SCMS 2016
CONFERENCE PROGRAM

HILTON ATLANTA • ATLANTA, GEORGIA

March 30–April 3, 2016

COVER PHOTO:
1940s view of Atlanta's Auburn Avenue including a sign for Bailey's Royal Theatre and Big Bethel AME Church
Courtesy of Kenan Research Center, Atlanta History Center

Letter from the President

Dear Friends and Colleagues,

On behalf of the SCMS Board of Directors, the Host and Program Committees, and the Home Office staff, let me welcome everyone to Atlanta!

Since the SCMS conference was last here twelve years ago, the Society has seen both membership and the conference itself increase dramatically in size. This year in Atlanta we have twice the number of panels as we had in 2004. Our growth confirms the vitality of cinema and media studies, as well as its continuing importance to the academy internationally and to our increasingly globalized societies. I know from previewing the program that it boasts an impressive display of the best, most stimulating work presently being done in our field, which is at once singular in its focus on visual and digital media and yet quite diverse in its scope, intellectual interests and goals, and methodologies. Given the dazzling assortment of panels on tap for the five days of our conference, I hope you will find this year's selection as exciting and stimulating as in years past. And as dizzying, perhaps, as you try to decide where to go next. To assist you in navigating the program we have arranged for everyone to have access to the Grupio app. Among other features, it allows you to view the entire schedule and then to create your own calendars based on the sessions you want to attend. With this app you can also take notes during panels, interact with other attendees via social media, and navigate the hotel and the surrounding areas in downtown Atlanta through in-app maps. We hope you'll check it out.

While I know that you will find more information about the big evening events elsewhere in the program, I want simply to call your attention to them. The Host Committee has scheduled two special events reflecting Atlanta's relatively new role as a hub of film and television production, as well as its historical importance for the civil rights movement. Both take place on Saturday evening at the Center for Civil and Human Rights. The Center itself is a terrific multi-media and interactive museum, and attendees are invited to visit the galleries on Saturday evening, too. Two other evening events are also worth adding to your busy schedule. On Wednesday, "Richard Dyer in the House of Cinema" celebrates the work and career of this esteemed scholar, who recently retired from King's College London. Then on Thursday there is a timely multimedia panel, "Mediated Rights: The Transformative Power of Images from Selma to Ferguson." Details for all these events are in the program.

Additionally, I want to invite everyone who is new to SCMS to come to the Orientation for New Members/Networking Session on Thursday, which this year is being organized as a drop-in event from 11 AM until 12:15 PM. Please stop by for some edibles and beverages and an opportunity to meet your officers and Board members, as well as representatives of the SIGs and caucuses. This is a wonderful opportunity for you to find out more about the work of the organization and to speak with representatives from groups that reflect your academic interests and that you may want to join.

Other important SCMS events to put on your calendar take place on Friday. First up is the Members' Business Meeting at 11 AM, where you will learn about the Society's activities this past year. Later in the day the Awards Ceremony starts at 4:15 PM. Here we will pay tribute to some of the best scholarship that appeared during the previous year. At the ceremony we will also honor and hear from the winner of this year's Distinguished Career Achievement Award, Rick Altman. Following the ceremony, the official conference reception begins at 5:30 PM, where, over a drink and something to eat, you will have the opportunity not only to stand in line for those refreshments, but also to mingle with colleagues, catch up with old friends, make new acquaintances, and congratulate the award winners.

Finally, a conference of this size is never possible without the help of many people, so I must single out and thank people whose names you will hear again during the conference, I am sure: Leslie LeMond, Conference Manager; Lindsey Pendleton, Home Office Administrative Coordinator; Debbie Rush, Account and Budget Representative; Aviva Dove-Viebahn, Web Content Manager; Brennick Gaudet, Program Assistant; and Bruce Brasell, Program Schedule Coordinator. We would all be lost without the insight and oversight of SCMS Executive Director, Jill Simpson. My gratitude also goes to Neepa Majumdar, who chaired the Program Committee, and to the many hardworking members who volunteered to serve with her this year. I thank Matthew Bernstein and Alessandra Raengo, and the Host Committee they co-chaired, for arranging the Saturday evening events. On a

day-to-day basis, my job as President would not be possible without the valuable assistance of Jill and the Home Office staff as well as the Board of Directors, who meet three times a year, and more often than that on email. Your officers–Past President Barbara Klinger, President-Elect Pamela Wojcik, Secretary Victoria Johnson, and Treasurer Amanda Ann Klein–are tireless in their dedication to the Society. But so are your elected representatives: Mary Beltrán, Nick Davis, Mary Desjardins, Kara Keeling, Juan Llamas-Rodriguez, Neepa Majumdar, and Linda Mizejewski. Kara and Neepa will be cycling off at the end of this academic year, and I want to thank them now for their service. I also must not forget to mention my appreciation for the contributions of Will Brooker, *Cinema Journal* editor, and Caetlin Benson-Allott, representative of the Film/Media Studies Program at the University of Oklahoma (where the Home Office is located), who both serve on the Board in an ex-officio capacity. And in this vein, I want to extend personal thanks to Barb Klinger for steering the Society so well during the previous two years and for providing me with such an exceptional example of leadership that I now can only try to emulate. I am glad to be able to continue working with you, Barb, and to benefit from your sage advice.

Much of the work that keeps SCMS running efficiently and beneficially for our discipline is done on a volunteer basis. There are too many members who serve on annual, standing, and ad-hoc committees for me to thank each by name. To each of you, please know that the Board and I appreciate your service. I know I am not speaking only for myself when I say that active involvement in the Society is rewarding on both a personal and professional level. Please consider volunteering to serve on one of your Society's annual or standing committees.

Enjoy the conference!

Steven Cohan
President, SCMS

Letter from the Program Chair

On behalf of this year's Program Committee, I want to welcome you all to the Atlanta conference. Once again, the conference is a snapshot of the state of our field today. This year, we decided to cluster panels on similar topics to constitute a series that you will find scheduled back-to-back in the same conference room. Such clusters will also give you a sense of some of the trends in this year's conference: in revisiting auteurism, camera movement, and color, for example. Among workshops, there is a noticeable trend this year as well of taking stock of current and future research and teaching methods. I would like to thank the members of the Program Committee for volunteering to take on the hard work of reading proposals in September and October–one of the busiest times on the academic calendar. They worked very hard not only to read proposals, but also to form cohesive panels from open-call papers that are diverse enough to generate discussion. My thanks and appreciation go to Baerbel Goebel-Stolz, Mary Beltrán, Caetlin Benson-Allott, John Bruns, Alenda Chang, Glyn Davis, Nick Davis, Mary Desjardins, Mark Gallagher, Roger Hallas, Kristen Hatch, Christine Holmlund, Kara Keeling, Cynthia Lucia, Moya Luckett, Nicholas Marx, Linda Mizejewski, Alan Nadel, Rielle Navitski, Gary Needham, Joanna Rapf, Kevin Sanson, Mark Shiel, Shawn Shimpach, Victoria Sturtevant, and Pamela Wojcik.

As in past years, we have events lined up for you each evening. We open on Wednesday evening with "Richard Dyer and the House of Cinema," a special event honoring Dyer, whose groundbreaking scholarship continues to inspire and generate new work in star studies, queer theory, and sound studies. SCMS thanks the many sponsors of this event: King's College London, the University of Massachusetts Amherst, Palgrave/BFI Publishing, Routledge, *Film Quarterly*, *Screen*, and the SCMS African American and Queer Caucuses.

Atlanta is a particularly exciting venue for us this year because of its rich connection to African American media and history. As in past years, Scholarly Interest Groups and Caucuses jointly organized a conference special event. On Thursday evening, the African American Caucus, the Caucus on Class, and the Documentary SIG have co-sponsored a timely discussion on "Mediated Rights: The Transformative Power of Images from Selma to Ferguson." Please note, too, that caucuses and SIGs also sponsor regular panels and workshops, which are indicated in the conference schedule.

I want to thank our Host Committee, co-chaired by Matthew Bernstein (Emory University) and Alessandra Raengo (Georgia State University) for securing the Center for Civil and Human Rights as the venue for their Saturday evening events. Following a reception at 6:30 PM hosted by Emory University, during which you can visit the museum, we have a panel at 7 PM on "Atlanta on the Rise: The Emerging African-American Television Industry," which brings together media scholars and local industry people to discuss the emergence of the city as a major site of TV production. After this panel, at 8:15 PM, there is a screening of the short film, *Dreams Are Colder Than Death*, a poetic documentary exploration of blackness and its relationship to life and death and what it means to be black in America, which will be followed by a discussion with the director, Arthur Jafa. A short walk away from the conference hotel, the Center for Civil and Human Rights has regular exhibits that you can visit during the day as well. Just as a note, the first 200 attendees will be able to visit the Center's Civil Rights and Human Rights Galleries for free (with their SCMS badge) during the evening. Seats are on a first come/first served basis. For their hard work in organizing and securing funding for these events, I thank all members of the Host Committee: Ethan Tussey, Lauren Cramer, Daren Fowler, Jenny Gunn, Kristin Juarez, Shady Patterson, and Colin Wheeler. Thanks also to the following from Georgia State University: the Honors College, Creative Media Industries Institute, the Department of Communication, and the Center for Human Rights and Democracy. In addition, I thank the Ivan Allen College of Liberal Arts and the School of Literature, Media, and Communication both at the Georgia Institute of Technology.

