and Media Studies
Exploring the Intersections

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Jason Rhody** ■ NATIONAL ENDOWMENT FOR THE HUMANITIES

WORKSHOP PARTICIPANTS

Anne Balsamo ■ THE NEW SCHOOL
Dene Grigar ■ WASHINGTON STATE UNIVERSITY VANCOUVER
Lauren Klein ■ GEORGIA INSTITUTE OF TECHNOLOGY
Eric Kaltman ■ UNIVERSITY OF CALIFORNIA, SANTA CRUZ

S13 Re-framed
Cartoons, Comics, and Videogames

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Daniel Bashara** ■ NORTHWESTERN UNIVERSITY

Eric Gomez ■ UNIVERSITY OF NORTH DAKOTA ■ "Translation of the Post-9/11Comic Book"

Forrest Greenwood ■ INDIANA UNIVERSITY ■ "Playing with Time: Temporality, (P)re-mediation, and the Transmedia Flow of Participatory Narrative in Japanese Visual-novel Games"

Lisa Schmidt ■ CHAMPLAIN COLLEGE ■ "Full-bodied Assault: Experiencing Horror in the Video Game Environment of *Dead Space*"

Daniel Bashara ■ NORTHWESTERN UNIVERSITY ■ "Dream-work and Cartoon-work: Condensation and Visualization in Postwar American Animation"

SPONSOR: Animated Media Scholarly Interest Group

S14 *WORKSHOP*
Agency in Media Pedagogy
Critical Approaches to Empowerment

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Brian Goldfarb** ■ UNIVERSITY OF CALIFORNIA, SAN DIEGO
CO-CHAIR: **Elisabeth Soep** ■ YOUTH RADIO

WORKSHOP PARTICIPANTS

Ron Krabill ■ UNIVERSITY OF WASHINGTON BOTHELL
Elisabeth Soep ■ YOUTH RADIO
Robin Held ■ INDEPENDENT FILM PRODUCER
Lauren Berliner ■ UNIVERSITY OF WASHINGTON BOTHELL

SPONSOR: Media Literacy + Pedagogical Outreach Scholarly Interest Group

S15 Playing with the Interface

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Kiri Miller** ■ BROWN UNIVERSITY

Christopher Russell ■ NORTHWESTERN UNIVERSITY ■ "Gamification and Digital Heterotopia"

Steve Drum ■ SAVANNAH COLLEGE OF ART AND DESIGN ■ "Selfie-actualization: The Death of the Cinema Star in the Films of Sofia Coppola"

Lauren Cramer ■ GEORGIA STATE UNIVERSITY ■ "Race at the Interface: Rendering Blackness on WorldStarHipHop.com"

Kiri Miller ■ BROWN UNIVERSITY ■ "Gaming Gender in *Dance Central*"

S16 Questions of Realism

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **William Paul** ■ WASHINGTON UNIVERSITY

Petur Valsson ■ UNIVERSITY OF WASHINGTON ■ "Cinemathematics: The Counter-realism of Lars von Trier's Automavision"

Antonio Iannotta ■ UNIVERSITY OF SALERNO ■ "A Sound Laboratory for the Modern: Sound in Italian Cinema from Neorealism to the 60s"

Joel Neville Anderson ■ UNIVERSITY OF ROCHESTER ■ "Playing Radical: Revolutionary Aspiration in the Loose Realisms of Epic Docudrama"

William Paul ■ WASHINGTON UNIVERSITY ■ "Torn Characters in a Sundered World: The Tension between Realism and Expressionism in King Vidor's *The Crowd* (1928)"

S17 Queer Visions

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Josh Morrison** ■ UNIVERSITY OF MICHIGAN

Tallie Ben Daniel ■ UNIVERSITY OF CALIFORNIA, DAVIS ■ "Safe Spaces: Queer Migration and the Neoliberalization of Zionism in Yariv Mozer's *The Invisible Men*"

Yongwoo Lee ■ INDEPENDENT SCHOLAR ■ "Invisibly Visible, Unlocatably Everywhere: Queer Appropriation of the 70's Hostess Movie Genre and Melodramatized Queerscape in Lee Songheeil's *No Regret* and Other Films"

Josh Morrison ■ UNIVERSITY OF MICHIGAN ■ "A Hurricane of Murmurs: Epstein's Queer Cinema of (Dis)Orientation"

S18 The Dramatization of a Life

Biographical Practices in the Cinema

ROOM: **Juniper** ■ Second Floor
CHAIR: **Jacquelyn Cain** ■ YORK UNIVERSITY
CO-CHAIR: **Scott Birdwise** ■ YORK UNIVERSITY

Michael Meneghetti ■ BROCK UNIVERSITY ■ "The Act of Willing: Performance and Defeat in Hollywood's Recent Biopics"

Jacquelyn Cain ■ YORK UNIVERSITY ■ "Jonas MEKAS by jonas mekas: Autobiographical Practices in the Film Criticism of Jonas Mekas"

Scott Birdwise ■ YORK UNIVERSITY ■ "The Resistances of a Life in Records: Archive and (Auto)biography in Allio's *Moi, Pierre Rivière, ayant égorgé ma mère, ma soeur et mon frère . . .* (1976) and Philibert's *Retour en Normandie* (2007)"

RESPONDENT: **Lucy Fischer** ■ UNIVERSITY OF PITTSBURGH

S19 Revisiting Colonial Pasts

ROOM: **Madrona** ■ Second Floor
CHAIR: **Priya Jaikumar** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

Luca Caminati ■ CONCORDIA UNIVERSITY ■ "Abebe Bikila According to LUCE: The Geopolitics of Italian Colonial Space"

Matthew Croombs ■ CARLETON UNIVERSITY ■ "Loin du Vietnam: Solidarity, Representation, and the Proximity of the French Colonial Past"

Daniel Norford ■ UNIVERSITY OF FLORIDA ■ "On Postcolonial Spectralization: Différance and the National Body in Ousmane Sembène's *Mandabi*"

Priya Jaikumar ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Real and Sublime India in Jean Renoir's *The River* (1951)"

SPONSOR: French & Francophone Scholarly Interest Group

S20 *WORKSHOP* Taking a Longer Look

The Visual Cultures of the Feminist 1970s

ROOM: **Aspen** ■ Second Floor
CHAIR: **Kimberly Lamm** ■ DUKE UNIVERSITY

WORKSHOP PARTICIPANTS

Victoria Hesford ■ STONY BROOK UNIVERSITY
Cybelle H. McFadden ■ UNIVERSITY OF NORTH CAROLINA AT GREENSBORO
Laura Harris ■ UNIVERSITY OF CALIFORNIA, RIVERSIDE
Shilyh Warren ■ THE UNIVERSITY OF TEXAS AT DALLAS
Kimberly Lamm ■ DUKE UNIVERSITY

S21 Producing Paratexts for Contemporary Film, Television, and Media

ROOM: **Cirrus** ■ Pike Street Tower, 35th Floor
CHAIR: **Paul Grainge** ■ UNIVERSITY OF NOTTINGHAM

Jennifer Gillan ■ BENTLEY UNIVERSITY ■ "Multitasking Paratexts: The Emergence of New Industry Sectors and Hybrid Forms"

Paul Grainge ■ UNIVERSITY OF NOTTINGHAM ■ "Animating the Olympics: Promotion, Paratexts, and Live Media Events"

Taylor Nygaard ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Performing Paratexts: Social Media Marketing and the New Indie Playbook"

Jonathan Gray ■ UNIVERSITY OF WISCONSIN-MADISON ■ *and* **Ivan Askwith** ■ INDEPENDENT SCHOLAR ■ "Kickstarting the Paratext"

S23 Debating *Zero Dark Thirty*

ROOM: **Redwood A** ■ Second Floor
CHAIR: **Robert Burgoyne** ■ UNIVERSITY OF ST ANDREWS

Linda Mokdad ■ UNIVERSITY OF IOWA ■ "Embedded and Embodied: Knowledge in the Post-9/11 Hollywood Combat Film"

Matthew Smith ■ GEORGIA STATE UNIVERSITY ■ "Tortured Narrative: Controversy and Kathryn Bigelow's *Zero Dark Thirty*"

Laura Swanbeck ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Political Rorschach: Gauging *Zero Dark Thirty*'s Polarizing Reception in Terms of Ideological Warfare and Aesthetic Indictment"

Robert Burgoyne ■ UNIVERSITY OF ST ANDREWS ■ "The Violated Body: Affective Experience and Somatic Intensity in *Zero Dark Thirty*"

S24 *WORKSHOP*

24 fps, 24/7?

Striving for Work/Life Balance

ROOM: **Redwood B** ■ Second Floor

CHAIR: **Lindsay Giggey** ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

WORKSHOP PARTICIPANTS

Benjamin Aslinger ■ BENTLEY UNIVERSITY

Allyson Nadia Field ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Kelly Kessler ■ DEPAUL UNIVERSITY

Daniel Smith-Rowsey ■ SACRAMENTO STATE UNIVERSITY

SCMS 2015 . . .

Join us next year in Montreal

SCMS

March 25–29

Fairmont The Queen Elizabeth

SUNDAY

March 23, 2014
1:00 – 2:45 PM

SESSION T

T1 Film and Philosophy

Renewing the Humanities

ROOM: **Diamond A** ■ First Floor, Lobby Level
CHAIR: **Sam B. Girgus** ■ VANDERBILT UNIVERSITY
CO-CHAIR: **Kristin Hole** ■ STONY BROOK UNIVERSITY

Hunter Vaughan ■ OAKLAND UNIVERSITY ■ "Towards a Natural Film-philosophy"

J. E. Smyth ■ UNIVERSITY OF WARWICK ■ "A Philosophy of Film Historiography: Practical Revolts from Carl Becker to Fred Zinnemann"

Sam B. Girgus ■ VANDERBILT UNIVERSITY ■ "Kristeva and Eastwood: The Cinema of Revolt"

Anne Kern ■ SUNY, PURCHASE COLLEGE ■ "Through the Kaleidoscope: Play, Ethics, and the Moving Image"

SPONSOR: Media & the Environment Scholarly Interest Group

T2 Nation, Identity, Trauma

ROOM: **Diamond B** ■ First Floor, Lobby Level
CHAIR: **Thong Win** ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Ken Provencher ■ LOYOLA MARYMOUNT UNIVERSITY ■ "B–29 or B–29s?: The Paradox of Traumatic Memory in *Black Rain* (1989)"

Ungsan Kim ■ UNIVERSITY OF WASHINGTON ■ "Perverse Intimacy: Queer Representation of North Korean Defectors in *Stateless Things* (2011)"

Danielle Bouchard ■ UNIVERSITY OF NORTH CAROLINA AT GREENSBORO ■ "The 'Faceless' Woman: Gender, Race, Identification, and the Visual Logics of Human Rights"

Thong Win ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Risky Returns: Accessing Vietnam from the Diaspora"

T3 East Asian Cinemas
Production, Exhibition, Reception

ROOM: **Issaquah B** ■ Third Floor
CHAIR: **HyeRyoung Ok** ■ UNIVERSITY OF OREGON

Gyeong-hae Wee ■ CHONNAM NATIONAL UNIVERSITY ■ "South Korea's Film Exhibition and Cinemagoing Experience during the Post-Korean War Era"

Xiqing Zheng ■ UNIVERSITY OF WASHINGTON ■ "Amateur vs. Professional: Fansub, Cross-cultural Acceptance, and Cultural Authority"

Lien Fan Shen ■ UNIVERSITY OF UTAH ■ "Otaku Characters in Anime: Representation of Anime Fans' Desire, Fantasy, and Self-commodification"

HyeRyoung Ok ■ UNIVERSITY OF OREGON ■ "Visual Effects and Post/Techno-nationalism in Korean Blockbusters"

T4 European Cinema, Precarious Emotions

ROOM: **Issaquah A** ■ Third Floor
CHAIR: **Anu Koivunen** ■ STOCKHOLM UNIVERSITY

Julian Daniel Gutierrez-Albilla ■ UNIVERSITY SOUTHERN CALIFORNIA ■ "The Skin of Horror or Horror on the Skin: Power, Violence, and Trauma on the (Post)human Body in Almodovar's *The Skin I Live In*"

Marguerite Waller ■ UNIVERSITY OF CALIFORNIA, RIVERSIDE ■ "Transmedial Denunciations: Sabina Guzzanti's Extensible Documentaries"

Jennie Carlsten ■ QUEEN'S UNIVERSITY BELFAST ■ "Not Thinking Clearly: History and Emotion in the Recent Irish Cinema"

Anu Koivunen ■ STOCKHOLM UNIVERSITY ■ "When There Was a Future: Negotiating Post-Communist Melancholia"

T5 Translation-adaptation-nation

ROOM: **Kirkland** ■ Third Floor
CHAIR: **Bruce Williams** ■ WILLIAM PATERSON UNIVERSITY

Tim Bell ■ QUEEN MARY UNIVERSITY OF LONDON ■ "Our Town: Working-class Authorship and the British New Wave"

Gerald Sim ■ FLORIDA ATLANTIC UNIVERSITY ■ "Cacophonies of Affection: Postcolonial Soundscapes"

Hector Amaya ■ UNIVERSITY OF VIRGINIA ■ "Narcocorridos, Transnationalism, and the Branding of Authenticity"

Bruce Williams ■ WILLIAM PATERSON UNIVERSITY ■ *and* **Keumsil Yoon** ■ WILLIAM PATERSON UNIVERSITY ■ "Home from Transnational: Code-switching and Cinematic Pragmatics in the New Korean Cinema"

T6 New Narratologies

ROOM: **Leschi** ■ Third Floor
CHAIR: **Ruth Johnston** ■ PACE UNIVERSITY

Ryan Lizardi ■ SUNY INSTITUTE OF TECHNOLOGY ■ "Bioshock: Complex Narratives and Full Game Playthrough Methodology"

Ruth Johnston ■ PACE UNIVERSITY ■ "Media Archaeology via Narratography"

T7 Histories of Technologies

ROOM: **Medina** ■ Third Floor
CHAIR: **Dimitrios Pavlounis** ■ UNIVERSITY OF MICHIGAN

Dawn Fratini ■ UNIVERSITY OF CALIFORNIA, LOS ANGELES ■ "Cues and Anti-cues Dealing with the Technical Dimension of 3-D Filming, 1952–1966"

Dimitrios Pavlounis ■ UNIVERSITY OF MICHIGAN ■ "Audio Surveillance Goes to the Movies: William J. Burns, the Detective Dictograph, and the Idea of Sound Recording, 1910–1920"

Alexandra Bush ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "The Living, Flying, Spying Machine: Pigeon Photography and the History of Surveillance"

T8 Agencies of the Digital

ROOM: **Ravenna A** ■ Third Floor
CHAIR: **Daniel Faltesek** ■ OREGON STATE UNIVERSITY

Beatrice Choi ■ NORTHWESTERN UNIVERSITY ■ "Gradients of the Digital Citizen: Hurricane Sandy, the Instant Gramming of Media Vigilantism, and Evolving Technologies of Witnessing"

Emma Withers ■ UNIVERSITY OF SUSSEX ■ "Rethinking the 'Digital' Image in *Tron* and *Brainstorm*"

Karen Petruska ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ■ "Disrupting the New and Old Media Binary: The Economics of the Digital Distribution Ecosystem"

Daniel Faltesek ■ OREGON STATE UNIVERSITY ■ "Family Funded, Crowd Approved"

T9 Non-human

Material, Animal, Machine

ROOM: **Ravenna B** ■ Third Floor
CHAIR: **Casey Riffel** ■ UNIVERSITY OF SOUTHERN CALIFORNIA

Laurel Ahnert ■ GEORGIA STATE UNIVERSITY ■ "Machinic Vision and Ethical Understanding in Christian Frei's *War Photographer* (2001)"

Brent Smith-Casanueva ■ STONY BROOK UNIVERSITY ■ "Media Studies beyond New Materialism: Toward a Media Ontoepistemology"

Javier O'Neil-Ortiz ■ UNIVERSITY OF PITTSBURGH ■ "The Fur of the Film: Animal Affects and Nonhuman 'Film Bodies'"

Casey Riffel ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Encountering the Ocean: David Gatten's *What the Water Said* and the Phenomenology of Things"

T10 Gender, Sex, and Identification in TV Fandom

ROOM: **Ravenna C** ■ Third Floor
CHAIR: **Bridget Kies** ■ UNIVERSITY OF WISCONSIN-MILWAUKEE

Katerina Symes ■ CONCORDIA UNIVERSITY ■ "Extending 'Eccentric Identifications' beyond the Immediate Viewing Process: Case Study Shane McCutcheon"

Nicole Cox ■ VALDOSTA STATE UNIVERSITY ■ "The Degradation, Defiling, and Decay of Our Gender: Reading Bravo's *The Real Housewives* Online"

Bridget Kies ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "Homo-genized Popular Television and 'The New Normal' for Producer-fan Interactions"

T11 Blockbusters, Technologies, Apocalypses

ROOM: **Boren** ■ Union Street Tower, Fourth Floor
CHAIR: **Zoran Samardzija** ■ COLUMBIA COLLEGE CHICAGO

Jeremiah Favara ■ UNIVERSITY OF OREGON ■ "Gods and Freaks, Soldiers and Men: Gender and Technology in *The Avengers*"

Mike Dillon ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "Catastrophic Cosmopolitanism: Screening the End of the World"

Matt Applegate ■ SUNY, UNIVERSITY AT BINGHAMTON ■ "Imagining the End of Late Capitalism: Exploitation and Escape in Shane Carruth's *Primer* and *Upstream Color*"

Zoran Samardzija ■ COLUMBIA COLLEGE CHICAGO ■ "The East-European Apocalypse in the Late Works of Jan Švankmajer and Béla Tarr"

T12 *WORKSHOP*
From Libraries to Labs
Spaces of Media Access, Making, and Learning

ROOM: **Columbia** ■ Union Street Tower, Fourth Floor
CHAIR: **Shannon Mattern** ■ THE NEW SCHOOL

WORKSHOP PARTICIPANTS

Anne Balsamo ■ THE NEW SCHOOL
Paulina Mickiewicz ■ MCGILL UNIVERSITY
Jentery Sayers ■ UNIVERSITY OF VICTORIA
Patrik Svensson ■ UMEA UNIVERSITY

SPONSOR: Urban Studies Scholarly Interest Group

T13 Ontology and Its Discontents

ROOM: **Jefferson B** ■ Union Street Tower, Fourth Floor
CHAIR: **Braxton Soderman** ■ MIAMI UNIVERSITY

Mario Slugan ■ UNIVERSITY OF CHICAGO ■ "The Myth of Ontologically Privileged Cinema: Indexicality, Transparency, and Bazin"

Tim Ridlen ■ UNIVERSITY OF CALIFORNIA, SAN DIEGO ■ "Mimesis and Disciplinarity: Maya Deren's *Divine Horsemen* as Art and Thought"

Kristin Seifert ■ UNIVERSITY OF WASHINGTON ■ "The Theatrical Avant-garde Screened: Production Mediums and Epic Theory"

Braxton Soderman ■ MIAMI UNIVERSITY ■ "Surrenderism; or, The Medium Specificity of Games"

T14 Japanese Cinema
From the Classical to the Cult

ROOM: **Jefferson A** ■ Union Street Tower, Fourth Floor
CHAIR: **Aaron Kerner** ■ SAN FRANCISCO STATE UNIVERSITY

William Carroll ■ UNIVERSITY OF CHICAGO ■ "The Simple Camera Movements of Shimizu Hiroshi Flourish with Complexity: Examining the Formal Styles of *Children in the Wind* and *Four Seasons of Children*"

Nora Stone ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Art-cinema Narration, Classical Style: An Investigation of Mikio Naruse's Late Films"

Se Young Kim ■ UNIVERSITY OF IOWA ■ "Human/Cyborg/Alien/Friend: Postwar Ressentiment in Japanese Science Fiction and Posthuman Ethics in *Kamen Rider Fourze*"

Aaron Kerner ■ SAN FRANCISCO STATE UNIVERSITY ■ "From Ishii to Tsukamoto: The Spectacle of Butoh"

T15 *WORKSHOP* Alternative Modes of Online Publishing

ROOM: **Seneca** ■ Union Street Tower, Fourth Floor
CHAIR: **Charlotte Howell** ■ UNIVERSITY OF TEXAS AT AUSTIN

WORKSHOP PARTICIPANTS

Michael Kackman ■ UNIVERSITY OF NOTRE DAME
Lauren Cramer ■ GEORGIA STATE UNIVERSITY
John Vanderhoef ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

T16 Gender, Sexualities, and National Cinemas

ROOM: **University** ■ Union Street Tower, Fourth Floor
CHAIR: **Raz Yosef** ■ TEL AVIV UNIVERSITY

Sadaf Ahmad ■ LAHORE UNIVERSITY OF MANAGEMENT SCIENCES ■ "'Gendered' Slaps in Commercial Pakistani Films: A Nexus of Ideology and Sensationalism"

Alexandra Sastre ■ UNIVERSITY OF PENNSYLVANIA ■ "Al Principio Era una Mujer y esa Mujer Hablaba: Reading Gender in the Work of the Barcelona School"

Darshana Sreedhar ■ JAWAHARLAL NEHRU UNIVERSITY ■ "Sex-sirens and Bad Girls: Cabaret, Controversy, and Morality in Malayalam Cinema"

Raz Yosef ■ TEL AVIV UNIVERSITY ■ "Diasporic Grief and Lost Queer Attachments in Contemporary Israeli Cinema"

T17 Revisoning Black Time and Space through the Afrofuturist Moving Image

ROOM: **Virginia** ■ Union Street Tower, Fourth Floor
CHAIR: **Elizabeth Reich** ■ WAYNE STATE UNIVERSITY

Kevin Ball ■ WAYNE STATE UNIVERSITY ■ "The Incendiary Intergalactic: Sun Ra in *Space Is the Place*"

Elizabeth Reich ■ WAYNE STATE UNIVERSITY ■ "Strange Days in the Same Place: Revisiting Afrofuturism through the Rodney King Riots"

Ingrid LaFleur ■ MAISON LAFLEUR ■ "Afrofuturism Redefined through the Radical Imagination of Kahlil Joseph"

RESPONDENT: **Nina Cartier** ■ NORTHWESTERN UNIVERSITY

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T18 New Views on Documentary

ROOM: **Juniper** ■ Second Floor
CHAIR: **Malin Wahlberg** ■ STOCKHOLM UNIVERSITY

Michael Baker ■ UNIVERSITY OF BRITISH COLUMBIA ■ "The Digital Opportunity: The Interactive Documentary in Canada, Future and Past"

Paul Fileri ■ NEW YORK UNIVERSITY ■ "Documentary Unsettling Cinéma Vérité: *October in Paris* (1962) and the Collective Reenactment of Colonial State Violence"

Shota Ogawa ■ UNIVERSITY OF ROCHESTER ■ "The Unmodern Remediation: Edo-era Screens and Scrolls as Visible Evidences of Flourishing Korea-Japan Relations"

Malin Wahlberg ■ STOCKHOLM UNIVERSITY ■ "Solidarity Films on Prime Time: Vietnam War Testimonies and the Alternative Archive of the Swedish Radio Control Board"

T19 Spatial Reconfigurations

ROOM: **Madrona** ■ Second Floor
CHAIR: **Michael Siegel** ■ CLARK UNIVERSITY

Jedd Hakimi ■ UNIVERSITY OF PITTSBURGH ■ "Playing Los Angeles Itself: Experiencing the Virtual Metropolis of the City Symphony Film and the Open-world Video Game"

Patrick Brown ■ UNIVERSITY OF IOWA ■ "Building Dwelling Gaming: Video Games and Natural Space"

Anirban Baishya ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ "'Eye See You': The 'Surveillance Aesthetic' and Indian Public Culture in Dibakar Bannerjee's *LSD*"

Michael Siegel ■ CLARK UNIVERSITY ■ "Ride into the Danger Zone: Tony Scott and the Reconfiguration of the Screen"

T20 Revising Conventional Industrial Histories

ROOM: **Aspen** ■ Second Floor
CHAIR: **Mary Desjardins** ■ DARTMOUTH COLLEGE

Derek Long ■ UNIVERSITY OF WISCONSIN-MADISON ■ "Feature Standardization at 4500 Sunset Boulevard: Notes from the Reliance-Majestic and Triangle-Fine Arts Cost Ledgers, 1914–17"

Benjamin Strassfeld ■ UNIVERSITY OF MICHIGAN ■ "Rethinking Run-zone-clearance: Race, Class, and Film Distribution in the City of Detroit"

Maureen Rogers ■ UNIVERSITY OF WISCONSIN-MADISON ■ "States' Rights Distribution and the Feature Film, 1911–1914"

Mary Desjardins ■ DARTMOUTH COLLEGE ■ "Gross 'Inaccuracies, Misrepresentations, and Exaggerations': The Motion Picture Industry's 'Clean-up' of Movie Fan Magazines in 1934"

T21 Breaking Television

ROOM: **Cirrus** ■ Pike Street Tower, 35th Floor
CHAIR: **Shelleen Greene** ■ UNIVERSITY OF WISCONSIN-MILWAUKEE

Felipe Gutterriez ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "You'll Never Leave Harlan Alive: The Chronotope of Moral Perfectionism in *Justified*"

Kristen Loutensock ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ "The Burden of Empathy: Autism and Narrative in Serial Detective Dramas"

Michael Kmet ■ INDEPENDENT SCHOLAR ■ "The Game's in the Show, and the Show's in the Game: Product Placement, Quality TV, and *Breaking Bad*"

Shelleen Greene ■ UNIVERSITY OF WISCONSIN-MILWAUKEE ■ "Vampirism, Racial Hybridity, and the 'New South' in *True Blood*: (Post)racial Narratives on TV"

T23 Dangerous and Difficult Pleasures

ROOM: **Redwood A** ■ Second Floor
CHAIR: **Neta Alexander** ■ NEW YORK UNIVERSITY

Veronica Fitzpatrick ■ UNIVERSITY OF PITTSBURGH ■ "Rape Aesthetics: Camera Movement and the Ethics of Consent"

Tanya Twombly ■ OKLAHOMA STATE UNIVERSITY ■ "Serial Television and the A Priori Woman"

Emanuelle Wessels ■ MISSOURI STATE UNIVERSITY ■ "The Living Camcorder: Affective Epistemologies and Gendered Technologies in *The Conjuring*, *Insidious*, and *Paranormal Activity*"

Vincent Hausmann ■ FURMAN UNIVERSITY ■ "About Face: Women, War, and Disability in George Cukor's *A Woman's Face* (1941)"

T24 Border Crossings

ROOM: **Redwood B** ■ Second Floor
CHAIR: **Brendan Kredell** ■ UNIVERSITY OF CALGARY

Francisco Monar ■ BROWN UNIVERSITY ■ "A Community of Influence: The Politics of Participation and Its Representation in Borderland Visual Practices"

Hye Seung Chung ■ COLORADO STATE UNIVERSITY ■ "Trapped, Terrorized, Traumatized: The Transnational Meanings of *Oldboy*'s Detention Narrative"

Brendan Kredell ■ UNIVERSITY OF CALGARY ■ "Marketing Difference: US Latino Audiences in Contemporary Hollywood"

Index

A

Abel, Richard **J7**
Acham, Christine **J17**
Acharya, Sonal **Q5**
Acland, Charles **I20, K14**
Adamson, Morgan **D1**
Addison, Heather **H8**
Adejunmobi, Moradewun **P4**
Adekoya, Mary **A3**
Affleck, Lindsay **P22**
Affuso, Elizabeth **H6**
Afra, Kia **A18**
Ahern, Mal **P12**
Ahmad, Sadaf **T16**
Ahn, Jiwon **S5**
Ahnert, Laurel **T9**
Ahwesh, Peggy **R19**
Akudinobi, Jude **G4**
Alberti, John **C5**
Aldouby, Hava **E19**
Aldred, Jessica **E15**
Alekseyeva, Julia **I12**
Alexander, Neta **I12**
Alilunas, Peter **G25**
Alkassim, Samirah **F20**
Allbritton, Dean **Q4**
Allen, Hannah **S1**
Allen, Richard **E20, P18**
Allison, Tanine **H11**
Alsop, Elizabeth **B12**
Alter, Nora M. **Q7**
Alvarado Saggese, Megan **A10**
Alvaray, Luisela **C3**
Amaya, Hector **T5**
Ament, Vanessa **N16**
Ames, Morgan **D8**
Amit, Rea **C9**
Anable, Aubrey **J15**
Andersen, Carrie **J13**
Anderson, Joel Neville **S16**
Anderson, Mark Lynn **I7**
Anderson, Steve **D19, G17**
Anderson, Tim **D15**
Andersson, Lars **S4**
Andrew, Dudley **K23, M14**
Anker, Stephen **O19**
Ankerson, Megan **Q8**
Annett, Sandra **I5**
Anselmo-Sequeira, Diana **H8**
Applegate, Matt **T11**
Araujo, Luciana **J3**
Ardizzoni, Michela **G10**
Arnold, Michael **B8**
Arnold, Sarah **E1**
Arredondo, Isabel **S3**
Arroyo, Brandon **O11**
Arsenault, Amelia **K24**
Arsenjuk, Luka **K1**
Ascheid, Antje **Q20**
Ashmore, Robert **A11**
Askwith, Ivan **S22**
Aslinger, Benjamin **J15**, **S24**
Atanasoski, Neda **R8**
Atkinson, Sarah **D12**
Attwood, Feona **P14**
Avila-Saavedra, Guillermo **G16**
Ayers, Drew **O13**