I would like to invite graduate students to a reception on Thursday evening made possible with the generous sponsorship of Syracuse University's English Department, the University of California, Santa Barbara's Film and Media Studies Department, University of Southern California's School of Cinematic Arts, University of California, Irvine's PhD Program in Visual Studies and the University of Texas' Department of Radio-Television-Film. Your graduate student representative Juan Antonio

Llamas-Rodriguez has also organized a workshop on graduate school as academic labor on Saturday. As in other years, we will have a graduate student lounge and hospitality area, with internet access and printers available for your use.

Lastly, I would like to invite you to our annual Awards Ceremony and Reception on Friday evening. As our membership grows, the reception is the place where we gather together once a year, no matter how loud and crowded it gets, to celebrate our scholarship and conviviality.

This year, thanks to the hard work of Aviva Dove-Viebahn, our Web Content Manager, we will be offering you the mobile app Grupio, which, among other features, also allows you to take notes on sessions and e-mail yourselves those notes from the app.

As a novice Program Chair, I am grateful for the groundwork laid before me by previous Program Chairs, and especially for the help and advice I got from Steven Cohan, last year's Program Chair. A conference of this scale would not be possible without the quiet, indefatigable work of the tiny army of stalwarts from the Home Office and beyond. For easing me into the job, I thank Lindsey Pendleton who, in her first year as SCMS Administrative Coordinator, mastered the intricacies of conference organization without a hitch; David Rissenberg, who helped me navigate the technical aspects of our conference portal; and Bruce Brasell, for the unimaginable feat of figuring out the actual schedule of panels and workshops. My grateful thanks also go to Jill Simpson, our Executive Director, who coordinated the special events; Leslie LeMond, Conference Manager; Debbie Rush, Account and Budget Representative; and Brennick Gaudet, Program Assistant.

Best wishes for a productive and enjoyable conference experience.

Neepa Majumdar
SCMS 2016 Program Chair

Letter from the Executive Director

Dear SCMS Colleagues,

A warm Atlanta welcome to you! Over the last several months, the SCMS Program Committee has worked hard to bring you a slate of timely and engaging panels and workshops for the 2016 conference. We are also proud to bring you an abundance of riches with this year's roster of events, influenced by Georgia's unique history, culture, and growing stature as a center for film and media activity.

Over the last decade, with the help of lucrative financial incentives, Georgia has seen the rapid expansion of its film and media activity and workforce. With a 2015 economic impact of more than $6 billion, it is now one of the fastest-growing entertainment production hubs in the world, ranking third in the US after only Louisiana and California. During this growth cycle, venerable Atlanta-based media titan Turner Broadcasting has been joined by major production companies such as EOE Screen Gems, Tyler Perry Studios, and Pinewood Atlanta Studios, to name but a few. Last year 248 film and television productions were shot in the state, including big-budget productions such as *The Hunger Games, Insurgent*, and *The Walking Dead*.

Saturday night's Host Committee event, "Civil Encounters with Black Media and Black Life," delves into the growth of Atlanta entertainment to shed light on the story behind the headlines. As it turns out, the backbone of the city's industry is the proliferation of its homegrown television series with primarily African American producers and casts, which shoot nearly year round and take on issues of gender and economics from a regional perspective. Thursday night's event, "Mediated Rights: The Transformative Power of Images from Selma to Ferguson," provides another perspective on the region's media and social change by providing us with images from historical, theoretical, political, and practical perspectives.

Atlanta 2016 provides us with a compelling canvas, indeed. It would not be possible without the many individuals who have spent untold hours putting together such discussion-provoking events this year. We also wish to thank our 2016 sponsors who help make our five-day conference happen. Sponsorships and donations support not only our annual conference, but also our ongoing efforts year round. We encourage you to consider SCMS in your annual giving.

In closing, I hope you will be in touch with me or any other member of the SCMS Board or Home Office staff if we can do anything to make your conference experience more enjoyable. We always welcome your input and would certainly like to work with you if you wish to become more involved in the organization.

Have a great week!

Best regards,

Jill Simpson
Executive Director

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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Conference Organization

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for *liquid blackness*:

Daren Fowler *
Jenny Gunn*
Kristin Juarez*
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* denotes Graduate Student

2016 CONFERENCE ORGANIZERS

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CONFERENCE MANAGER: Leslie LeMond
ASSISTANT CONFERENCE MANAGER: Ginger Leigh
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COPY EDITOR: Mark Hain
PROGRAM DESIGNER AND TYPESETTER: Del LeMond
ADMINISTRATION, REGISTRATION, AND ACCOUNTING: Brennick Gaudet, Lindsey Pendleton, and Debbie Rush
WEBSITE MANAGEMENT AND COORDINATION: Aviva Dove-Viebahn
CONFERENCE PHOTOGRAPHER: Michael Kackman
MULTIMEDIA FIELD PRODUCER: Maile Hetherington

Special Thanks

A special thanks to the following for their support and assistance with the 2016 conference:

Joel Neville Anderson
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Use #SCMS16 to post about your experiences during the conference.
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keep up to date on conference events via our Grupio mobile app.

Access information about the conference from your mobile device including the conference schedule, directory of speakers and exhibiting vendors, sponsors and more!
Further instructions on installing the app will be sent to registered conference goers in advance of the conference.

Schedule of Events at a Glance

Wednesday, March 30	
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**
6:00–7:45 PM	**Session E**
8:00 PM	**SPECIAL EVENT: Richard Dyer in the House of Cinema**

Thursday, March 31	
9:00–10:45 AM	**Session F**
11:00 AM–12:15 PM	**Orientation for New Members/ Networking Session**
11:00 AM–12:45 PM	**Session G**
1:00–2:45 PM	**Session H**
3:00–4:45 PM	**Session I**
5:00–6:45 PM	**Session J**
7:00 PM	**SPECIAL EVENT: Graduate Student Reception**
8:30 PM	**SPECIAL EVENT: Mediated Rights: The Transformative Power of Images from Selma to Ferguson**

Friday, April 1	
9:00–10:45 AM	**Session K**
11:00 AM–12:00 NOON	**Members' Business Meeting**
12:15–2:00 PM	**Session L**
2:15–4:00 PM	**Session M**
4:15–5:30 PM	**Awards Ceremony**
5:30–7:30 PM	**Reception**

Saturday, April 2	
9:00–10:45 AM	**Session N**
11:00 AM–12:45 PM	**Session O**
1:00–2:45 PM	**Session P**
3:00–4:45 PM	**Session Q**
5:00–6:45 PM	**Session R**
6:30–10:30 PM	**SPECIAL EVENT: Civil Encounters with Black Media and Black Life** 6:30–7:00 PM Host Committee Reception 7:00–8:00 PM Atlanta on the Rise 8:15–9:45 PM Can Blackness be Loved? 9:45–10:30 PM Dessert Reception

Sunday, April 3	
9:00–10:45 AM	**Session S**
11:00 AM–12:45 PM	**Session T**
1:00–2:45 PM	**Session U**

Registration Desk(s) Hours

ROOM **211** • Second Floor

TUESDAY, MARCH 29*
4:00 – 6:00 PM
*Tuesday hours for name badge and conference program pick-up only (pre-registered attendees)

WEDNESDAY, MARCH 30
8:00 AM – 5:00 PM

THURSDAY, MARCH 31
8:00 AM – 5:00 PM

FRIDAY, APRIL 1
8:00 AM – 5:00 PM

SATURDAY, APRIL 2
8:00 AM – 5:00 PM

SUNDAY, APRIL 3
8:30 AM – 12:00 NOON

Exhibit Hours*

ROOM **Grand Ballroom East/AB** • Second Floor

THURSDAY, MARCH 31
10:30 AM – 5:30 PM

FRIDAY, APRIL 1
9:30 AM – 5:30 PM

SATURDAY, APRIL 2
9:00 AM – 6:00 PM
*hours subject to change

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 at the hotel front desk.

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

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Palgrave, Macmillan Education

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(University of California Press)

The following SCMS Caucus and Scholarly Interest Groups gave all, or a portion of, their funding to co-sponsor conference events.

- African/African American Caucus
- Caucus on Class
- CinemArts: Film & Art History Scholarly Interest Group
- Classical Hollywood Scholarly Interest Group
- Documentary Studies Scholarly Interest Group
- Experimental Film & Media Scholarly Interest Group
- Film Philosophy Scholarly Interest Group
- French/Francophone Scholarly Interest Group
- Latino/a Caucus
- Media Industries Scholarly Interest Group
- Media Literacy & Pedagogical Outreach Scholarly Interest Group
- Nontheatrical Film & Media Scholarly Interest Group
- Queer Caucus
- Television Studies Scholarly Interest Group
- Women in Screen History Scholarly Interest Group
- Women's Caucus

SCMS Caucus & Scholarly Interest Group Meeting Schedule

All SCMS members are welcome to attend.