B

Babish, Stephen **S8**
Badley, Linda **G26**
Baer, Nicholas **P11**
Baishya, Anirban **T19**
Bak, Meredith **M22**
Baker, Aaron **J8**
Baker, Michael **T18**
Balcerzak, Scott **L18**
Balides, Constance **K3, Q16**
Ball, Kevin **T17**
Balladur, Laura **Q2**
Balsamo, Anne **S12, T12**
Balsom, Erika **O19**
Banerjee, Koel **N12**
Banet-Weiser, Sarah **J12, Q19**
Banks, Anna **D5**
Banks, Miranda **J24, M15**
Bao, Weihong **P1**
Baran, Sebnem **A15**
Barker, Cory **F4**
Barker, Jennifer Lynde **K7, R21**
Barker, Jennifer M. **N2**
Barkin, Sarah **L7**
Barnett, Kyle **S11**
Baron, Cynthia **P20**
Baron, Jaimie **J19**
Bartley, Nancy **N13**
Bartolome Herrera, Beatriz **I4**
Basa, Elaine **C3**
Baschiera, Stefano **G13**, **I17**
Bashara, Daniel **S13**
Baskett, Michael **G5**
Bauman, Rebecca **R17**
Baumbach, Nico **K5**
Beck, Jay **N16**
Becker, Christine **E14**
Beeler, Karin **G1**
Begin, Richard **H26**
Behlil, Melis **J23, N4**
Belisle, Brooke **L22**
Bell, Matt **H17**
Bell, Tim **T5**
Beller, Jonathan **R8**
Belodubrovskaya, Maria **M4**
Beltran, Mary **C20, I18**
Ben Daniel, Tallie **S17**
Benini, Stefania **B4**
Benshoff, Harry **I13**, **N24**
Benson, Nicholas **B15**
Benson-Allott, Caetlin **F13, K20**
Berger, Mark **N16**
Bergfelder, Tim **A12**
Bergh, Justin **B9**
Bergstrom, Anders **B1**
Bergstrom, Kian **B19**
Bering-Porter, David **R13**
Berke, Annie **O9**
Berliner, Lauren **S14**
Bernard, Mark **I13**
Bernardi, Daniel **I16**
Bernstein, Sara **K17**
Bertellini, Giorgio **J11**
Bessette, Eliot **M13**
Biancorosso, Giorgio **C10**
Bielby, Denise **I18**
Bingham, Dennis **Q15**
Bird, Katie **B13**
Bird, Robert **J1**
Birdwise, Scott **S18**
Birks, Chelsea **S1**
Blackledge, Olga **D13**
Blaetz, Robin **M19**
Blake, Nathan **B2**
Blasini, Gilberto **C3**
Blaylock, Jennifer **L5**
Blaylock, Sara **C4**

Blessing, Benita **O4**
Bloom, Emily **H9**
Boddy, William **Q8**
Bohlinger, Vincent **M4**
Boles, Jennifer **N22**
Boljkovac, Nadine **Q2**
Bolton, Lucy **I14**
Boman, Stephan **L7**
Booth, Paul **M23, R15**
Borden, Amy **C14, K8**
Bose, Nandana **B11**
Bottomley, Andrew **Q8**
Bouchard, Danielle **T2**
Bouchard, Karine **I4**
Bound, Keith **A1**
Bourdaghs, Michael **K18**
Bowdre, Karen **B3**
Boyd, Katrina G. **F10**
Boyd, Maria **Q10**
Boyle, Ev **L20**
Boyle, Kirk **C15**
Braester, Yomi **C2**
Brannon Donoghue, Courtney **D11**
Brasch, Ilka **Q6**
Brassard, Jeffrey **A15**
Bratich, Jack **J12**
Bratslavsky, Lauren **H15**
Braziel, Jana **C15**
Bregent-Heald, Dominique **K11**
Breger, Claudia **B1**
Brennan, Nate **G15**
Brennan, Shane **M18**
Brickman, Barbara **P10**
Brinkema, Eugenie **F13**
Bronfman, Alejandra **E10**
Bronstein, Phoebe **O9**
Brooks, Andrea **E13**
Brown, Patrick **T19**
Brown, Stephanie **D10**
Brown, William **R20**
Brownell, Kathryn **J11**
Bruns, John **J13**
Buchan, Suzanne **P6**
Bull, Sofia **H16**
Bullock, Chelsea **G16, J9**
Bumatay, Michelle **R18**
Burd, Samuel **B12**
Burgess, Diane **I8**
Burgoyne, Robert **S23**
Burnett, Colin **H4**
Burris, Greg **N1**
Burton, Nsenga **I19, P17**
Bush, Alexandra **T7**

C

Cagle, Chris **K3**
Cagle, Robert **S5**
Cahill, James **Q16**
Cahn, Iris **O18**
Cain, Jacquelyn **S18**
Cain, Victoria **L22**
Caldwell, John **I26, M15**
Callahan, Vicki **D12**
Cameron, Allan **A7**
Cameron, Kelsey **R17**
Caminati, Luca **S19**
Campbell, Zachary **S7**
Camporesi, Valeria **M16**
Cannon, Jonathan **B11**
Capino, Jose **G12**
Capper, Beth **G19**
Cariani, Karen **A14**
Carlsten, Jennie **T4**
Carman, Emily **E6**
Carr, Steven **A2, F11**
Carroll, William **T14**
Carruthers, Lee **H1**
Cartier, Nina **T17**
Caruso, Jen **O3**
Caruthers, Jakeya **D17**
Casey, Michael **P2**
Castonguay, James **N10**
Catano, James V. **M17**
Cavallero, Jonathan J. **M9**
Cavanagh, Robert **E16**
Cavell, Richard **K14**
Cavness, Anna **F20**
Cerdan, Josetxo **S4**
Chadha, Ashish **F18**
Chakravorty, Swagato **F7**
Champlin, Alexander **A8**
Chan, Shu Ching **D3**
Chandler, Katherine **I9**
Chandler, Meghan **N17**
Chang, Alenda **M18**
Chang, Jing Jing **E5**
Chang, Ti-Kai **H5**
Chapman, James **P18**
Charbonneau, Stephen **N8**
Chatelain, Elise **K17**
Chatman, Dayna **D16**
Chefranova, Oksana **J7**
Chen, Hongwei **R9**
Cheney-Lippold, John **G14**
Cheng, Jih-Fei **Q3**
Cho, HyeYoung **K2**
Cho, Michelle **J5**
Choe, Steve **K4**
Choe, Youngjeen **S5**
Choi, Beatrice **T8**
Choi, Jinhee **E20**
Christensen, Jerome **S6**
Christian, Tiffany **L18**
Christiansen, Steen **D6**
Chu, Kiu-wai **D5**
Chun, Wendy **D8, K14**
Chung, Hye Seung **T24**
Church, David **K15**
Ciammaroni, Stefano **C13**
Cicek, Ozgur **N4**
Ciecko, Anne **M1**
Civille, Mike **A17**
Clark, Jennifer **R7**
Clark, Meredith **F17**
Clayton, Alex **D9**
Close, Samantha **D2**
Coates, Norma **P22**
Cobb, Shelley **C6**
Cohan, Steven **H17**
Cohen, Debra Rae **H9**
Cohen, Hart **J18**
Cohen, Harvey **F2**
Cohen, Kris **G19**
Cohn, Jonathan **E15**
Collette-VanDeraa, Heather **I12**
Collins, Sue **C16**
Columpar, Corinn **R16**
Connolly, Matthew **B17**
Connor, J. D. **L11**
Conrath, Ryan **O6**
Conway, Kelley **H4**
Cook, Ryan **C9**
Cooke, Anthony **K13**
Cooley, Heidi Rae **O10**
Cooper, Mark **A14**
Corkin, Stanley **C15**
Cormany, Diane **B9**
Corne, Jonah **Q16**
Cornfeld, Li **G22**
Corrigan, Maria **I2**
Cote, Paul **C6**
Cottrel, Adam **M6**
Coulthard, Lisa **H16**
Couret, Nilo **F3**
Cowan, Michael **H19**
Cox, Nicole **T10**
Cox-Stanton, Tracy **A4, N14**
Crafton, Donald **H20**
Cramer, Lauren **S15, T15**
Crawford, Chelsey **J22**
Crey, Karrmen **L19**
Cronin, Theresa **A19**
Croombs, Matthew **S19**
Crylen, Jonathan **N17**
Culp, Andrew **A8**
Cunningham, Carolyn **J15**
Cunningham, Mark **J17**

Curry, Ramona **F12**
Curtin, Michael **J24, L12**
Curtis, Robin **P6**
Cwynar, Christopher **P22**

D

Dalle-Vacche, Angela **E18**
Damluji, Mona **A20, L6**
Dass, Manishita **R5**
Davis, Andrew **D7**
Davis, Blair **R18**
Davis, Glyn **I22**
Davis, Nick **H14, M3**
Davis, Stuart **A3, J12**
Davis, Zeinabu **J17**
De Kosnik, Abigail **M23, P15**
De la Mora, Sergio **M16**
De Luca, Tiago **I24**
Decker, Todd **R2**
Dejmanee, Tisha **B9**
Deleyto, Celestino **C15**
Dell'Aria, Annie **B8**
Denison, Rayna **B5, I17**
Denny, David **Q7**
Desilets, Sean **B1**
Desjardins, Mary **T20**
Deutelbaum, Marshall **L2**
Deutsch, James **N13**
D'haeyere, Hilde **P16**
Dickinson, Peter **M2**
Dienst, Richard **C1**
Dienstfrey, Eric **L10**
Diffrient, David Scott **R9**
Dill, Diana **C8**
Dillard, Clayton **R2**
Dillon, Mike **T11**
Dixon, Wheeler Winston **G6**
D'Lugo, Marvin **E4**
Doane, Mary Ann **F9**
Doherty, Thomas **K16, N13**
Domasin, Adrienne **N13**
Domenig, Roland **F5**
Donnelly, Kevin **A10**
Dorey, Thomas **S2**
Douglas, Andrew **L17**
Dove-Viebahn, Aviva **G8**
Dowell, Kristin **L19**
Draper, Jimmy **L18**
Drum, Steve **S15**
Du, Daisy Yan **I5**
Dubowsky, Jack Curtis **J10**
Duck, Leigh **L17, Q22**
Durham, Scott **K1**

E

Echchaibi, Nabil **G14**
Edelman, Lee **J20**
Edwards, Erica **O17**
Edwards, Kyle **S6**
Egan, Kate **I13**
Eisenstein, Ken **H13**
El Hibri, Hatim **C2**
Elias, Liora **C5**
Eliaz, Ofer **H2**
Elkins, Evan **B10, O12**
Ellcessor, Elizabeth **B16**
Elliott, Mandy **D11**
Ellis, Patrick **M22**
Elsaesser, Thomas **K23**
Elza, Cary **N3**
Eng, Michael **E13**
Engelke, Henning **N8**
Everett, Anna **P17**
Ewen, Neil **Q14**
Ezcurra, Carlos **H22**

F

Fabian, Rachel **B13**
Falanga, Peter **L13**
Falconer, Peter **E7**
Falicov, Tamara **C12, N22**
Fallica, Kristen **A2**
Fallon, Kristopher **F9**
Faltesek, Daniel **T8**
Fan, Victor **E5, K18**
Farr, Brittany **R4**
Faucette, Michael **P9**
Fauteux, Brian **N6**
Favara, Jeremiah **T11**
Fawaz, Ramzi **M24**
Fedorova, Anastasia **I2**
Fee, Annie **O22**
Feil, Ken **H12**
Feld, Mary **J22**
Felleman, Susan **E18**
Feng, Peter **O12**
Fernandez Labayen, Miguel **S4**
Ferrari, Matthew **C5**
Fetveit, Arild **N2**
Feuer, Jane **D20, K10**
Fickers, Andreas **K9**
Field, Allyson Nadia **O17, S24**
Fileri, Paul **T18**
Fiore-Silfvast, Brittany **O10**
Fischer, Lucy **L11, S18**
Fischer, Mia **J22**
Fisher, Anna **P8**
Fisher, Austin **A12, G13**
Fitzpatrick, Kathleen **R14**
Fitzpatrick, Veronica **T23**
Fiumara, James **I15**
Flaig, Paul **I7, Q16**
Flaxman, Gregory **I1**
Fleeger, Jennifer **F18, I10**
Fletcher, Brady **I6**
Flinn, Caryl **H25, L14**
Floquet, Pierre **D18**
Florini, Sarah **F17**
Flynn-Jones, Emily **O16**
Ford, Sam **M23**
Forget, Thomas **G2**
Forrest, Jennifer **D14**
Fouz-Hernandez, Santiago **E4**
Fowler, Jessica **S8**
Frank, Aparna **P1**
Frank, Kathryn **P15**
Franklin, Ieuan **E9**
Fratini, Dawn **T7**
Freedman, Eric **A8**
Freire, Rafael **J3**
Fresko, David **A3**
Frey, Mattias **L1**
Froula, Anna **N10**
Frykholm, Joel **C18**
Fuller-Seeley, Kathryn **H15**
Furtado, Gustavo **P3, R3**
Furuhata, Yuriko **Q17**

G

Gabbard, Krin **D11, L14**
Gaboury, Jacob **D6**
Gadassik, Alla **F7**
Galiher, Clifford **N15**
Galili, Doron **I20**
Gallagher, Mark **Q11**
Galt, Rosalind **I17, Q3**
Ganguly, Lauhona **S9**
Ganti, Tejaswini **E3**
Garcia, Desiree **H25**
Garcia, Enrique **M16**
Gárdonyi, László **G8**

Garibotto, Veronica **R3**
Garin, Manuel **P19**
Garner, Ross **G1**
Garritano, Carmela **M12**
Garwood, Ian **O14**
Gates, Philippa **K11**
Gates, Racquel **I19**
Gauch, Suzanne **L13**
Gaudreault, Andre **H26**
Gauthier, Philippe **K23**
Gaycken, Oliver **L22**
Gehlawat, Ajay **A5**
Geller, Theresa L. **H14, M3**
Gerst, Robert **C14**
Gerstner, David **H14, N24**
Gharavi, Maryam Monalisa **F20**
Ghosh, Bishnupriya **M18, R23**
Gibbs, John **N14**
Giggey, Lindsay **S24**
Gillan, Jennifer **S21**
Gillespie, Michael B. **O17**
Ginsberg, Terri **J4**
Giotta, Gina **B16, E22**
Girgus, Sam B. **T1**
Gish, Harrison **E15**
Gledhill, Christine **N12**
Gleesing, Elizabeth **B18**
Gleich, Joshua **N15**
Glenn, Colleen **Q15**
Glick, Josh **F18**
Goeringer, Lyn **M7**
Goldfarb, Brian **S14**
Goldmark, Daniel **I10**
Goldsmith, Leo **J19**
Gombash, William **B15**
Gomez, Eric **S13**
Good, Katie Day **L5**
Goodwin, Hannah **R24**
Gopal, Sangita **J16**
Gorbman, Claudia **G18**
Gordon, Rebecca **P7**
Gorfinkel, Elena **F19**
Gosse, Johanna **J19**
Gottlieb, Akiva **B11**
Govil, Nitin **L12**
Grabiner, Ellen **F10**
Graham, Zoe **D19**
Grainge, Paul **S21**
Grajeda, Tony **N10**
Grant, Catherine **E14, O1**
Gray, Beach **A8**
Gray, Herman **J24**
Gray, Jonathan **H20, S21**
Gray, Kishonna **F17**
Great, Artel **A17**
Green, Anna **C13**
Green, Frederik **E5**
Greene, Liz **O14**
Greene, Shelleen **T21**
Greenhough, Alexander **A4**
Greenwood, Forrest **S13**
Gregg, Ronald **I7**
Greven, David **J20**
Griem, Julika **Q6**
Griffin, F. Hollis **L8**
Griffin, Sean **H25**
Griffis, Noelle **F18**
Griffiths, Alison **E2**
Grigar, Dene **S12**
Grinberg, Daniel **O3**
Groening, Stephen **N11**
Groo, Katherine **Q16**
Groppe, Alison **O8**
Gruben, Patricia **J6**
Grundmann, Roy **J14**
Gruner, Oliver **E7**
Grusin, Richard **Q13**
Guerrero, Lisa **O17**
Guins, Raiford **K14, O16**
Gutierrez-Albilla, Julian Daniel **T4**
Gutterriez, Felipe **T21**
Gyenge, Andrea **B12**

H

Haak, Chris **B10**
Haddad, Candice **K17**
Haenni, Sabine **L17, Q22**
Hagener, Malte **J18**
Haggins, Bambi **H20**
Hain, Mark **R11**
Hake, Sabine **O4**
Hakimi, Jedd **T19**
Hall, Dawn **I22**
Hall, Kevin **J2**
Hallas, Roger **L7**
Halter, Ed **R19**
Hamad, Hannah **I14, Q19**
Hamblin, Sarah **N24**
Hampton, Darlene **R1**
Hanna, Erin **C12**
Hansen, James **R19**
Hanson, Christopher **F14**
Hanssen, Eirik Frisvold **Q18**
Haralovich, Mary Beth **G20**
Hargraves, Hunter **E17**
Hariharan, Veena **A5**
Hark, Ina **P9**
Harper, Kate **D16**
Harper, Kristin **C16**
Harrington, Catherine **E2**
Harris, Ben **B15**
Harris, Laura **S20**
Harris, Stephanie **B7**
Harrison, Rebecca **A2**
Harrow, Kenneth **P4**
Hart, Adam **G19**
Hartman, Ian **E1**
Hartzell, Adam **G19, L2**
Hashmi, Mobina **B14**
Hassan, Syed Feroz **C7**
Hastie, Amelie **A14**
Hatch, Kevin **I3**
Hatch, Kristen **P10**
Hauske, Matt **Q13**
Hausmann, Vincent **T23**
Havens, Tim **C12**
Hawkins, Joan **K15**
Hayes, Heather Ashley **A17**
Haylett Bryan, Alice **K13**
Hearne, Joanna **L19**
Heberer, Feng-Mei **N5**
Heck, Kalling **M6**
Heffernan, Kevin **G25**
Heiduschke, Sebastian **O4**
Heinzl, Jeff **R24**
Held, Robin **S14**
Henderson, Lisa **G22**
Hendricks, Dorothy **H6**
Hennefeld, Margaret **N11**
Henry, Claire **E19**
Henthorn, Jamie **R14**
Herbert, Daniel **F6, K15**
Herhuth, Eric **L6**
Herrera, Lizardo **R3**
Herzog, Amy **F19**
Hesford, Victoria **S20**
Hess, John **O20**
Hessler, Jennifer **P15**
Hetra, Michael **P7**
Heuman, Josh **R7**
Heyn-Jones, Zoë **K11**
Higgins, Mary Ellen **P4**
Higgins, Scott **Q6**
Hilderbrand, Lucas **Q3**
Hills, Matt **C11**
Hillyer, Minette **Q9**
HIlu, Reem **I25**
Himberg, Julia **L8**
Hinkelman, Jeff **R2**
Hinsman, Abigail **E8**
Hodel, Christina **Q10**
Hodge, James **F8**
Hole, Kristin **S1, T1**
Holmlund, Christine **G26, P20**
Holt, Jennifer **K24**
Holtmeier, Matthew **K6**
Hongisto, Ilona **I8**
Hook, Jamie **G1**

Horak, Jan-Christopher **L24**
Horak, Laura **I7**
Horeck, Tanya **H16**
Horn, Katrin **C17**
Hornby, Louise **O6**
Horne, Jennifer **I20, K3**
Horton, Andrew **L13**
Horton, Justin **E13**
Horwatt, Eli **C19**
Hou, Jeffrey **A20**
Hovet, Ted **I22, M23**
Howard, Christopher **B5**
Howell, Charlotte **T15**
Hoyt, Eric **K3, P2**
Hu, Tung-Hui **E8, G17**
Huang, Nicole **C10**
Huang, Shuzhen **L16**
Hubbell, Matthew **H12**
Hudson, Dale **M8**
Hughes, Gordon **P12**
Hughes, Helen **L6**
Hughes, Kit **O15**
Huhtamo, Erkki **K14, M22**
Humphrey, Dan **H12, N20**
Hunt, Kara **D17**
Hussein, Linnea **D10**
Hwang, Yun Mi **B5**

I

Iannotta, Antonio **S16**
Imre, Aniko **L12, S9**
Ingle, Zachary **S6**
Ishida, Minori **E11**
Ishii-Gonzales, Sam **G6**
Issacharoff, Jess **P7**
Ivakhiv, Adrian **D5**
Ivanova, Mariana **O4**
Iverson, Heath **L6**
Iyer, Usha **A5**

J

Jacks, Wesley **D3**
Jackson, Josh **D15**
Jacobs, Jason **D9**
Jacobs, Katrien **L20**
Jacobs, Steven **E18**
Jacobson, Brian **F7**
Jagoda, Patrick **F8, H11**
Jaikumar, Priya **S19**
Jain, Anuja **A5**
Jameson, Peter **A11**
Jankovic, Colleen **F22**
Jaramillo, Deborah **M9**
Jeffers McDonald, Tamar **H8**
Jeffries, Dru **I3**
Jeong, Areum **G11**
Jeong, Seung-hoon **L4, P18**
Jermyn, Deborah **I14**
Jimenez, Carlos **H3**
Johnson, Catherine **I16**
Johnson, David **H7**
Johnson, Derek **I25, K19**
Johnson, Martin **O15**
Johnson, Veronica **L24**
Johnson, Victoria **J8**
Johnston, Ruth **T6**
Jones, Eileen **R17**
Jones, Ian **P19**
Jones, Jennifer Lynn **C20**
Jones, Timothy **H11**
Joseph, Rachel **K6**
Joseph, Ralina **N7**
Joyrich, Lynne **D20**
Juhasz, Alexandra **K20**
Jung, Soowan **K2**
Jurca, Catherine **K16**

K

Kackman, Michael **K19, T15**
Kaimana, Lokeilani **H14, N3**
Kaltman, Eric **S12**
Kanno, Yuka **P5**
Kapelke-Dale, Rachel **A18**
Kaplan, Caren **K22**
Kaplan, E. Ann **Q20**
Kapse, Anupama **E3, Q5**
Kara, Selmin **P8**
Karaduman, Arzu **D22**
Kargbo, Majida **S1**
Kashtan, Aaron **R18**
Kavka, Misha **J9**
Kay, Darol **D17**
Keane, Damien **H9**
Kearney, Mary **I18**
Keathley, Christian **E14, H7**
Keating, Betsy **D10**
Keating, Nicole **D10**
Keating, Patrick **F2**
Keeler, Amanda **F4**
Keeling, Kara **N5**
Keene, Rachael **E9**
Keidl, Philipp Dominik **I4**
Keil, Charlie **K3**
Keilen, Brian **I3**
Keilty, Patrick **P8**
Keller, Sarah **J1, M14**
Kelleter, Frank **D14**
Kelley, Andrea **G15**
Kelley, Michelle **Q9**
Kemper, Tom **I25**
Kendall, Tina **I22, R11**
Kennedy, Ian **R10**
Kercher, Dona **Q20**
Kern, Anne **T1**
Kerner, Aaron **T14**
Kerns, Susan **G3**
Kessler, Kelly **H25, S24**
Khan, Sabiha **G10**
Kickasola, Joseph **R20**
Kidman, Shawna **B10**
Kies, Bridget **T10**
Kim, Dong Hoon **F22**
Kim, Gloria **R12**
Kim, Han Sang **G5**
Kim, Jihoon **K12**
Kim, Se Young **T14**
Kim, Ungsan **T2**
Kimball, Danny **B6**
Kimber, Shaun **G13**
King, Homay **F9**
King, Rob **I10**
Kinoshita, Chika **P5**
Kiriakou, Olympia **S2**
Kirshtner, Kelly **R10**
Klein, Amanda **G16, K8**
Klein, Lauren **S12**
Kleinhans, Chuck **O20**
Klinker, Mary Jo **H10**
Kmet, Michael **T21**
Knight, Arthur **G9**
Knuttila, Lee **D6**
Koch, Gertrud **P11**
Kocurek, Carly **F14**
Kohnen, Melanie **R14**
Koivunen, Anu **T4**
Kokas, Aynne **I26**
Kompare, Derek **D15**
Kondo, Masaki **R24**
Koob, Nathan **G2**
Kozma, Alicia **B8, K19**
Krabill, Ron **S14**
Kraszewski, Jon **N19**
Krayenbuhl, Pamela **S3**
Kredell, Brendan **T24**

Kruger-Robbins, Benjamin **G1**
Krzych, Scott **P8**
Kuhn, Virginia **P2**
Kumar, Shanti **J24, L12**
Kunigami, André **A7**
Kunkle, Sheila **N1**
Kupfer, Alex **C18**
Kushigemachi, Todd **Q9**
Kutnicki, Saul **M17**
Kwon, Jungmin **M11**
Kyrola, Katariina **A19**

L

LaBar, Claire **D19**
Labuza, Peter **G8**
Laderman, David **M11**
LaFleur, Ingrid **T17**
Lagerwey, Jorie **C20**
Lam, Mariam **G12**
Lam, Stephanie **I6**
Lamarre, Thomas **I5**
Lambert, Jeffery **Q12**
Lamm, Kimberly **S20**
Landesman, Ohad **Q18**
Langford, Daniel **S8**
Langlois, Suzanne **L5**
Lantz, Andrew **H12, N24**
LaPlaca, Laura **C8**
Larke-Walsh, George **C14, E12**
Larkin, George **N16, S7**
Larrieux, Stephanie **B3**
Lastra, James **M10**
Latsis, Dimitrios **O18**
Lauro, Sarah Juliet **D6**
Laviosa, Flavia **A12**
Lawrence, Michael **O1**
Lawrence, Novotn-y **M7**
Lawson, Angelica **L19**
Le, Lan **N17**
Leal-Riesco, Beatriz **G4**
Lebot, Ariane **A10**
Lee, Nam **K2**
Lee, Yongwoo **S17**
Leeder, Murray **E12**
Lefebvre, Martin **H26**
Lehnguth, Henrike **R13**
Leigh, Michele **O11**
Lenos, Melissa **G16**
Leonard, Suzanne **H10**
Leopard, Dan **N8**
Leppert, Alice **J9**
Lerner, David **E16**
Lerner, Giovanna **B4**
Lerner, Neil **S10**
Lesage, Julia **M19, O20**
Lessard, John **C4**
Leung, Helen **I11, O8**
Leung, Helen **O8**
Levine, Elana **I18, K10**
Lewis, Diane **P5**
Lewis, Jon **G7**
Leyda, Julia **N19**
Li, Xiaochang **M23**
Liang, Dong **R10**
Limbrick, Peter **J4**
Lin, Chunfeng **S10**
Lin, Lana **F1**
Lindsey, Cameron **Q15**
Lippard, Chris **L13**
Lippit, Akira **E11, N2**
Litwack, Michael **E2**
Liu, Linda **G7**
Liu, Xiao **Q17, R8**
Liu, Xinmin **L9**
Lizardi, Ryan **T6**
Llamas Rodriguez, Juan **F6**
Lobato, Ramon **K24**
Lodhie, Lindsey **C19**
Loew, Katharina **R6**
Long, Derek **R14, T20**
Loock, Kathleen **D14**
Lopez, Ana **F3, M16**
Lord, Susan **N22**
Lothian, Alexis **E17**
Loutensock, Kristen **T21**
Lovejoy, Alice **K22**
Loviglio, Jason **K7**
Lowenstein, Adam **C13**
Lowood, Henry **K14, O16**
Lu, Yi **H5**
Lubecker, Nikolaj **L4**
Lucas, Christopher **M15**
Lucia, Cynthia **J14**
Lugowski, David **K16**
Lund, Joshua **A6**
Lundy, Tiel **O13**
Lupke, Christopher **N23**
Lurie, Peter **F10**
Luzon, Virginia **O22**
Lynes, Krista **M3, N3**
Lyons, James **D18**

M

Ma, Ming-Yuen **J10**
Macdonald, Ian **F15**
Macdonald, Sean **I5**
MacDowell, James **E7, N14**
Macek, Steve **B14, J12**
Maciak, Phillip **L3**
Magnan-Park, Aaron **B5**
Mahadevan, Sudhir **R5**
Maingard, Jacqueline **O22**
Maitra, Aniruddha **B7**
Major, Anne **M12**
Majumdar, Neepa **E3, Q5**
Maland, Chuck **K16**
Malitsky, Joshua **N22**
Malkowski, Jennifer **F14**
Mancus, Shannon Davies **A13**
Mann, Denise **I16**
Manning, Erin **M1**
Manthorne, Katherine **O18**
Marcantonio, Carla **K5**
Marchessault, Janine **J18, Q12**
Marciano, Avi **G14**
Marcus, Daniel **B14, P8**
Marghitu, Stefania **F4**
Margulies, Ivone **P3**
Marks, Laura **F20**
Marsh, Leslie **P3**
Martin, Andrew **N10**
Martin, Catherine **N6**
Martin, Jr., Alfred **D20**
Martinez Exposito, Alfredo **E4**
Martinez, Diana **L13**
Martinez, Dolores **K18**
Martins, Pablo Gonçalo **B12**
Marzola, Luci **R6**
Mask, Mia **P17**
Massood, Paula J. **Q20**
Mather, Davi
Mathijs, Ernest **K15**
Mattern, Shannon **K17, T12**
Maule, Rosanna **H26**
Maurer, Cynthia **Q10**
Maurice, Alice **M1**
Maury, Cristelle **P13**
Mayne, Laura **E9**
McCarroll, Meredith **D6**
McClearen, Jennifer **D11**
McClune, Caitlin **M12**
McCormick, Casey **R15**
McCracken, Chelsea **P15**
McDonald, Kevin **H2, O12**
McDonald, Paul **E9, M20**
McDonough, Tom **D1**
McFadden, Cybelle H. **S20**
McGowan, Philip **J14**
McGrath, Caitlin **L22**
McGrath, Jason **N12, Q1**
McHugh, Kathleen **C5**
McIntosh, Heather **B15**
McIntyre, Anthony P **H6**