Wednesday, March 30		
12:00–1:45 PM	**Television Studies Scholarly Interest Group**	ROOM **410** • Fourth Floor
2:00–3:45 PM	**Film & Media Festivals Scholarly Interest Group**	ROOM **410** • Fourth Floor
2:00–3:45 PM	**Middle East Caucus**	ROOM **206** • Second Floor
4:00–5:45 PM	**French/Francophone Scholarly Interest Group**	ROOM **410** • Fourth Floor
4:00–5:45 PM	**Documentary Studies Scholarly Interest Group**	ROOM **206** • Second Floor
6:00–7:45 PM	**Comedy & Humor Studies Scholarly Interest Group**	ROOM **410** • Fourth Floor
Thursday, March 31		
9:00–10:45 AM	**Women's Caucus**	ROOM **410** • Fourth Floor
9:00–10:45 AM	**Animated Media Scholarly Interest Group**	ROOM **206** • Second Floor
1:00–2:45 PM	**Scandinavian Scholarly Interest Group**	ROOM **410** • Fourth Floor
1:00–2:45 PM	**Media, Science, & Technology Scholarly Interest Group**	ROOM **206** • Second Floor
3:00–4:45 PM	**Women in Screen History Scholarly Interest Group**	ROOM **410** • Fourth Floor
3:00–4:45 PM	**Scholarly Interest Group Coordinating Committee**	ROOM **206** • Second Floor
5:00–6:45 PM	**Comics Studies Scholarly Interest Group**	ROOM **410** • Fourth Floor
5:00–6:45 PM	**Media Industries Scholarly Interest Group**	ROOM **206** • Second Floor
5:00–6:45 PM	**African/African American Caucus**	ROOM **205** • Second Floor
Friday, April 1		
9:00–10:45 AM	**Radio Studies Scholarly Interest Group**	ROOM **410** • Fourth Floor
9:00–10:45 AM	**Asian/Pacific American Caucus**	ROOM **206** • Second Floor
12:15–2:00 PM	**Media & the Environment Scholarly Interest Group**	ROOM **410** • Fourth Floor
12:15–2:00 PM	**Urbanism/Geography/Architecture Scholarly Interest Group**	ROOM **206** • Second Floor
2:15–4:00 PM	**Transnational Cinemas Scholarly Interest Group**	ROOM **410** • Fourth Floor
2:15–4:00 PM	**Experimental Film & Media Scholarly Interest Group**	ROOM **206** • Second Floor
7:30–8:45 PM	**Latino/a Caucus**	ROOM **410** • Fourth Floor
7:30–8:45 PM	**Caucus on Class**	ROOM **206** • Second Floor
7:30–8:45 PM	**Silent Cinema Cultures Scholarly Interest Group**	ROOM **205** • Second Floor
Saturday, April 2		
9:00–10:45 AM	**War & Media Studies Scholarly Interest Group**	ROOM **410** • Fourth Floor
9:00–10:45 AM	**CinemArts: Film & Art History Scholarly Interest Group**	ROOM **206** • Second Floor
11:00 AM–12:45 PM	**Nontheatrical Film & Media Scholarly Interest Group**	ROOM **410** • Fourth Floor
11:00 AM–12:45 PM	**Adult Film History Scholarly Interest Group**	ROOM **206** • Second Floor
1:00–2:45 PM	**Queer Caucus**	ROOM **410** • Fourth Floor
1:00–2:45 PM	**Video Game Studies Scholarly Interest Group**	ROOM **206** • Second Floor
3:00–4:45 PM	**Fan & Audience Studies Scholarly Interest Group**	ROOM **410** • Fourth Floor
3:00–4:45 PM	**Film Philosophy Scholarly Interest Group**	ROOM **206** • Second Floor
5:00–6:45 PM	**Classical Hollywood Scholarly Interest Group**	ROOM **410** • Fourth Floor
5:00–6:45 PM	**Caucus Coordinating Committee**	ROOM **206** • Second Floor
Sunday, April 3		
9:00–10:45 AM	**Media Literacy & Pedagogical Outreach Scholarly Interest Group**	ROOM **410** • Fourth Floor
11:00 AM–12:45 PM	**Sound Studies Scholarly Interest Group**	ROOM **410** • Fourth Floor
11:00 AM–12:45 PM	**Oscar Micheaux Society**	ROOM **206** • Second Floor
1:00–2:45 PM	**Central/East/South European Cinemas Scholarly Interest Group**	ROOM **410** • Fourth Floor
1:00–2:45 PM	**Cognitive/Analytic Scholarly Interest Group**	ROOM **206** • Second Floor

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Oxford University Press
Palgrave Macmillan
Routledge
Rutgers University Press
SUNY Press
The MIT Press
University of California Press
University of Chicago Press
University of Illinois Press
University of Iowa Press
University of Michigan Press
University of Minnesota Press
University of Texas Press
University Press of Mississippi
W.W. Norton & Company
Wayne State University Press
Wiley

Exhibitor Receptions

Thursday, March 31		
3:00 – 4:00 PM	**Routledge–**reception to celebrate the anniversaries of four Routledge journals	Table in the exhibit area
Friday, April 1		
9:30 – 10:30 AM	**Bloomsbury Publishing**–chat with *Global Exploitation Cinemas* series editors Austin Fisher and Johnny Walker!	Table in the exhibit area
3:00 – 4:00 PM	**Rutgers University Press–**a celebration of our authors!	Table in the exhibit area
3:00 – 4:00 PM	**Columbia University Press–**event to celebrate Roy Thomas and the *Film and Culture* series	Table in the exhibit area
7:30 – 8:30 PM	**Duke University Press**–reception to celebrate *Camera Obscura*'s 40th Anniversary and their publication of two special issues: "Collectivity: Part 1" and "Collectivity: Part 2". Hosted by Duke University Press, the University of California, Santa Barbara, Department of Film and Media Studies, and *Camera Obscura.*	ROOM **409** • Fourth Floor
7:30 – 9:30 PM	**Oxford University Press–**a cocktail reception to celebrate the publication of OUP film studies books for 2015-2016	ROOM **404** • Fourth Floor

Thanks to Our 2015–2016 Donors

Many thanks to those who generously donated to the Award, General, Travel, and SCMS-U Funds:

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Please Note

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 conference hotel–Hilton Atlanta, 255 Courtland Street NE.

Thanks to Our 2015–2016 Institutional Members

Academy of Motion Pictures Arts and Sciences, Margaret Herrick Library
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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 on the SCMS website.
For more information, please visit www.cmstudies.org/?page=institut_membership

SCMS Graduate Student Lounge & Hospitality Area

with Computer/Internet/Printer Access

ROOM **209** • Second Floor

Feel free to hang out in this area, hold informal meetings, charge your devices, chat with friends, work on your computer.
All registered attendees of SCMS 2016 may use these computers free of charge.
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.
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 2016 –
This includes the Exhibit Area (**Grand Ballroom East/AB** • Second Floor)
and the SCMS Graduate Student Lounge & Hospitality Area (**Room 209** • Second Floor).
You will need to obtain a password at conference registration.

Thanks for Staying at the Hilton Atlanta

If you booked a room at the Hilton Atlanta under the SCMS room block (online or by phone),
your guest room rate includes in-room, high-speed internet access.
Please inquire at the front desk for details regarding how to log on to the internet in
your guest room and how this will be taken care of on your final bill.
Again, this applies only to those who booked directly through the hotel and under the SCMS room block.
Thank you again for attending SCMS 2016!

2016 Audio Visual Policy

The following equipment will be standard in all panel/workshop rooms at the conference:
DVD player (Region 1–standard for USA and Canada)
LCD projector (with audio)
Wireless internet access (you will need to obtain the password at registration)
We are NOT able to accommodate changes or requests for A/V equipment onsite.
Thank you for your cooperation.

How Are Workshops Different than Panels?

Workshops are distinct from panels in that they focus on field-specific topics with brief presentations by presenters that lead to focused, substantive discussions and debate among workshop participants and the audience. Workshops are intended to be dialogical, interactive, and productive workspaces with topics typically focused on pedagogy, research strategies, and methodologies. They may also explore major intellectual issues/trends in the discipline.

Accessibility at the Hilton Atlanta

All sessions at the SCMS Conference are accessible to people with disabilities. The conference will span multiple floors of the hotel with ADA accessible elevators connecting all areas. The meeting rooms are located on floors 1, 2, 3, and 4 and are all accessible. The Crystal Executive Boardroom, which is bi-bevel, is equipped with one wheelchair lift (SCMS is not holding any official functions in this room).

The Hilton Atlanta is certified accessible and wheelchair friendly. There are no restrictive steps that impede full hotel access. There is an accessible lobby. Thresholds and doormats are in compliance with American with Disabilities Act (ADA) regulations and door-service personnel are available. Lobbies have marble floors and/or low-pile area carpeting. The Hilton has an accessible hotel registration desk or will provide a clipboard to guests to complete registration documentation. Elevators connect all levels of the hotel. Each elevator has a wheelchair accessible keypad, Braille numerals beside each control button, and audible directions. Restrooms in lobbies and on meeting room floors are wheelchair accessible and have tactile signage.