McKee, Alison **A13**
McKenna, Denise **R16**
Mckeown, Conor **D5**
McLeod, Dayna **E17**
McMahon, Laura **L4**
McNutt, Myles **L23**
McPherson, Tara **G17, K20**
McQueen, Amanda **S11**
Means Coleman, Robin **N7**
Meers, Philippe **J23**
Meeuf, Russell **E12**
Mehta, Rijuta **B7**
Mehta, Ritesh **I26**
Melero, Alejandro **Q4**
Melnick, Ross **E6**
Melzer, Zach **B8**
Meneghetti, Michael **S18**
Mersch, Dieter **C1**
Mersereau, Peters **C16**
Mey, Adeena **I4**
Meyers, Andrew **P2**
Meyers, Cynthia **H15**
Michael, Charlie **H4**
Michell, Kalani **M7**
Mickiewicz, Paulina **T12**
Middleton, Jason **F13**
Mihailova, Mihaela **H11**
Mihailovic, Katarina **Q1**
Miller, Kiri **S15**
Miller, Nicholas **D13**
Miller, Quinn **M9**
Miller, Taylor Cole **D20**
Milliken, Christie **G10**
Mills, Brett **D9**
Minett, Mark **C6**
Minz, Christopher **R2**
Misra, Sonia **K4**
Mitchell, Sian **M2**
Mittell, Jason **L23, R14**
Miyao, Daisuke **R6**
Mizejewski, Linda **N9**
Mjolsness, Lora **D13**
Modleski, Tania **J20**
Mokdad, Linda **S23**
Molloy, Claire **M20**
Monani, Salma **L9**
Monar, Francisco **T24**
Monk-Payton, Brandeise **I19, P17**
Monnet, Livia **Q2**
Monteiro, Stephen **M8**
Montes, Jon **K11**
Montgomery, Colleen **A2, K3**
Monticone, Paul **K3, O15**
Moon, Krystyn **F12**
Moore, Candace **Q3**
Moore, Paul **O15**
Moorman, Jennifer **R16**
Moorti, Sujata **H10**
Morel, Eric **B13**
Morgan Parmett, Helen **J6**
Morreale, Joanne **G20**
Morris, Jeremy **D15**
Morris, Justin **E10**
Morris, Mitchell **G18**
Morrison, Josh **S17**
Morrissey, Katherine **R4**
Morrow, Katherine **G8**
Morton, Drew **E14, R18**
Mosquera, Daniel **N18**
Moss, Joshua **P16**
Mroz, Matilda **H22**
Mukherjee, Debashree **Q5**
Mukherjee, Rahul **J5**
Mukherjee, Roopali **J12**
Murphy, Brian **S7**
Murphy, Caryn **G20**
Murphy, J.J. **M20**
Murphy, Sheila **A19**
Murray, Kathleen **A13**
Murray, Sarah **R1**
Murugan, Meenasarani **P18**
Muscio, Giuliana **J11**
Musegades, Paula **E10**
Mushinski, Matthias **F6**
Musser, Charles **O18**
Myers, Andrew **F16**
Myers, Andrew **P2**
Myers, Jennifer **Q13**

N

Nagib, Lucia **A12, L1**
Nagypal, Tamas **K13**
Nair, Kartik **S10**
Nakama, Julie **S11**
Nakamura, Lisa **F8**
Nakayama, Yuki **P13**
Nam, Inyoung **K2**
Nath, Anjanli **J4**
Nathanson, Elizabeth **L8**
Nault, Curran **O11**
Navarro, Vinicius **H18**
Navitski, Rielle **J3, O7**
Ndounou, Monica **B3**
Needham, Gary **P20**
Negra, Diane **I14, N19**
Nelson, Patricia **R4**
Nelson, Solveig **G19**
Neroni, Hilary **Q7**
Ness, Richard **L14, P13**
Neuberger, Joan **M4**
Neuman, Nichole **I15**
Neupert, Richard **A4**
Neves, Joshua **J5, Q17**
Newbold, Kate **K9**
Newland, Paul **A6**
Newman, Kathleen **F3**
Newman, Marc **N20**
Newman, Michael Z. **Q8**
Nguyen, Hoang **G12**
Nichols, Bill **N20**
Nichols-Pethick, Jonathan **K5**
Niessen, Niels **R23**
Nilsen, Sarah **J18**
Noble-Olson, Matthew **R24**
Nocek, Adam **I1**
Nochimson, Martha **I11, N9**
Noonan, Patrick **Q1**
Nooney, Laine **K20**
Nordfjord, Bjorn **M2**
Norford, Daniel **S19**
Norton, Diana **H22**
Nygaard, Taylor **S21**
Nygren, Scott **N23**

O

Obradovic, Sanja **R6**
O'Brien, Charles **L10, M10**
OBrien, Michael **F6**
Ochonicky, Adam **G11**
Odorico, Stefano **L1**
Oeler, Karla **F13, I2**
Ogawa, Shota **T18**
Ogonoski, Matthew **O15**
O'Grady, David **E15**
Ogrodnik, Ben **B19**
Ok, HyeRyoung **T3**
Olesen, Christian Gosvig **D22**
Oliva, Costantino **P19**
Olivier, Marc **K13**
Olsson, Annika **N19**
O'Meara, Radha **L23**
O'Neil-Ortiz, Javier **T9**
Ongiri, Amy **P17**
Ono, Kent A. **F12, G12**
Opitz, Andrew **C2**
Oppenheim, Phil **J6**
Oren, Tasha **M1**
Osawa, Yoshie **M5**
Osborne, James **S10**

Osterweil, Ara **F19**
Ostherr, Kirsten **O10**
O'Sullivan, Sean **D14, L23**
Ouellette, Laurie **Q19**
Oukaderova, Lida **O3**
Overpeck, Deron **D3**
Owczarski, Kimberly **A15**
Owens, Andrew **B17**
Oxtoby, Susan **Q12**
Oyallon-Koloski, Jenny **H4**

P

Paasche, James **K22**
Paca Cengiz, Esin **N4**
Padmanabhan, Lakshmi **L17**
Palmer, Barton **J14**
Palmer, Lindsay **E8**
Palmer, Lorrie **O13**
Palmer, R Barton **O1**
Palumbo, Allison P. **D16**
Papazian, Elizabeth **M4**
Papenburg, Bettina **P6**
Park, Jecheol **N5**
Park, Jinhee **J2**
Park-Primiano, Sueyoung **K22**
Parks, Lisa **K20**
Past, Elena **B4**
Pastel, Renee **B2**
Paszkiewicz, Katarzyna **B20**
Patterson, Eleanor **N6**
Paul, William **S16**
Pavlounis, Dimitrios **T7**
Pavsek, Christopher **Q18**
Payne, Lindsey **P10**
Payne, Matthew **F14, O16**
Peacock, Steven **D9**
Peake, Bryce **B16**
Peiper, Catherine E. **M8**
Penley, Constance **P14**
Peplin, Katy **D2**
Peretti, Burton **J11**
Perez, Jorge **A3**
Perkins, Claire **G26**
Perren, Alisa **M15**
Pesch, Katrin **A6**
Peters, Ian **C8**
Petersen, Christina **B16, N15**
Petersen, Jennifer **B6, G22**
Peterson, Elizabeth **J6**
Peterson, Jennifer L. **N3, P12**
Petro, Patrice **N10, Q20**
Petruska, Karen **I18, T8**
Peucker, Brigitte **E18**
Phillips, Alastair **A4**
Picard, Yves **A9**
Pierson, Eric **J17, P17**
Pilcher, Lauren **O5**
Pimenta, Joana **C19**
Piotrowski, Marcelina **O6**
Pisters, Patricia **I1**
Plantinga, Carl **E20, R20**
Plays, Dana **N20**
Pluschke, Anton **C1**
Podalsky, Laura **A20, C3**
Pollmann, Inga **H1, O5**
Polonyi, Eszter **H1**
Pomerance, Murray **L15**
Poppe, Nicolas **O7**
Porst, Jennifer **M9**
Porter, Pete **D2**
Portwood-Stacer, Laura **G14, R1**
Potter, Susan **C17**
Potterton, Michael **S5**
Powell, Ryan **B17**
Power, Aidan **L1**
Powers, John **O19, R19**
Pozo, Diana **P14**
Pramaggiore, Maria **O5**
Pratten, Robert **D12**
Price, Brian **K1, M6**
Prigge, Matthew **B17**
Prime, Rebecca **E6**
Pringle, Thomas **I6**
Projansky, Sarah **L18**
Provencher, Ken **T2**
Pruneda Senties, Felipe **P1**
Puget, Clément **A4**
Puig, Quim **O22**
Pullen, Kirsten **R7**
Pummer, Claudia **H2**
Punathambekar, Aswin **C12**

Q

Quanz, Katherine **L10**
Quigley, Mark **A14**
Quinn, Eithne **S8**

R

Rabin, Lisa **L5**
Raengo, Alessandra **K1**
Raine, Michael **F5**
Ramaeker, Paul **A13**
Ranachan, Kate **Q14**
Rand, Erica **H14**
Randell, Karen **F16, I14**
Rangan, Pooja **N18**
Rankin, Cortland **C2**
Rapf, Joanna **P16**
Raw, Laurence **I17**
Rawitsch, Elizabeth **E7**
Raymond, Marc **L2**
Reagan, Patrick **L4**
Reckson, Lindsay **L3**
Redmon, Allen **B20**
Redvall, Eva **F15**
Regester, Charlene **K7**
Rehak, Bob **C11**
Reich, Elizabeth **T17**
Reinsch, Paul **E16**
Renninger, Bryce **L8**
Renov, Michael **H18**
Rentschler, Carrie **G22**
Restivo, Angelo **I11**
Rezaie, Munib **M2**
Rhodes, Jane **N7**
Rhody, Jason **S12**
Rhym, John **A1**
Richardson, Anne **K6**
Richardson, John **G18**
Richler, David **S2**
Richmond, Scott **F8**
Ridlen, Tim **T13**
Riffel, Casey **T9**
Rigoletto, Sergio **O11**
Ritter, Courtney **F22**
Rivero, Yeidy **L12**
Rizo-Lenshyn, Victoria **C4**
Robe, Chris **B14**
Roberts, Jason Kelly **J2**
Roberts, Mark **E11**
Roberts, Martin **B11**
Robinson, Ian **F7**
Robinson, Timothy **K5**
Rochester, Katherine **D13**
Rodman, Gilbert **A17**
Rogers, Kenneth **N17**
Rogers, Maureen **T20**
Rogerson, Ben **D7**
Roggen, Sam **H7**
Rony, Fatimah Tobing **N18**
Rosen, Philip **C9, P11**
Rosenow, James **B13**
Rosenthal, Michele **G14**
Rosenzweig, Laura **F11**

Rosner, Daniela **D8**
Ross, Sara **S11**
Ross, Sharon **M23**
Ross, Steven **F11, K16**
Rossaak, Eivind **B19**
Rossie, Amanda **D16**
Rothman, William **L15**
Roychoudhuri, Ranu **R5**
Royer, Alice **K7**
Rozsa, Irene **Q22**
Rudolph, Alan **L14**
Rudolph, Joyce **L14**
Rueda, Carolina **R3**
Ruehlicke, Andrea **B9**
Russell, Catherine **J19, Q18**
Russell, Christopher **S15**
Russo, Alexander **A16**
Russo, Julie **C11, E17**
Russo, Michela **N24**
Russworm, TreaAndrea **F14**
Rust, Amy **M18**
Rust, Stephen **J6, L9**
Rutkoff, Rebekah **H13**
Ryabchikova, Natalie **I2**
Rybin, Steven **L15**

S

Safariants, Rita **F18**
Saha, Poulomi **A7**
Sahin, Esra-Gokce **M10**
Saito, Ayako **P5**
Salamanca, Claudia **I9**
Salazkina, Masha **M14, P1**
Saliot, Anne-Gaelle **C7**
Saljoughi, Sara **F20**
Salvato, Nick **L3**
Samardzija, Zoran **T11**
Samer, Roxanne **M19**
Sammond, Nicholas **R12**
Sampson, Benjamin **E14**
Samuelson, Mary **F2**
San Filippo, Maria **F10, P7**
Sanabria, Carolina **E4**
Sanchez Prado, Ignacio **O7**
Sandell, Jillian **G9**
Sandler, Kevin **C12, I16**
Sandon, Emma **S3**
Sanogo, Aboubakar **G4**
Sanson, Kevin **J24**
Santana-Kaplan, Andrew **B1**
Santo, Avi **C12, M15**
Sarkar, Bhaskar **J5, R5**
Sarlin, Paige **K12**
Sastre, Alexandra **T16**
Saunders, Keeley **B20**
Sayad, Cecilia **C13**
Sayers, Jentery **M8, T12**
Scahill, Andrew **P10**
Scandiffio, Theresa **Q12**
Scepanski, Philip **H20, J13**
Schaber, Bennet **B1**
Schaefer, Eric **G25**
Schaff, Rachel **N12**
Schauer, Bradley **R15**
Scheibel, Will **P13**
Scheible, Jeff **D8**
Schilt, Thibaut **B4**
Schleier, Merrill **L11**
Schlipphacke, Heidi **J16**
Schlotterbeck, Jesse **A11**
Schmidt, Andrea **G11**
Schmidt, Lisa **S13**
Schneider, Molly **O9**
Schonig, Jordan **G6**
Schreiber, Michele **G26**
Schulz, Suzanne **I15**
Schur, Thomas **G3**
Schwoch, James **A18**
Sciachitano, Marian **D22**
Sconce, Jeffrey **G17**
Scott, Kaia **B2**
Scott, Karly-Lynne **R10**
Scott, Kathleen **K4**
Scott, Suzanne **K19, R14**
Sears, Camilla **K10**
Sebok, Bryan **S6**
Segal, Shira **M19**
Seiber, Tim **D10**
Seifert, Kristin **T13**
Seiter, Ellen **I25**
Selberg, Scott **A19**
Selway, Matthew **R17**
Sen, Meheli **E3**
Service, Brett **C18**
Shafer, Leah **B16**
Shahaf, Sharon **L12, S9**
Shahani, Nishant **O11**
Shambu, Girish **H7, N14**
Sharma, Sudeep **E16, O12**
Sharp, Sharon **D22**
Shaviro, Steven **J13, N14**
Shaw, Deborah **A12**
Sheaffer, Russell **G25**
Sheehan, Rebecca **N8**
Shen, Lien Fan **T3**
Sheppard, Samantha **I19**
Sherman, Kevin **H18**
Shiel, Mark **A20, C15**
Shimura, Miyoko **M5**
Shin, Chi-Yun **N3**
Shurkus, Marie **F1**
Siegel, Carol **L24**
Siegel, Marc **O2**
Siegel, Michael **T19**
Sienkiewicz, Matt **D4, H20**
Silberman, Robert **P13**
Silva, Kathryn M. **O3**
Sim, Gerald **O12, T5**
Sinwell, Sarah **Q11**
Siomopoulos, Anna **P9**
Sirmons, Julia **N12**
Sitton, Bob **B6**
Skvirsky, Salome **P3**
Sloan, Anna **M3**
Slowik, Michael **R7**
Slugan, Mario **T13**
Smaill, Belinda **B18**
Smalls, Shante **M24**
Smith, Cherise **N7**
Smith, Iain **I17, O1**
Smith, Jason **D1**
Smith, Justin **E9**
Smith, Matthew **S23**
Smith, Nova **A17**
Smith-Casanueva, Brent **T9**
Smith-Rowsey, Daniel **Q15, S24**
Smoodin, Eric **E6**
Smukler, Maya Montanez **R16**
Smyth, J. E. **J14, T1**
Soans, Francesca **M17**
Soderman, Braxton **T13**
Soep, Elisabeth **S14**
Solan, Yair **K8**
Soles, Carter **K6**
Solovieva, Olga **K18**
Somerville, Siobhan **M24**
Song, Hojin **A9**
Spadoni, Robert **M13**
Spaulding, Hannah **J10**
Spigel, Lynn **I20**
Sprengler, Christine **A10**
Springer, Claudia **M17**
Springer, Sean **R4**
Sreedhar, Darshana **T16**
Stabile, Carol **J12**
Stadel, Luke **K9**
Stadler, John **P14**
Stahl, Lynne **I12**
Staiger, Janet **M20, Q11**
Stallschus, Stefanie **P6**
Stamm, Laura **F1**
Stanfill, Mel **G16, K19**
Starosielski, Nicole **D8, M18**
Stasia, Cristina **B20**
Stauff, Markus **J8**
Stebbins, Amy **H13**
Stein, Erica **A20, G7**
Steinbach, Katherine **H18**
Steingrover, Reinhild **C4**
Steinhart, Daniel **I26**
Steven, Peter **O20**
Stevens, Kyle **J13**
Stilwell, Robynn **G18**
Stine, Kyle **S7**
Stites Mor, Jessica **F3**
Stob, Jennifer **G2**
Stockton, Kathryn Bond **H14**
Stone, Nora **T14**
Stork, Matthias **E14, I3**
Stout, Graeme **O13**
Strassfeld, Benjamin **T20**
Strauven, Wanda **K23**
Street, Sarah **H19**
Studlar, Gaylyn **H8**
Sturtevant, Victoria **N9**
Suarez, Juan **F19**
Suarez, Juana **S4**
Suarez-Hesketh, Paulina **Q22**
Subramanian, Janani **C20**
Sugawara, Yoshino **H5**
Sullivan, Annie **G9**
Sullivan, Gordon **M6**

Sundar, Pavitra **M10**
Sundholm, John **S4**
Sung, Wendy **J22**
Sutherland, Meghan **R23**
Suwart, Przemyslaw **I8**
Svensson, Patrik **T12**
Swalwell, Melanie **O16**
Swanbeck, Laura **S23**
Swanson, Alexander **R15**
Symes, Katerina **T10**
Szczepaniak-Gillece, Jocelyn **N11**
Szeto, Mirana **O8**
Szymanski, Adam **K5**

T

Takacs, Stacy **F16**
Takahashi, Tess **K12**
Takemoto, Tina **N18**
Takinami, Yuki **E10**
Talvio, Raija **F15**
Tan, Jia **N5**
Tang, Funing **R11**
Tchouaffe, Olivier **M12**
Tedjasukmana, Chris **H1**
Teo, Stephen **I11**
Terrefe, Selamawit **D17**
Thain, Alanna **I1, Q2**
Thanhouser, Ned **P16**
Thimons, Alexander **G15**
Thoma, Pamela **H10**
Thomas, David **O13**
Thomas, Sarah **I13**
Thompson, Ethan **S9**
Thompson, Kaelie **S6**
Thompson, Kathryn **H6**
Thompson, Kirsten Moana **G11**
Thornton, Niamh Rosario **A11**
Thorsby, Mark **G2**
Thurtle, Phillip **R12**
Tierney, Dolores **M16**
Tilland, Bonnie **K17**
Tinic, Serra **A15**
Tinkcom, Matthew **M24**
Tomasulo, Frank P. **I11, R21**
Tompkins, Joe **Q14**
Torchin, Leshu **K12**
Torner, Evan **C4**
Trafton, John **C16**
Tran, Anthony **P2**
Trencheva, Elena **J7**
Trice, Jasmine **O22**
Trifonova, Temenuga **O6**
Trono, Mario **G7**
Trope, Alison **I18**
Tropiano, Stephen **D20**
Troy, Edward **E13**
Tryon, Chuck **Q11**
Tsika, Noah **M11, P7**
Tsunoda, Takuya **F5**
Turim, Maureen **N23**
Turner, Fred **I20**
Turner, Graeme **M11**
Turnock, Julie **N15**
Turvey, Malcolm **E20, M14**
Tuzun, Defne **G3, N4**
Tweedie, James **R12**
Twombly, Tanya **T23**
Tyagi, Ila **L6**
Tziallas, Evangelos **L20**
Tzioumakis, Yannis **G26, P20**

U

Udden, James **D4**
Uhlin, Graig **A6**
Ukadike, N. Frank **G4**
Urang, John **Q7**

V

Vaccaro, Justin **M22**
Vagt, Christina **C1**
Valsson, Petur **S16**
Van de Peer, Stefanie **K4**
Van de Vijver, Lies **L24**
VanCour, Shawn **P22**
Vanderhoef, John **J15, T15**
Vannucci, Enrico **I8**
Vaughan, Hunter **L9, T1**
Veenstra, Aleit **J23**
Vela, Rafael **Q6**
Verchery, Lina **D5**
Verevis, Constantine **D14, O1**
Verheul, Jaap **P18**
Viano, Maurizio **C14**
Vickery, Jacqueline **E1**
Vieira, Joao Luiz **J3**
Villarejo, Amy **A9, H17**
Vogan, Travis **J8**
Von Vogt, Matthew **P7**
Von Moltke, Johannes **M14**
Vonderau, Patrick **K24**
Vonderheide, Leah **A16**
Vora, Kalindi **R8**

W

Wada-Marciano, Mitsuyo **E11**
Wagner, Phil **J7**
Wahlberg, Malin **T18**
Walker, Janet **L9, M18**
Walker, Johnny **G13**
Waller, Gregory **I15**
Waller, Marguerite **T4**
Walley, Jonathan **C19**
Wall-Romana, Christophe **J1, P12**
Wang, Jennifer **N6**
Wang, Lingzhen **J16**
Wang, Yiman **F12**
Wanzo, Rebecca **N9**
Ward, Meredith **C8**
Wark, McKenzie **G17**
Warner, Kristen **I19, P17**
Warner, Rick **A1**
Warren, Shilyh **S20**
Warren-Crow, Heather **G3**
Washitani, Hana **M5**
Wasko, Janet **J23**
Wasow, Althea **I9**
Wasson, Haidee **G15, N11**
Watkins, Elizabeth **A16**
Waugh, Thomas **O20**
Webb, Lawrence **A20, D7**
Weber, Anne-Katrin **K9**
Weber, Brenda **J9, Q19**
Wee, Gyeong-hae **T3**
Weiberg, Birk **B6**
Welbon, Yvonne **D12**
Wells, Sarah **O7**
Wessels, Chelsea **Q13**
Wessels, Emanuelle **T23**
West, Thomas **D2**
Westmoreland, Mark **J4**
Westrup, Laurel **J10**
White, Kenneth **O2**
White, Khadijah **N7**
White, Mimi **G10**
White, Patricia **J16, O3**
White, Patricia **O3**
White, Susan **J20**
White-Stanley, Debra **F16**
Whitney, Allison **B2, E12**
Whittaker, Tom **Q4**
Whittington, Ian **H9**
Wild, Jennifer **P12**
Wilkman, Jon **F11**
Williams, Bruce **T5**
Williams, Linda L. **L20**
Williams, Linda Ruth **L15**
Williams, Mark **A14**, **P2**
Williams, Tami **J1**
Williamson, Colin **A7**
Willis, Artemis **L22**
Willis, Holly **D19**
Wilson, F Booth **K8**
Wilson, Julie **J12, Q19**
Wilson, Samantha **C7**
Win, Thong **T2**
Windhausen, Federico **O19**
Withers, Emma **T8**
Witholt, Thomas **P9**

Witte, Michael **D7**
Wlodarz, Joseph **H17**
Wojcik, Pamela **M3, Q20**
Wolf, Mark J.P. **E22**
Wolfson, Elizabeth **B7**
Wolock, Lia **J2**
Wood, Jordan **J15**
Woods, Eva **Q4**
Woods, Faye **D18**
Woods, Mary **Q22**
Wright, Benjamin **L10**
Wucher, Josh **M13**
Wuensch, Michaela **C1**
Wuest, Bryan **Q3**

X

Xiao, Zhiwei **H5**

Y

Yale, Andrew **C7**
Yamamoto, Naoki **C9, Q1**
Yang, Wei **E5**
Yasar, Kerim **C10**
Yasar, Zeynep **R9**
Yeung, Stephanie **C17**
Yi, Erika Junhui **L16**
Yip, Man Fung **G5**
Yockey, Matt **C11**
Yoder, Jon **L11**
Yonemura, Miyuki **M5**
Yoon, Keumsil **T5**
Yoon, Soyoung **D1**
York, Ashley Elaine **R21**
Yosef, Raz **T16**
Youmans, Greg **F9**
Young, Andrew **O9**
Young, Damon **F9**
Young, Gwenda **O5**
Yue, Audrey **O8**
Yue, Genevieve **G17, N2**
Yumibe, Joshua **H19**

Z

Zaher, Lisa **O2**
Zahlten, Alexander **Q17**
Zakos, Katharine **E22**
Zarza, Zaira **H3**
Zarzosa, Agustin **R23**
Zavala, Veronica **H3**
Zeavin, Hannah **F1**
Zeddies, Margaret **K17**
Zeglen, David **Q14**
Zeilinger, Martin **G9**
Zemel, Dustin **B19**
Zeng, Li **N23**
Zhang, Charlie **L16**
Zhang, Ling **C10**
Zhao, Jing (Jamie) **L16**
Zheng, Xiqing **L16, T3**
Zhu, Xiaoxi **D3**
Zhu, Yanhong **E5**
Zimmer, Catherine **E8**
Zimmerman, Heidi **B10**
Zimmermann, Yvonne **P12**
Zinman, Gregory **H19**
Zobel, Eric **J7**
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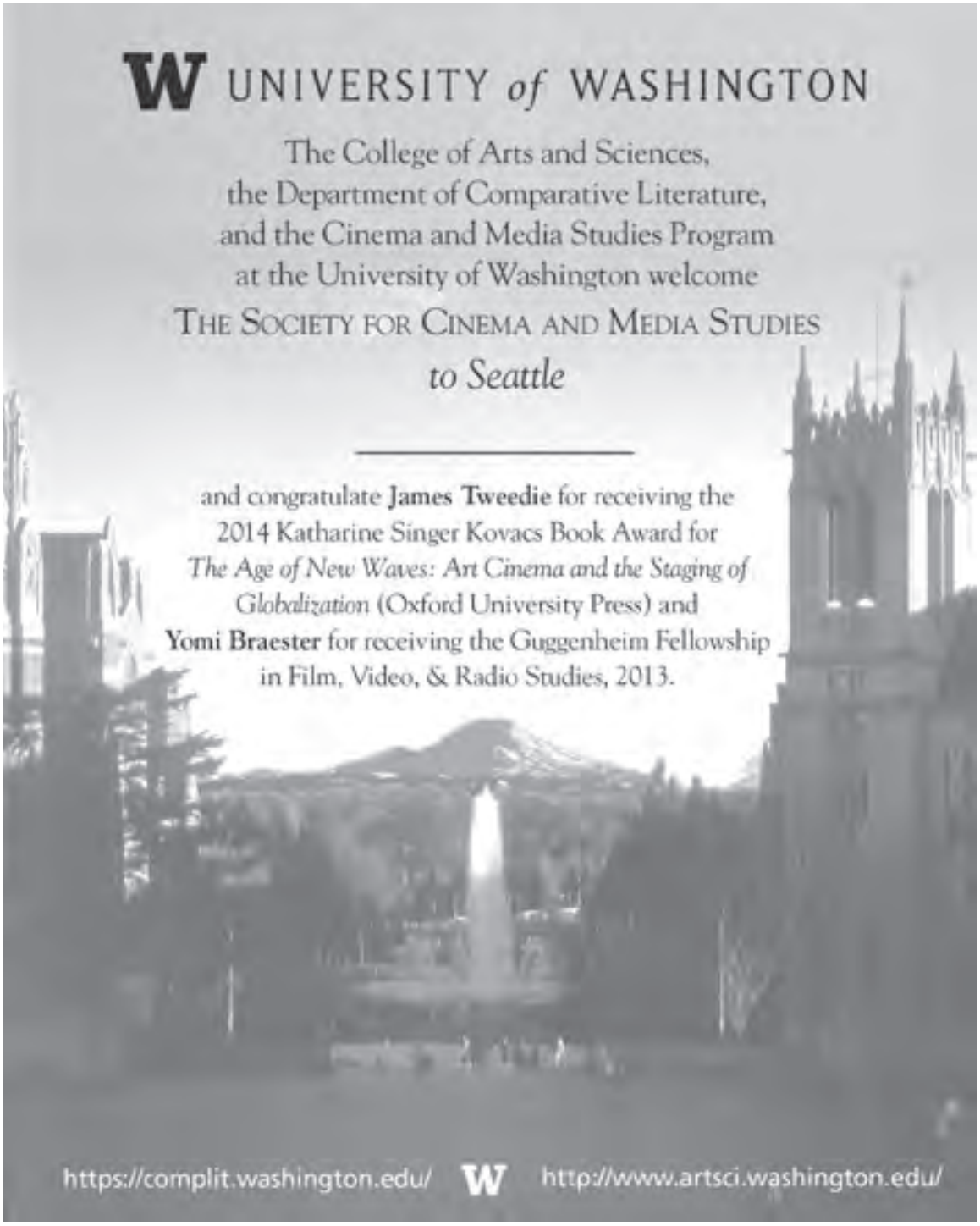
The Society for Cinema and Media Studies is proud to announce its support for the Society for Cinema and Media Studies Undergraduate Conference. Previously conducted under the title of the Midwest Undergraduate Film and Television Conference and held only at the University of Notre Dame, this new incarnation will rotate across multiple universities on an annual basis, so as to enable wider access to students across North America. It will carry the SCMS imprimatur to reflect the organization's strong support for undergraduate education in cinema and media studies.