The Hilton has 35 ADA-approved accessible rooms. Among other amenities, these rooms feature wheelchair-accessible doors, lever door handles, security peepholes, ample room space, grab bars in restrooms, low sinks with insulated pipes, accessible towel racks, and accessible mirrors. ADA rooms are based on availability and are not guaranteed. The following auxiliary aids are available at most properties: flashing fire alarm, doorbell, and telephone; vibrating alarm clock; closed-caption decoders; Braille signage; and TDD telephones.

The hotel's restaurants, Market Place, Southern Elements, Nikolai's Roof, and Trader Vic's are all accessible.

An elevator from the self-parking garage leads directly to the hotel lobby. Self-parking spaces are based on availability and are not guaranteed. Ceiling height limit is 6 feet. Valet parking service is available in front of the hotel only. Valet parking spaces are based on availability and are not guaranteed. Special car parking spaces and wheelchair van parking is available nearby at other parking lots and garages that are not operated by Hilton Atlanta.

Please contact the hotel before the conference if you have concerns or need special assistance of any kind during the week of the conference by dialing (404) 659-2000 and asking for group reservations or by e-mail at <portia.aofiyebi@hilton.com>. If you wish to speak with someone from SCMS, please feel free to contact Leslie LeMond, Conference Manager <leslielemond@scmsconference.com>.

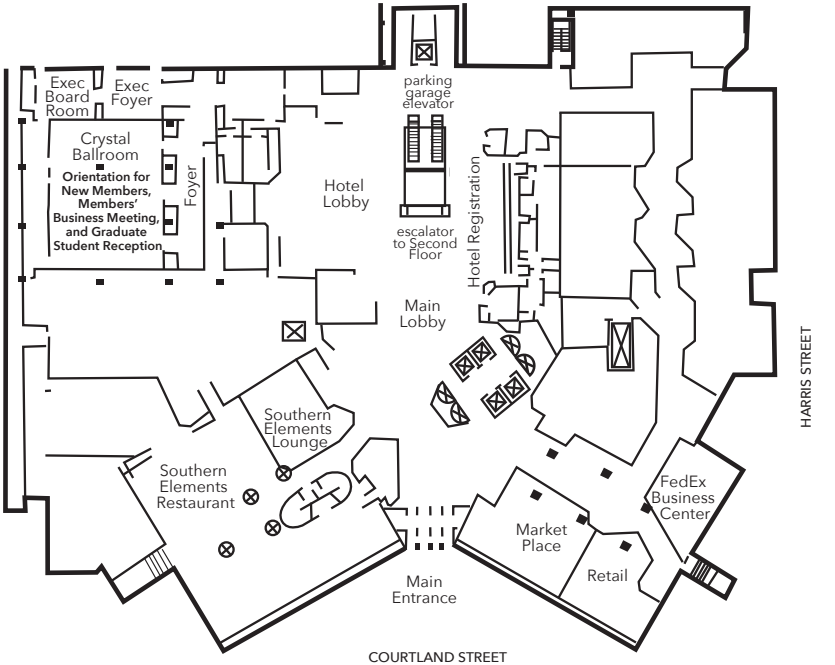
The Society for Cinema & Media Studies is committed to providing access and reasonable accommodation in its services, programs, activities, education, and employment for individuals with disabilities.

Nominations for Distinguished Career Achievement & Pedagogy Awards

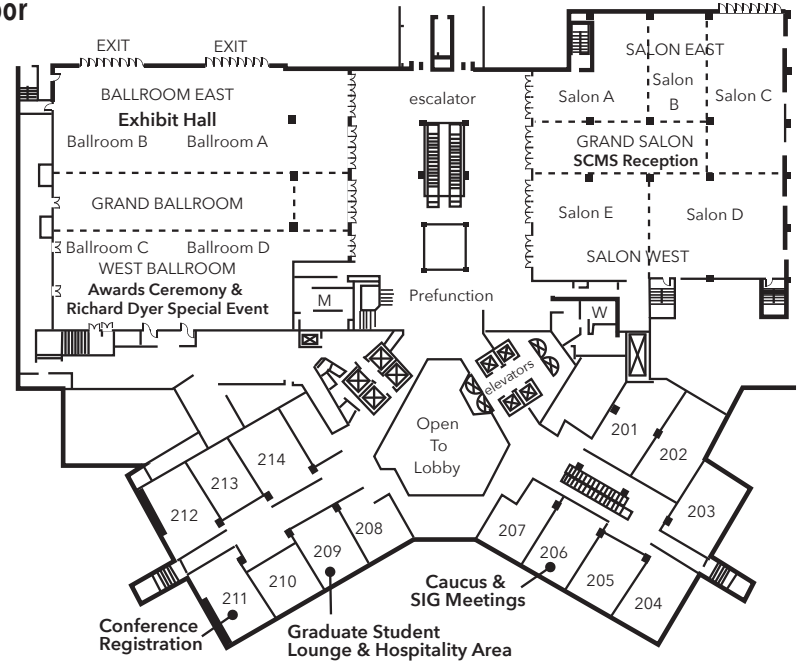
All SCMS members–graduate students, part- and full-time faculty, and independent scholars–are warmly encouraged to nominate scholars they consider deserving of the Distinguished Career Achievement and Pedagogy awards. A short nominating statement, submitted via an online form, is required by August 1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

Meeting Space at a Glance

First Floor

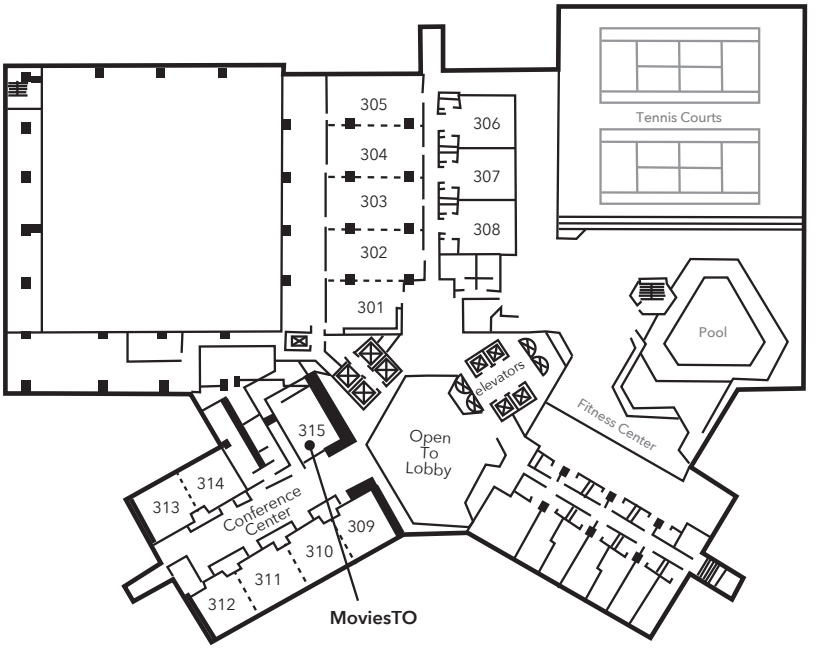


Second Floor

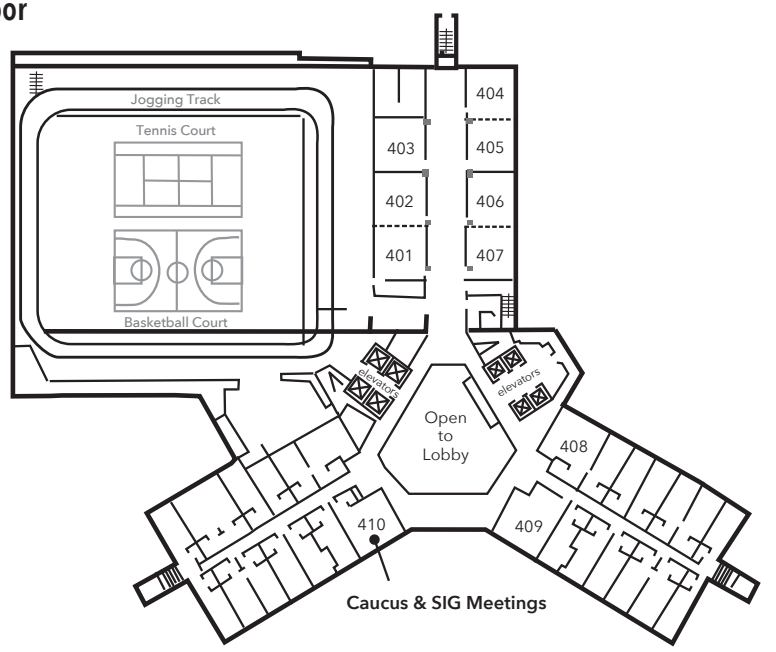


Meeting Space at a Glance

Third Floor



Fourth Floor





Host Committee Recommendations

Welcome to Atlanta, the most international and modern city in the Southeast. Atlanta combines deep roots in Southern history with worldly feel and resources. Rich in art, fine dining, popular and media culture, Atlanta can very quickly feel like home. Don't limit yourself to the hotel area: short taxi or Uber/Lyft rides will give you access to Atlanta's distinctive neighborhoods, historic sites, and thriving music and art scenes.

Arriving in Atlanta

Need to Know

- Most common credit cards are widely accepted. ATMs are widespread across the city in bank offices, convenience stores, and pharmacies.
- Street names can be confusing, so pay close attention. Peachtree Street, Peachtree Center, and West Peachtree, for example, are different streets. Decatur Street, Marietta Street, and Dekalb Avenue are in fact the same street, but it changes names on the edges of downtown.
- Further tourist information is available online: atlanta.net.

From Hartsfield-Jackson International Airport to the Conference Hotel

MARTA (METRO ATLANTA RAPID TRANSIT AUTHORITY)

The MARTA system provides the easiest connection between the airport and downtown Atlanta, running from 5 AM to 1:30 AM, seven days a week. You have to buy the MARTA card ($1) and then make your selection: you can buy single rides ($2.50 each); a one-day pass for $9; a two-day pass for $14; a three-day pass for $16; and a four-day pass for $19. These passes get you unlimited travel on the public transportation system throughout the city (bus and train), including the ride from the airport.

In the airport, as you leave the baggage claim, you will head west, away from ticketing/check-in and security checkpoints, and then move through the sliding doors. Inside you will find blue vending machines as well as RideStore ticket agents (open Monday through Friday from 8 AM to 5:30 PM) for the Metropolitan Atlanta Rapid Transit Authority. At both vending machines and the RideStore, you can use either cash or credit/debit card to purchase a MARTA Breeze card. You will tap your Breeze card to both enter and exit the MARTA, so please keep it handy.

Both the Red and Gold lines travel north towards downtown. Both trains have eight stops between the airport and Peachtree Center Station–the closest station to the conference hotel. The train, on average, takes sixteen minutes to reach Peachtree Center Station from the airport. The train offers enough space for luggage. However, during peak hours (6 AM to 9 AM and 3 PM to 7 PM) the train fills more quickly the closer it gets to downtown, so be prepared to possibly stand or adjust luggage. All MARTA trains, stations, and buses are handicap accessible.

Once you exit the train at Peachtree Center Station, the hotel is 0.4 miles northeast. Inside the station, take the north exit towards Harris Street/Peachtree Street East. The long escalator exits into the Mall at Peachtree Center. Continuing through the mall and up another set of escalators will take you outside to Peachtree St. Directly north of the station exit will be Ellis Street and further north on Peachtree will be an easy marker: Hard Rock Café.

You can either take a taxi to the hotel from Peachtree Center Station or walk the 0.4 miles (about a ten-minute walk). If walking, head north on Peachtree St. for two blocks, turn right onto John Portman Blvd., head east (right) another two blocks before turning left onto Courtland St. and the Hilton Atlanta Hotel will be on the right–225 Courtland St. NE.

Further bus and train information is available online: itsmarta.com.

Checker Cab

A trip from the airport to the city (or the city to the airport) costs about $30. Taxi drivers normally get a tip of ten to fifteen percent. Checker Cab taxis are all yellow and white with the company name on the front driver- and passenger-side doors, and a "TAXI" sign on top of the vehicle. Inside, the driver should have a proof of registration and photo ID installed in a place visible to the passenger. The average rates are an initial fare of $2.50 with an additional $0.25 for each 1/8 mile. If traveling with multiple passengers, each additional passenger will cost $2. All Checker Cab taxis accept major credit cards; however, do confirm this with the company when calling a taxi by phone or with the driver before you settle in for your ride.

(404) 351–1111

atlantacheckercab.com

Uber and Lyft

Using Uber, a trip from the airport to the conference hotel costs on average $16 to $22. Uber requires that you download their smartphone app and register using a valid e-mail address, phone number, name, and credit card (Uber does not accept cash payments). Once in the app and registered, select the size and level of vehicle, enter your pick-up location to find the nearest Uber driver, and then input destination location. The app will provide you with your driver's name, phone number, and the make/color of his/her vehicle. The base fare for the standard level of Uber (UberX) is $1.30 plus $0.16 per minute plus $1 per mile, with a minimum fare of $5.75–all trips that cost less than the minimum will be charged at this price. All Uber drivers undergo background checks before being hired as drivers.

For further information visit uber.com/cities/atlanta.

Using Lyft, a trip from the airport to the conference hotel costs on average $14. Lyft requires that you download their smartphone app and register using a valid e-mail address, phone number, name, and credit card, Pay-pal, Google Wallet (Android only), or Apple Pay (Lyft does not accept cash payments). Once in the app and registered, enter your pick-up location to find the nearest Lyft driver, and then input destination location. Lyft cars can hold only three passengers. The app will provide you with your driver's name, phone number, and the make/color of his/her vehicle. After arriving at your destination, select any level of tip and payment option. The base fare for the standard level of Lyft is $1.15 plus $0.15 per minute plus $0.80 per mile, with a minimum fare of $6–all trips that cost less than the minimum will be charged at this price. All Lyft drivers undergo background checks before being hired as drivers.

For further information visit lyft.com/cities/atlanta.

Getting Around Town

Walking

Atlanta is a city of unique and sprawling neighborhoods with distinct personalities. Neighborhoods have their own atmosphere, but each is full of locally-owned shops, good food, fun bars, and cultural landmarks. March begins Atlanta's transition from winter into spring, with lows in the 40s and highs in the 60s. Gloves, scarves, and a hat could come in handy at night, but a light coat or warm sweater will be essential for downtown's breezier corridors and the crisp nights. Atlanta's rainfall is fairly consistent throughout the year, but March can be on the heavier side, so umbrellas and raincoats could prove useful–and of course, comfortable shoes. The Hilton Atlanta is near the main tourist center of downtown–Peachtree St.–but it is also a ten to fifteen-minute walk from some key downtown features, including CNN, Centennial Olympic Park, the Center for Civil and Human Rights, the World of Coca-Cola, Phillips Arena, the Atlanta Aquarium, and the College Football Hall of Fame (the Atlanta CityPass can give you a discount if you are planning to visit a number of these sites: citypass.com/atlanta). Also a ten to fifteen-minute walk away, the Atlanta Streetcar provides easy access to other key attractions near downtown.

The area around the conference hotel is easily walkable and usually filled with pedestrians visiting the many tourist attractions. Equally walkable are the rest of Atlanta's neighborhoods, though you will need to take MARTA, the streetcar, or other transportation to reach them easily and safely. Atlanta and its neighborhoods are generally safe spaces filled with students, residents, families, and tourists, but do take the usual precautions when visiting any large city.

MARTA

The Metropolitan Atlanta Rapid Transit Authority (MARTA) operates Atlanta's public transportation. To use MARTA trains requires purchasing a Breeze Card, which costs $1; buses also accept cash payment. You then add different levels of fares to the card to gain access to the trains and buses. A single trip fare costs $2.50 with up to four transfers between buses within a three-hour period. You can purchase a one-day pass for $9, a two-day pass for $14, a three-day pass for $16, and a four-day pass for $19. MARTA's southbound Red and Gold lines will take you to the airport. While MARTA can take you close to many neighborhoods, for some neighborhoods it may be easier and quicker to ride MARTA to the nearest station and then use Uber, Lyft, or a taxi to reach the neighborhood center. For more information about pricing, train and bus routes, and schedules, visit itsmarta.com. If you have a smartphone, we recommend that you download the free MARTA app to consult bus and train timetables.

MARTA Lines: There are four lines that operate from 5 AM to 1:30 AM seven days a week. The Red/Gold lines run north and south, while the Blue/Green lines run East/West. Five Points Station is the transfer point for switching between north/south and east/west. After 9 PM, the Red line limits its service. Visit MARTA's website for more information on how to navigate North Atlanta after 9 PM. The Red and Gold lines will take you to Buckhead, Midtown, and Westside. The Blue and Green lines will help you reach Cabbagetown/Reynoldstown, Inman Park, Edgewood/Candler Park, Kirkwood, and Decatur. If you are attempting to go further east than Edgewood/Candler Park, you will need to take the Blue line, as the Green line is a limited services train.

Bus: MARTA's bus routes stem off from the train stations and run from 5 AM to 1:30 AM during the week and 5 AM to 12:30 AM on the weekend. Buses arrive at stops roughly every ten minutes, but frequency changes according to traffic and weather conditions. In general, most buses and train stations include line maps and timetables, but we recommend consulting the MARTA website or app beforehand. Note that to take the bus you will either need to add money onto a Breeze card or have exact change for the $2.50 trip.

Accessibility: For people with reduced mobility, all buses and trains have low-floor ramps accessible by wheelchairs. Stations also have elevators that will exit near the bus loading area of each station.