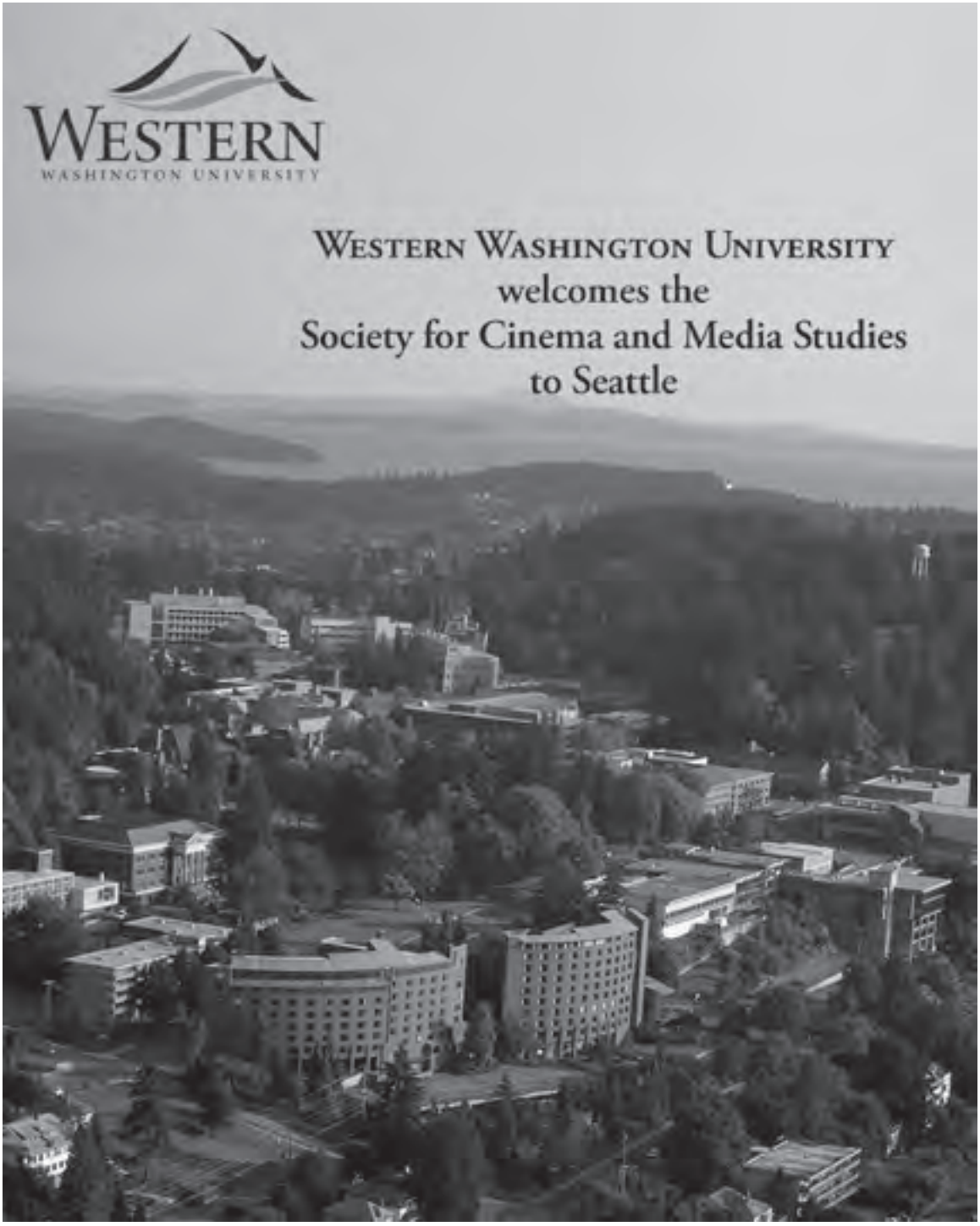
The SCMS Undergraduate Conference offers undergraduate students a forum to present papers representing their best work in the field. Each year, a panel comprised of faculty from the host institution selects the best papers from the proposals received. In 2014, the panel will be from the Film and Media Studies program at the University of Oklahoma. The resulting conference allows undergraduate students the rare opportunity to share their cinema and media history, criticism, and theory work with peers from across the country.

We ask that you tell your undergraduate students about the conference. As mentioned, this year it will be held at the University of Oklahoma on April 18 and 19, 2014. The 2015 Conference will be hosted by Smith College, Northampton, Massachusetts. More information about next year's conference will be available on the SCMS website in the fall.

Questions about the 2014 conference should be directed
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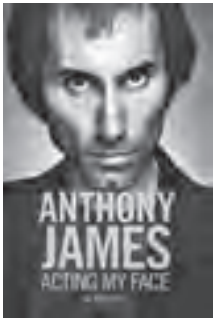
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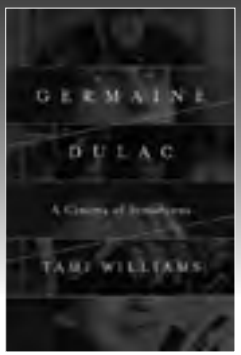
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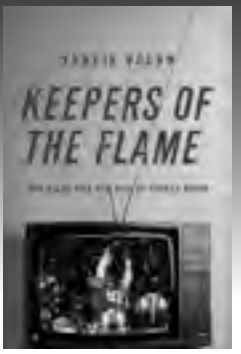
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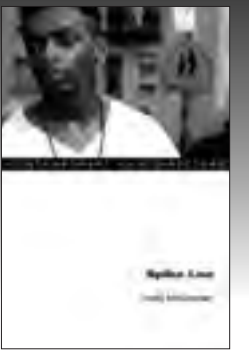


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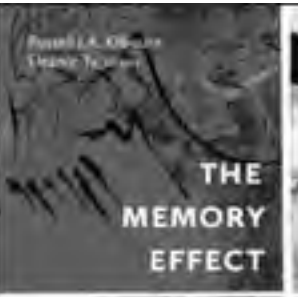
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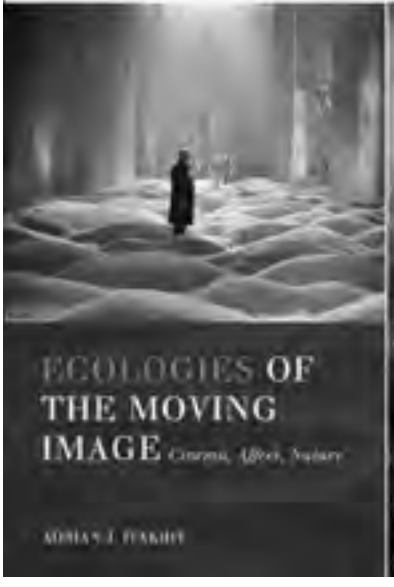




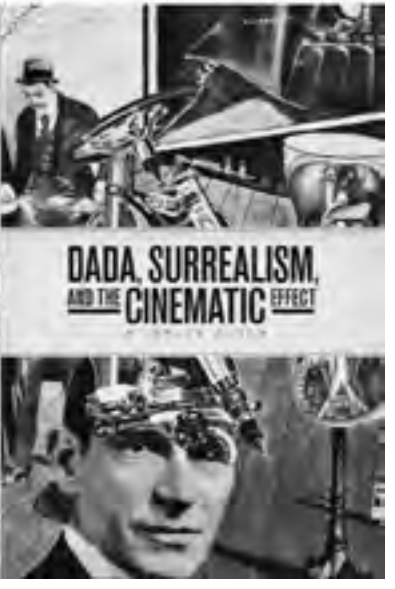
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F+MS









20th SERCIA Anniversary Conference

SERCIA, founded in France in 1993 and one of SCMS's affiliate organizations, is a European-based association of scholars dedicated to the study of English-speaking cinema. It organizes an annual conference dedicated to a particular theme. The theme of the 2014 conference is "Music and Movies: National and Transnational Perspectives." It will be hosted by the Department of American Studies, Radboud University, Nijmegen, The Netherlands on September 18-20, 2014. Nijmegen is the oldest town in the Netherlands and well known to movie experts from Richard Attenborough's *A Bridge Too Far* (1977). This year will mark the 70th anniversary of Operation Market Garden, designed to end the war quickly. During the operation, launched on September 17, 1944, American, Canadian, British, and Polish troops liberated Nijmegen. Thus, our conference participants will find the scenic town center buzzling with international visitors, parades, concerts, and film events around the theme of liberation. In addition to our conference lectures, panels, and workshops on the aural dimension of film, we will present an exhibition as well as a live musical performance on "The Soundtrack of Liberation" synchronized with live screenings.

Music and Movies: National and Transnational Approaches

The global appeal of films in the digital age is not only driven by impressive visuals but also by music. We do not simply watch a film: the soundtrack plays a crucial role in shaping our perception of what is shown on the screen. Music represents perhaps the most neglected paradigmatic medium, in spite of being a powerful influence on how films are understood and are able to cross national, cultural, and ethnic boundaries. Musicians, composers, sound designers, directors, producers, and distributors function as influential cultural mediators (in the sense of Stephen Greenblatt) who are constitutive in shaping regional, subnational and national identities. Thus, the theme *Music and Movies* raises broader issues in transnational studies, film studies, media studies, and studies in performance culture. The conference will bring together international scholars from diverse disciplines offering a discursive platform for the collaboration between film studies, cultural studies, American studies, musicology, ethnomusicology, performance culture, sound design, and media studies. We hope to decode the nexus between music and movies from historical, theoretical, and analytical perspectives. Despite the centrality of our theme to film, media, and entertainment culture, the influences of music, sound effects, and language on the visual often remain on the fringes of academic investigations. Indeed, we do not yet have an established analytical language in order to understand the complex interplay of hearing and seeing a film. The conference *Music and Movies* explores, maps, and critically evaluates the creative interplay between sights and sounds. For further information on the call for papers please refer to our website: http://www.ru.nl/col/SERCIA

Deadline: Paper proposals from members of SCMS may be submitted up to **Friday, 11 April 2014** to both Frank Mehring, head of the American Studies Department (fmehring@gmail.com) and Melvyn Stokes, president of SERCIA (melvynstokes@hotmail.com).

SERCIA

Radboud Universiteit Nijmegen

NEWS FROM THE PROGRAM IN **MOVING IMAGE STUDIES**

Georgia State University



In the past four years, the Program in Moving Image Studies has added four exciting young scholars to its faculty. Sharon Shahaf is the co-editor, with Tasha Oren, of *Global Television Formats: Circulating Culture, Producing Identity* (Routledge) and recently returned from the 26th annual TV Academy faculty seminar. Ethan Tussey is completing a book project that examines workplace media consumption patterns. Jennifer Barker is author of *The Tactile Eye: Touch and the Cinematic Experience* (California). Alessandra Raengo is the author of *On the Sleeve of the Visual: Race as Face Value* (Dartmouth).





Other recent publications by our faculty include Greg Smith, *Beautiful TV: The Art and Argument of Ally McBeal* (Texas) and *What Media Classes Really Want to Discuss* (Routledge); and Jack Boozer, *Authorship in Film Adaptation* (Texas).



Jennifer Barker and Alessandra Raengo have been promoted to Associate Professor with tenure, and Barker has assumed Graduate Director duties. Filmmaker Sheldon Schiffer has been promoted to Professor (*Portraits of the Malecon* among his recent major projects). Ethan Tussey coordinates *In Media Res*, and Amelia Arsenault is among the managing editors of a new online media industries journal. Angelo Restivo continues his service on the SCMS Board of Directors.





The Program in Moving Image Studies is a relatively young doctoral program, fostering theoretically engaged and historically grounded research in cinema, television, new media, and visual culture. We are located in downtown Atlanta, a thriving international media center. We also offer the MA in critical studies, screenwriting, and digital production.

GeorgiaStateUniversity

FOR MORE INFORMATION CONTACT
Jennifer Barker, MIS Graduate Director
jmbarker@gsu.edu

INTELLECTUAL INITIATIVES IN **MOVING IMAGE STUDIES**

Georgia State University

MEDIA INDUSTRIES

Thanks to strong growth in the production sector, annual film and television work now generates more than $3.5 billion in annual Georgia economic activity. GSU researchers and media makers are coordinating programs to foster media entrepreneurship, increase the quantity and quality of workforce prepared media makers, and to organize studio partnerships.

LIQUID BLACKNESS

Coordinated by Alessandra Raengo, a research collective is organizing scholars and artists to more fully investigate the interrelated ideas of aesthetic liquidity and blackness in contemporary visual and sonic culture. An April 2014 symposium will feature Hamza Walker (University of Chicago curator) and Derek Conrad Murray (UC Santa Cruz).

PERIPHERAL VISION

Directed by filmmaker Niklas Vollmer, PV organizes master classes and intellectual activity focused on experimental documentary. In fall 2013, Daniel Robin and PV hosted a symposium centered on the films of Peter Forgacs, with Forgacs, Michael Renov and Bill Nichols leading conversations coordinated around public screenings.

RENDERING THE VISIBLE

In February 2014, the MIS faculty hosted a second international conference on *Rendering the Visible*, focused on conceptualizing "figure." Pasi Valiaho (London) and Anne Anlin Cheng (Princeton) keynoted, with an exhibition on figuration organized by Timothy Murray (Cornell).

NEW MEDIA RESEARCH

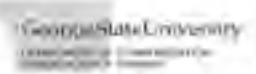
A GSU-organized interdisciplinary faculty group on new and emerging media connects scholars working in the digital humanities, cognitive studies, art and design, computational narrative, and new media analytics. A team of doctoral fellows has presented more than 40 peer reviewed conference papers on these and related topics in the last two years, and Ben Miller, one of the core faculty appointees, recently won an NEH Digging Into Data grant.

ATLANTA FILM FESTIVAL

The Atlanta Film Festival, the city's largest, is physically resident in the Department of Communication, a partnership that now involves an increasing number of the film/media studies 750 undergraduate majors as volunteers and interns.







UNIVERSITY OF PITTSBURGH







PhD DEGREE
IN FILM STUDIES

Earn an interdisciplinary PhD in Film Studies in conjunction with work in one of **five associated departments** (English, French and Italian, Hispanic, History of Art and Architecture, and Slavic).