Atlanta Streetcar

Atlanta's Streetcar is a new addition to the MARTA public transportation system and gives easy access to Atlanta's downtown and Old Fourth Ward. A single adult fare is $1, with a one-day pass costing $3 or a five-day pass for $10. You will need to purchase a Breeze Card and load the card with the streetcar fare prior to boarding. Vending machines are available at each stop and other MARTA stations. The streetcar will give easier access to the Sweet Auburn Market, Old Fourth Ward bars and restaurants, Martin Luther King Jr.'s birth home, Historic Ebenezer Baptist Church, and Martin Luther King Jr. National Historic Site.

Near the Conference

Downtown

You will find large hotels with restaurants and restaurant chains catering to visitors at the northern end of downtown (where the conference hotel is located). The southern end of downtown (a fifteen to twenty-minute walk from the conference hotel) is home to Georgia State University's campus, artist-run spaces, and government buildings. There you'll find quick lunch spots for students and the downtown work crowd. Please note that many downtown stores and restaurants have limited to no service on weekends, particularly when you get closer to Georgia State's campus.

In the Hotel

COFFEE

Caribou Coffee
303 Peachtree St. NE, Suite BL7

Starbucks
265 Peachtree Center Ave. NE

LUNCH/DINNER IN THE CONFERENCE HOTEL

Nikolai's Roof
(404) 572–6548
nikolaisroof.com
With a long-esteemed history in Atlanta, Nikolai's Roof is known for its presentation, view, and three-course meals.
$30–60

Trader Vic's
(404) 221–6339
tradervicsatl.com
Tiki-themed restaurant inside the Hilton is known for its island-themed décor and strong drinks.
$20–40

Lunch/Dinner Nearby (within a ten-minute walk from the conference hotel)

Alma Cocina
191 Peachtree St. NE, next to the Ritz-Carlton
(404) 968–9662
alma-atlanta.com
Upscale Mexican fusion
$20–40

Aviva
Peachtree Centre Mall, 231 Peachtree St.
(404) 698–3600
avivabykameel.com
Considered a gem in a food court, great Mediterranean lunch spot.
$10–20

The Corner Bakery
270 Peachtree St., Suite #100
(404) 215–9000
Quick and good breakfast and lunch
$5–10

Gus's World Famous Fried Chicken
231 West Peachtree St. NE, A–05
(404) 996–2837
gusfriedchicken.com
A Memphis favorite, the Atlanta newcomer is getting rave reviews. Good for lunch.
$10–15

Polaris Restaurant
265 Peachtree St. NE (the top of the Hyatt Regency).
(404) 460–6425
polarisatlanta.com
For the revolving dining experience! Entrée's are limited but serves appetizers and good drinks.
$20–40

Restaurants Around CNN Center

Dantanna's Downtown
One CNN Center, Suite 269
(404) 522–8873
Dantannas.com
Sports Bar, great burgers and wings
$15–20

Max's Coal Oven Pizzeria
300 Marietta Street NW
(404) 801–3258
Maxsatl.com
New York Style pizza made in only coal burning oven in Atlanta
$15–20

McCormick & Schmick's Seafood & Steaks
190 Marietta Street
One CNN Center
(404) 521–1236
Mccormickandschmicks.com
Surf and Turf with a Great Happy Hour
$25–40

Der Biergarten
300 Marietta Street NW
(404) 521–2728
Derbiergarten.com
Everyone loves a German beer garden with Fussball and shuffleboards
$20–25

Ruth's Chris Steakhouse
267 Marietta Street
(404) 223–6500
Ruthschris.com
Embassy Suites Centennial Olympic Park
Great Wine, Great Steaks

Neighborhoods in the Area

Southern End of Downtown

Bustling on weekdays and much quieter on the weekends, this area is near the Georgia State Campus and Five Points, the latter named for converging railroad lines from which Atlanta grew. MARTA rail stations for the southern end of downtown include Five Points and Georgia State.

Broad Street
Between Marietta St. and Luckie St.
Good for lunch. Find pizza by the slice at Rosas, falafel at Ali Baba's, and pho at Dua Vietnamese Noodle Soup on this restaurant row.
$5–15

Buenos Dias Café
30 Decatur St. SE
(404) 584–0444
buenosdiascafe.com
Good for breakfast and lunch, with café con leche, fresh-squeezed juice, papusas, and Cuban sandwiches
$5–10

Sweet Auburn Curb Market
209 Edgewood Ave. SE
thecurbmarket.com
Good for lunch. You can find soul food, killer burgers, Jamaican food, burritos, fresh produce, and baked goods at Atlanta's original food hall.
$5–15

Old Fourth Ward

Old Fourth Ward is known for being the birthplace of Martin Luther King Jr. and has a vibrant nightlife popular with students. The MARTA station for Old Fourth Ward is Martin Luther King.

Ammazza
591-A Edgewood Ave. SE
(404) 228–1036
ammazza.com
This Napoletana pizzeria is not your average pizza: find a full bar and DJ after 10 PM
$15–30

Ladybird
684 John Wesley Dobbs Ave NE
(404) 458–6838
ladybirdatlanta.com
The lively Ladybird sits on the Beltline and serves campfire-inspired food with mess hall seating.
$15–30

Miso Izakaya
619 Edgewood Ave. SE
(470) 225–6252
Trendy Japanese known for its sushi, savory small plate offerings, and signature cocktails.
$20–30

Mother
447 Edgewood Ave. SE
mother447.com
Good for dinner and drinks, find brisket tacos and pub food. Next-door is Joystick Gamebar where you can spend your quarters playing vintage games.
$10–15

Noni's Deli
357 Edgewood Ave. SE
(404) 343–1808
nonisdeli.com
Good for lunch and dinner and close to downtown. Noni's serves Italian food during the week, and it transforms into Edgewood Avenue's de facto dance party on the weekends. This place gets packed.
$10–20

The Sound Table
483 Edgewood Ave.
(404) 835–2534
thesoundtable.com
Good for dinner and drinks, the Sound Table is a nice, dim spot with great food and freshly made cocktails. It turns into a dance spot with a rotating selection of local and international DJs. Expect a cover after 10 PM
$20–30

The Staple House
541 Edgewood Ave
(404) 524–5005
staplehouse.com
Buy a ticketed five-course meal online or sit at the bar for their à la carte menu. New to the neighborhood, the restaurant began first as local supper club and is frequented by chefs.
$30–80

Venkman's
740 Ralph McGill Blvd.
(470) 225–6162
venkmans.com
At the north end of the neighborhood, catch dinner and some live yacht rock.
$10–25

Inman Park

Old Fourth Ward's next-door neighbor, Inman Park, is considered Atlanta's first suburb. Find trendy restaurants and old mansions. The MARTA station for Inman Park is Inman Park/Reynoldstown.

BoccaLupo
753 Edgewood Ave. NE
(404) 577–2332
boccalupoatl.com
Fine Italian dining with a seasonal menu, nice outdoor patio, and extensive wine selection
$25–40

Inman Quarter/Highland Avenue and Elizabeth Street
299 North Highland Ave. NE

Another restaurant row known for its dining selections. Restaurants include farm-to-table Parish, chefs' favorite MF Sushi, and Italian standout Sotto Sotto. For great patios try Bartaco (Mexican), Barcelona (tapas), and Fritti (pizza).

Krog Street Market
99 Krog St.
krogstreetmarket.com
At the foot of the Beltline, Krog Street Market is a food hall with anchoring sit-down restaurants like Superica and gourmet food stands.

One Eared Stag
1029 Edgewood Ave. NE
(404) 525–4479
oneearedstagatl.com
For the adventurous meat eater, the restaurant's menu often has been described as bold, original, and cliché-defying.
$20–40

Spice to Table
659 Auburn Ave. NE
(404) 220–8945
spicetotable.com
Lunch only, Spice to Table is unlike any Indian food you've had before: the James Beard-nominated chef Asha Gomez uses local seasonal ingredients and changes her menu daily.
$15–20

Wisteria
471 North Highland Ave.
(404) 525–3363
wisteria-atlanta.com
Housed in a 100-year-old building, Wisteria serves contemporary American cuisine with a Southern twist, and features an extensive wine list.
$30–60

Neighborhoods and Restaurants Farther Away but Worth a Trip

Midtown

Booming with new development since the 1996 Olympics, midtown Atlanta now has some fine restaurants either on or just a block or two off of Peachtree Street. Go north from the Hilton on Peachtree or Piedmont to get to Midtown. MARTA stops at Midtown, North Ave., and Arts Center stations.

Ecco
40 7th St NE
(404) 347–9555
ecco-atlanta.com
Seasonal European menu serving Mediterranean and Italian fare. Reservations recommended.
$18–25

Empire State South
999 Peachtree St. NE, Suite 140
(404) 541–1105
empirestatesouth.com
Southern-inspired but eclectic dining owned by *Top Chef* celebrity chef, Hugh Acheson. Reservations recommended.
$18–30

Mary Mac's Tea Room
224 Ponce de Leon Ave. NE
(404) 876–1800
marymacs.com
Classic southern lunch or an early dinner; you must try the tomato pie– it's world famous.
$10–15

Nan Thai Fine Dining
1350 Spring Street NW
(404) 870 9933
www.nanfinedining.com
Excellent Thai food in a lavish setting.
$30–60.

Tamarind Seed Thai Bistro
1197 Peachtree St. NE
(404) 873 4888
Nan Thai's less expensive cousin.
$20–40.

The Vortex
878 Peachtree St. NE
(404) 875–1667
thevortexatl.com
Solid burger bar and an Atlanta staple
$10–15

Grant Park

A historic neighborhood near downtown, just south on Grant Street from the King/Memorial MARTA station Grant Park is famous for its historic Victorian-era homes; it is also the location of the Atlanta Zoo.

Mezcalito's Cocina & Tequila Bar
304 Oakland Ave. SE
(678) 705–7008
mezcalitoscantina.com
Great and authentic Mexican in Grant Park with delicious homemade salsas and margaritas
$12–20

Ria's Bluebird
421 Memorial Dr. SE
(404) 521–3737
riasbluebird.com
Famous Grant Park spot for breakfast, brunch, and lunch. Waits can be long on the weekends, but it's an easy weekday spot.
$9–12

Six Feet Under
437 Memorial Dr. SE
404–523–6664
sixfeetunderatlanta.com
Fish pub house with a full bar; the original was named for its location across the street from the historic Oakland Cemetery. TVs at the bar for your sports-watching needs.
$10-$20

Cabbagetown

A quiet, tucked-away neighborhood known for its shotgun homes and former cotton mills turned lofts. The MARTA station for Cabbagetown is Martin Luther King.

Agave Cafe
242 Boulevard. SE
(404) 588–0006
agaverestaurant.com
With Southwestern fare that gets rave reviews, Agave is always packed with out of town guests and large groups.
$15–30

Carroll Street Café
208 Carroll St. SE
(404) 577–2700
carrollstreetcabbagetown.com
A local hangout with homey food and art by local artists decorating the walls
$15–25

Kirkwood

Another quiet neighborhood where small restaurants are surprising and innovative. The MARTA station for Kirkwood is East Lake.

Dish Dive
2233 College Ave. NE
(404) 957–7918
www.dishdivekitchen.com
A local review recently described a meal at Dish Dive like hanging out at your cool friend's house while he cooks you dinner.
$15–30

Ration and Dram
130 Arizona Ave.
(678) 974–8380
rationanddram.com
Started by chefs with a local cult following, Ration and Dram is a neighborhood restaurant with locally sourced ingredients.
$10–20

Reynoldstown/Glenwood Park

Originally settled by freed slaves after the Civil War, this area is home to the highly walkable beltline and some excellent new eateries. Head east down Memorial Ave. from Grant Park, although we recommend taking Uber, Lyft, or some other form of transportation to get there.

GunShow
924 Garrett St.
(404) 380–1886
gunshowatl.com
"Dim sum" style collective-style dining from *Top Chef* alum Kevin Gillespie. Gillespie and his sous chefs bring the day's dishes by your table, and you select on the fly. Best to go with a group. Reservations required.
$20–30

H. Harper Station
904 Memorial Dr. SE
(678) 732–0415
hharperstation.com
This is a great place for local, craft, and retro cocktails, a full menu but with a low-key, intimate vibe. $15-$25

East Atlanta Village

East Atlanta Village is a fun and relatively affordable neighborhood with a vibrant late night bar scene. Head east down Glenwood Ave. from Grant Park. We recommend taking Uber, Lyft, or some other form of transportation to get there.

Argosy
470 Flat Shoals Ave. SE
(404) 577–0407
argosy-east.com
Beautiful interior design with jaw-dropping beer list, delicious bar food, and super chill vibe
$10-$20

The Earl
488 Flat Shoals Ave. SE
(404) 522–3950
badearl.com
One of the best burgers in Atlanta, cheap PBR, and indie rock shows in the back room
$10–15

Holy Taco
1314 Glenwood Ave. SE
(404) 230–6177
holy-taco.com
A diverse and eclectic taco list with good margaritas.
$10–15

Buckhead

Just north from Midtown, Buckhead is known for its tony shopping and eating. MARTA stops at the Buckhead and Lenox Road stations (near the Phipps and Lenox Malls), but Uber or other car service may be easier depending on destination.

King & Duke
3060 Peachtree St. NW
(404) 477–3500
kinganddukeatl.com
A 24-foot wood hearth oven make this Ford Fry eatery unique; excellent cocktails. Reservations recommended and required on weekends.
$20–35

St. Cecilia
3455 Peachtree Rd.
(404) 554–9995
stceciliaatl.com
Atlanta restaurateur and chef Ford Fry's take on upscale Italian; reservations recommended.
$20–35

Seven Lamps
3400 Around Lenox Rd. NE #217
sevenlampsatl.com
An intimate spot for artisanal cocktails, great wine, rustic staples, and handmade pasta
$18–25

Shake Shack
3035 Peachtree Rd. NE A146
(470) 809–9201
shakeshack.com/location/atlanta-ga/
Not just in New York; classic American diner-style burgers and milkshakes on the double
$10–15

Decatur

Atlanta's favorite burb due to its nearly in-town location, pedestrian friendly walkways, three story building heights, friendly vibe and great restaurant and bar scene–definitely worth a MARTA ride to Decatur Station, next to the Decatur Square.

Café Alsace
121 E Ponce de Leon Ave
(404) 373–5622
cafealsace.net
Authentic Alsace French Restaurant. Cozy atmosphere (10 tables). Reservations recommended.
$12–30

Cakes & Ale
155 Sycamore St.
(404) 377–7994
cakesandalerestaurant.com
One of Atlanta's best farm-to-table dining experiences; famous for their bakery and desserts also. Reservations recommended.
$20–30

Chai Pani
406 W Ponce de Leon Ave.
(404) 378–4030
chaipanidecatur.com
Indian Street Food in a big and lively open space with a full bar; great for a crowd
$10–15

Farm Burger
410 W Ponce de Leon Ave.
(404) 378–5077
farmburger.net/decatur/
The flagship location next-door to Chai Pani if the wait there gets you down. The burgers are grass fed, dry aged, and ground fresh.
$10–15

Iberian Pig
121 Sycamore St.
(404) 371–8800
theiberianpigatl.com
Spanish tapas, wine, and cocktails. Reservations recommended
$15–25

Leon's Full Service
155 Sycamore St.
(404) 377–7994
leonsfullservice.com
Bistro style dining and signature cocktails; fun for a group. No reservations so be prepared to wait.
$12–24

no. 246
129 E Ponce de Leon Ave.
(678) 399–8246
no246.com
Ford Fry restaurant in partnership with Chef Drew Belline, no. 246 serves Italian-inspired and locally driven food. Great wine selection. Reservations available.
$20–30

Taqueria del Sol
359 W. Ponce de Leon Avenue
(404) 377–7668
taqueriadelsol.com
Southern, Mexican and Southwestern dishes, delivered fresh in a "fast-casual" style. Long lines are to be expected but they move fast. Also has a second location on the Westside.
Under $10

Westside

Atlanta's Westside has two distinct neighborhoods–West Midtown and Atlantic Station–and they each have their own personality. Visitors to Atlantic Station are treated to a walkable retail paradise, while West Midtown is a haven for foodies and fashionistas.

Bacchanalia
1198 Howell Mill Rd.
(404) 365–0410
starprovisions.com/bacchanalia
Bacchanalia has well-earned its reputation as Atlanta's most celebrated restaurant since opening in 1993, and consistently gains ratings as one of Atlanta's top restaurants. Reservations highly recommended.
Five-course prix fixe menu: $85/person; a la carte ordering also available

Bocado
887 Howell Mill Rd. NW
(404) 815–1399
www.bocadoatlanta.com
Eclectic American eatery known for its burger and craft cocktails. The modern, industrial restaurant space is a great representation of the Westside's recent revitalization and its manufacturing history. $15–25

JCT. Kitchen & Bar
1198 Howell Mill Rd.
(404) 355–2252
jctkitchen.com
Excellent old school steakhouse in historic Westside Market. First Atlanta opening by chef Ford Fry. Reservations recommended.
$15–30

The Optimist
914 Howell Mill Rd.
(404) 477–6260
theoptimistrestaurant.com
A seafood-centric restaurant with incredible sides and a Southern flair, The Optimist was named #7 best new restaurant in America by *Bon Appétit* in 2013.
$20–35

Nightlife

Bars/Cocktails

Augustine's
327 Memorial Dr. SE
(404) 681–3344
augustinesatlanta.com
Looking for somewhere close by to grab a bite and down a few? This is a local favorite.

The Bookhouse Pub
736 Ponce de Leon Ave. NE
(404) 254–1176
thebookhousepub.net
Full bar with *Twin Peaks*-themed "Log Lady" cocktail; often airing *Twin Peaks* on the bar TV sets; full menu.

Brick Store Pub
125 E. Court Square
(404) 687–0990
brickstorepub.com
Beer-focused tavern with Belgian bar upstairs. Ranked among the top three beer bars in the country.

Krog Bar
112 Krog St. NE #27
(404) 524–1618
krogbar.com
Small wine bar owned by local restaurateur, Kevin Rathbun, across from Krog Street Market and adjacent to Rathbun's. Snacks and desserts available.