Students will graduate having **dual expertise** in film/media studies as well as in a related field without any anticipated increase in the usual time to complete a degree.

The University of Pittsburgh has been a leader in film studies research for decades and is located in a dynamic city with a vibrant cinema and arts culture. The program offers cutting-edge courses; close mentoring; a graduate student organization that hosts its own annual conference; and a stimulating array of lectures, screenings, and special events.

FACULTY/ASSOCIATED DEPARTMENTS:

Mark Lynn Anderson, Associate Professor, English
John Beverley, Distinguished Professor, Hispanic
Nancy Condee, Professor, Slavic
Joshua Ellenbogen, Associate Professor, History of Art and Architecture
Jane Feuer, Professor, English
Lucy Fischer, Distinguished Professor, English
Marcia Landy, Distinguished Professor, English
Adam Lowenstein, Associate Professor, English
Joshua Lund, Associate Professor, Hispanic
Colin MacCabe, Distinguished Professor, English
Neepa Majumdar, Associate Professor, English
David Pettersen, Assistant Professor, French and Italian
Terry Smith, Andrew W. Mellon Professor, History of Art and Architecture

ADDITIONAL FACULTY

Charles Exley, Assistant Professor, East Asian
Randall Halle, Klaus W. Jonas Professor, German
Brenton Malin, Associate Professor, Communication
Kun Qian, Assistant Professor, East Asian

FOR MORE INFORMATION:

University of Pittsburgh
Kenneth P. Dietrich School of Arts and Sciences
Film Studies Program
Adam Lowenstein, Director
524 Cathedral of Learning
4200 Fifth Avenue
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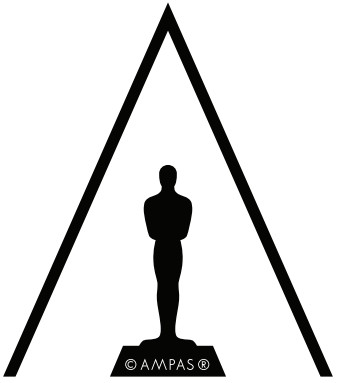
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We congratulate the following scholars on being awarded the 2013 Academy Film Scholars Grants for their proposed book projects:



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JAMES O. NAREMORE

The Cinema of Charles Burnett
Indiana University

Academy Film Scholars

For application information, visit oscars.org/filmscholars



DePaul University, housed on dual campuses in Chicago's Lincoln Park and Loop, offers a BA, joint 5-year BA/MA, and MA in Media and Cinema Studies. Our programs provide students with the critical skills, historical grounding, and research methodologies necessary for understanding the cultural and social impact of film, television and digital media in our globalized world.

CORE MEDIA AND CINEMA STUDIES FACULTY

- Luisela Alvaray, works on transnational and Latin American cinemas and has published in journals such as *Cinema Journal*, *Cultural Dynamics*, *Transnational Cinemas*, *Studies in Hispanic Cinemas* and *Film and History*
- Paul Booth, author of *Digital Fandom: New Media Studies* and *Time on TV: Temporal Displacement and Mashup Television* and editor of *Fan Phenomena: Doctor Who*
- Blair Davis, author of *The Battle for the B's: 1950s Hollywood and the Rebirth of Low-Budget Cinema* and various works on topics such as the horror genre, graphic novels, and early occurrences of media convergence
- Michael DeAngelis, author of *Gay Fandom and Crossover Stardom: James Dean, Mel Gibson, and Keanu Reeves* and editor of the upcoming *Reading The Bromance: Homosocial Relationships In Film And Television*
- Kelly Kessler, author of *Destabilizing the Hollywood Musical: Music, Masculinity, and Mayhem* and various published works on television, sexuality, and genre
- Daniel Makagon, author of *Where the Ball Drops: Days and Nights in Time Square* and co-author of *Recording Culture: Audio Documentary and the Ethnographic Experience*

Learn more at **communication.depaul.edu**.

University of Wisconsin — Milwaukee

MEDIA, CINEMA, AND DIGITAL STUDIES

Building on its traditions of innovative graduate study in cinema and critical theory, UW-Milwaukee's English Department offers a unique, interdisciplinary graduate curriculum in Media, Cinema, and Digital Studies. The Master's and Doctoral program combines studies of film, media, and popular culture with studies of developing digital technologies and textualities. Students are encouraged to pursue their own areas of concentration from courses in

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media theory
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critical theory
multimedia writing
alternative textual production
technology
digital studies
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technology theory
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FACULTY **Gilberto Blasini**: *third cinemas, cultural studies, film and television criticism;* **Dave Clark**: *digital textualities, web production and theory;* **Elena Gorfinkel**: *film history, gender and sexuality, avant-garde and cult cinema;* **Richard Grusin**: *digital theory, science and technology studies, philosophy;* **Lane Hall**: *activism and tactical media, experimental narrative, multimedia production;* **Gregory Jay**: *African American film, race and critical theory;* **Jennifer Johung**: *digital culture, media art, performance studies;* **Thomas Malaby**: *game studies, video game industry and culture;* **Andrew Martin**: *film, television, popular culture;* **Stuart Moulthrop**: *game studies, digital theory, digital literature;* **Tasha Oren**: *cultural studies, global media history/theory, television, screenwriting;* **Peter Paik**: *world cinema, anime, political philosophy;* **Patrice Petro**: *global film history and theory, media studies, feminist theory;* **Peter Sands**: *science fiction, utopianism, technoculture, law;* **Tami Williams**: *French cinema, early cinema, digital culture;* **Anne Frances Wysocki**: *digital rhetoric, textualities, and culture; digital production.*

For more information, visit **media.uwm.edu**

or contact **Tasha Oren**, Coordinator

tgoren@uwm.edu

The UNIVERSITY *of* OKLAHOMA

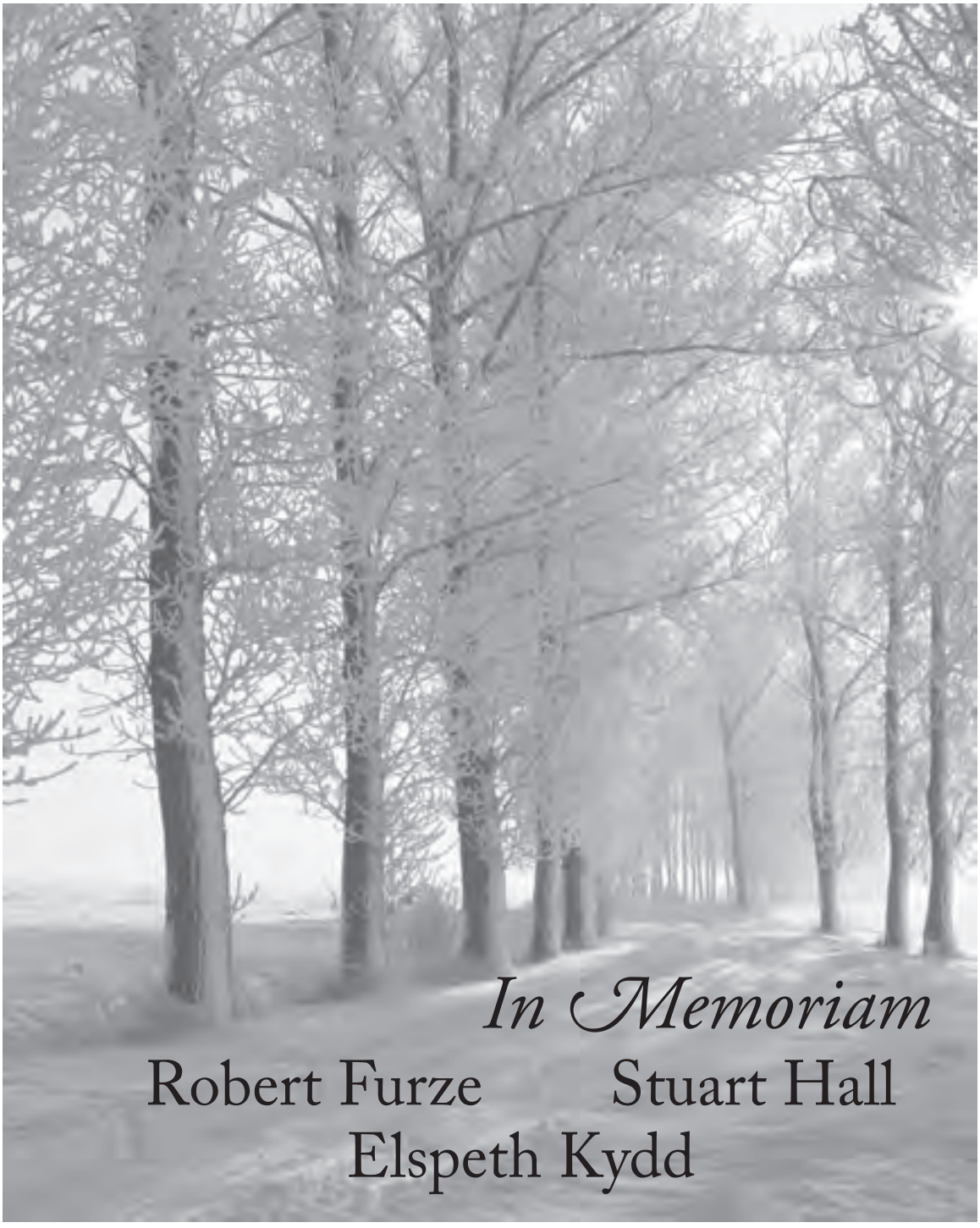
FILM & MEDIA STUDIES

Film and Media Studies is an interdisciplinary program at the University of Oklahoma designed to give students a broad understanding of film and media history, theory, and criticism. OU Film and Media Studies, in the College of Arts and Sciences, is proud to be the institutional home of the SCMS Office and staff.

The University of Oklahoma is truly an extraordinary institution, known for its academic excellence and strong sense of community. Attracting top students from across the nation and more than 100 countries around the world, OU provides a major university experience in a private college atmosphere.

http://cas.ou.edu/fms/




In Memoriam
Robert Furze
Stuart Hall
Elspeth Kydd

Montreal 2015

Call for Paper, Panel, and Workshop Proposals

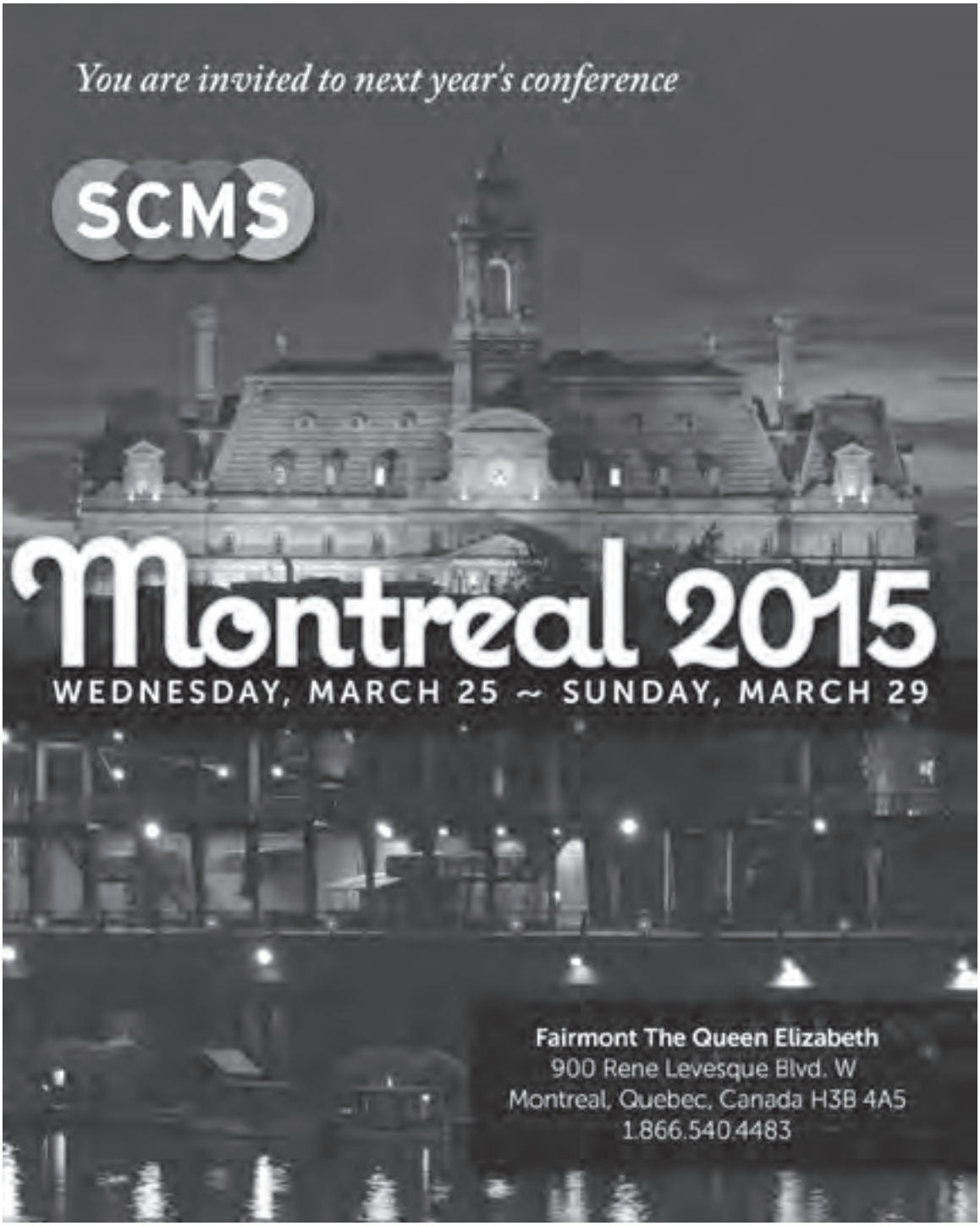
The Society for Cinema and Media Studies announces its call for proposals for the 2015 conference.

Please join us Wednesday, March 25 – Sunday, March 29, 2015 at the Fairmont The Queen Elizabeth Hotel.

Bienvenue à Montréal! A bilingual cultural mecca, Montreal hosts one of the most dynamic music, film, art, and culinary scenes in North America. Named the UNESCO City of Design in 2011, Montreal hosts dozens of film and cultural festivals, museums, and galleries. A rich cultural and architectural heritage round out a young, vibrant city that embraces difference and diversity. Join us!

The 2015 SCMS Conference Program Committee welcomes quality paper, panel, and workshop proposals on any topic related to cinema and media studies. Proposal submission forms will be available through the SCMS website on June 1, 2014. The deadline for proposals is Friday, August 29, 2014 (5:00 PM Central Time).

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