The Local
758 Ponce de Leon Ave. NE
(404) 873–5002
Great dive bar and a great second location option after The Bookhouse closes.

The Porter Beer Bar
1156 Euclid Ave. NE
(404) 223–0393
theporterbeerbar.com
Very well respected beer bar in Little Five Points; also has a full menu

Sister Louisa's Church of the Living Room and Ping Pong Emporium
466 Edgewood Ave. SE
Sister Louisa's has good sangria, cheap beer, and lively décor. Upstairs, play a round of Ping-Pong.

Trader Vic's
255 Courtland St. NE
(404) 221–6339
tradervicsatl.com
You may never end up leaving the Hilton once you venture down to this tiki-themed *Mad Men*-era throwback bar in the basement.

Microbreweries

5 Seasons Westside
1000 Marietta Street NW
5seasonsbrewing.com

Eventide Brewing
1015 Grant St. SE
eventidebrewing.com

Monday Night Brewing
670 Trabert Ave. NW
mondaynightbrewing.com

Orpheus Brewing
1440 Dutch Valley Pl. NE
www.orpheusbrewing.com

SweetWater Brewing Company
195 Ottley Dr. NE
sweetwaterbrew.com

The Wrecking Bar Brewpub
292 Moreland Ave. NE
wreckingbarbrewpub.com

Rock Clubs/Venues

Hoping to see some live music while you're in town? Check the listings at these local favorites.

529 Bar
529 Flat Shoals Ave. SE
(404) 228–6769
529atl.com

Buckhead Theatre
3110 Roswell Rd. NE
(404) 843–2825
thebuckheadtheatre.com

Center Stage/The Loft/ Vinyl
1374 W. Peachtree St. NW
(404) 885–1365
centerstage-atlanta.com

The Drunken Unicorn
736 Ponce de Leon Ave. NE
thedrunkenunicorn.net

The Earl
488 Flat Shoals Ave. SE
(404) 522–3950
badearl.com
Also has an adjacent restaurant with casual bar food

Eddie's Attic
515 N. McDonough St.
(404) 377–4976
eddiesattic.com

The Tabernacle
152 Luckie St. NW
(404) 659–9022
tabernacleatl.com

Terminal West
887 West Marietta St. NW
(404) 876–5566
terminalwestatl.com
Also has an adjacent restaurant with casual bar food

Variety Playhouse
1099 Euclid Ave. NE
(404) 524–7354
variety-playhouse.com

LGBT

Blake's on the Park
227 10th St. NE
(404) 892–5786
blakesontheparkatlanta.com

Burkhart's Pub
1492 Piedmont Ave.
(404) 872–4403
burkharts.com

Jungle
2115 Faulkner Rd.
(404) 844–8800
jungleatl.com

Mary's
1287 Glenwood Ave.
(404) 624–4411
marysatlanta.com

My Sister's Room
66 12 St. NE
(678) 705–4585
mysistersroom.com

Theaters and Performance Spaces

Alliance Theatre
1280 Peachtree St. NE
(404) 733–4650
alliancetheater.org
Live performance, orchestra, plays, etc.

Center for Puppetry Arts
1404 Spring St. NW
(404) 873–3391
centerforpuppetryarts.com
Marionettes

Fox Theatre
660 Peachtree St. NE
(404) 881–2100
foxtheatre.org
Live performances, screenings

Southwest Arts Center
915 New Hope Rd.
(404) 613–3220
fultonarts.org
Live performance, Black Performance Theater

Film Venues and Production Studios

EUE Screen Gems Studios
175 Lakewood Way SW
(404) 333–6506
studios.euescreengems.com/atlanta
Big-budget, classical Hollywood movie studio

Landmark Midtown Art Cinema
931 Monroe Dr. NE
(404) 879–0160
landmarktheatres.com/Atlanta
Independent, foreign, and documentary films

Plaza Theatre
1049 Ponce de Leon Ave. NE
(404) 873–1932
plazaatlanta.com
Independent, mostly re-released films

Regal Atlantic Station Stadium 16
261 19th St. NE
(404) 347–9889
regmovies.com
New and blockbuster films

Starlight Drive-In Theatre
2000 Moreland Ave. SE
(404) 627–5786
starlightdrivein.com
New, drive-in

Studioplexx47
675 Metropolitan Parkway
(404) 941–7301
studioplexx47.com
Short-term production facility spaces for rent

Tyler Perry Studios
3300 Continental Colony Parkway SW
(678) 500–3710
tylerperrystudios.com
Home to Tyler Perry's productions; in the process of relocating, but possibly still open for tours

Museums and Galleries

Atlanta Contemporary Art Center
535 Means St. NW
(404) 688–1970
atlantacontemporary.org
Contemporary art venue with artists in residence

City of Atlanta Gallery 72
72 Marietta St.
ocaatlanta.com
City-supported public art; free admission

Goat Farm Arts Center
1200 Foster St. NW
atl@thegoatfarm.info
Contemporary art and performance

Hammonds House Museum
503 Peeples St. SW
(404) 612–0500
hammondshouse.org
Historical museum with African American art collection

High Museum of Art
1280 Peachtree St. NE
(404) 733–4400
high.org
The city's major art museum, with blockbuster exhibitions

Mammal Gallery
91 Broad St. SW
(678) 744–7095
mammalgallery.com
Underground music and art

Museum of Design Atlanta
1315 Peachtree St. NE
(404) 979–6455
museumofdesign.org
All things "design"

whitespace Gallery
814 Edgewood Ave.
(404) 688–1892
whitespace814.com
Contemporary multi-media art

Cultural Centers, Parks, and Atlanta Landmarks

Atlanta Botanical Garden
1345 Piedmont Ave. NE
(404) 876–5859
atlantabg.org

Atlanta History Center
130 West Paces Ferry Rd. NW
(404) 814–4000
atlantahistorycenter.com

The Beltline
22-miles of public walking, running, biking, and riding paths and trails through multiple Atlanta neighborhoods
Beltline.org

Centennial Olympic Park
265 Park Ave. West NW
(404) 223–4412
centennialpark.com
Site of the1996 Olympic Games with a cool Olympic rings fountain

Center for Civil and Human Rights
100 Ivan Allen Jr. Blvd.
(678) 999–8990
civilandhumanrights.org

Ebenezer Baptist Church
407 Auburn Ave. NE
(404) 688–7300
ebenezerbaptist.com

Georgia Aquarium
225 Baker St. NW
(404) 581–4000
georgiaaquarium.org

Margaret Mitchell House
990 Peachtree St. NE
(404) 249–7015

Martin Luther King Jr. National Historic Site
450 Auburn Ave. NE
(404) 331–5190
nps.gov/malu/index.htm
Free tickets available from the Firehouse at the corner for a tour of Dr. King's birth home one block east from the Site.

Piedmont Park
10th St. and Piedmont Ave.
(404) 875–7275
Piedmontpark.org
Green, lush multi-recreational park and festival hotspot

Stone Mountain
1000 Robert E. Lee Blvd.
Stone Mountain, GA 30083
(800) 401–2407
stonemountainpark.com
While seventeen miles outside of Atlanta, this historical Confederate park with three-acre high commemorative granite stone relief is must for many visiting the city.

World of Coca-Cola
121 Baker St. NW
(404) 676–8395
worldofcoca-cola.com

Life's Necessities

Office Supplies

FedEx Office Print and Ship Center
255 Courtland St. NE
(404) 223–0836

Peachtree Supplies Inc.
233 Peachtree St. NE #1265
(404) 963–2410
peachtreesupplies.com

Staples
650 Ponce de Leon Ave. NE
(404) 881–0354

Post Offices

822 Ralph McGill Blvd. NE
(404) 875–3452

570 Piedmont Ave. NE
(404) 874–8718

340 Boulevard. NE
(404) 265–4250

Supermarkets

Publix Super Market at Piedmont
595 Piedmont Ave. NE
(404) 881–1750

Trader Joe's
931 Monroe Circle NE
(404) 815–9210

Whole Foods
650 Ponce de Leon Ave. NE
(404) 853–1681

Pharmacies

CVS Pharmacy
12 J Broad St. SW
(404) 681–1976

Express Food & Pharmacy
50 Upper Alabama St. SW #92
(404) 818–0075
expressfoodandpharmacy.com

Market Pharmacy
Sweet Auburn Curb Market
209 Edgewood Ave. SE
(404) 524–8888
Marketpharmacy.com

Liquor Stores

Peachtree Package Store
300 Peachtree St. NW
(404) 688–5216

Sol's Liquor
186 Courtland St. NE
(404) 523–0312
Solsliquor.com

Tony's Package Store
29 Baker St. NW
(404) 523–6378
Under a AAA parking deck, look for red lettering on white board

Bookstores

A Cappella Books
208 Haralson Ave. NE
(404) 681–5128
acappellabooks.com
New, used, and rare books

Barnes & Noble
48 5th St. NW
(404) 894–2515

Charis Books and More
1189 Euclid Ave. NE
(404) 524–0304
charisbooksandmore.com
Independent feminist bookstore

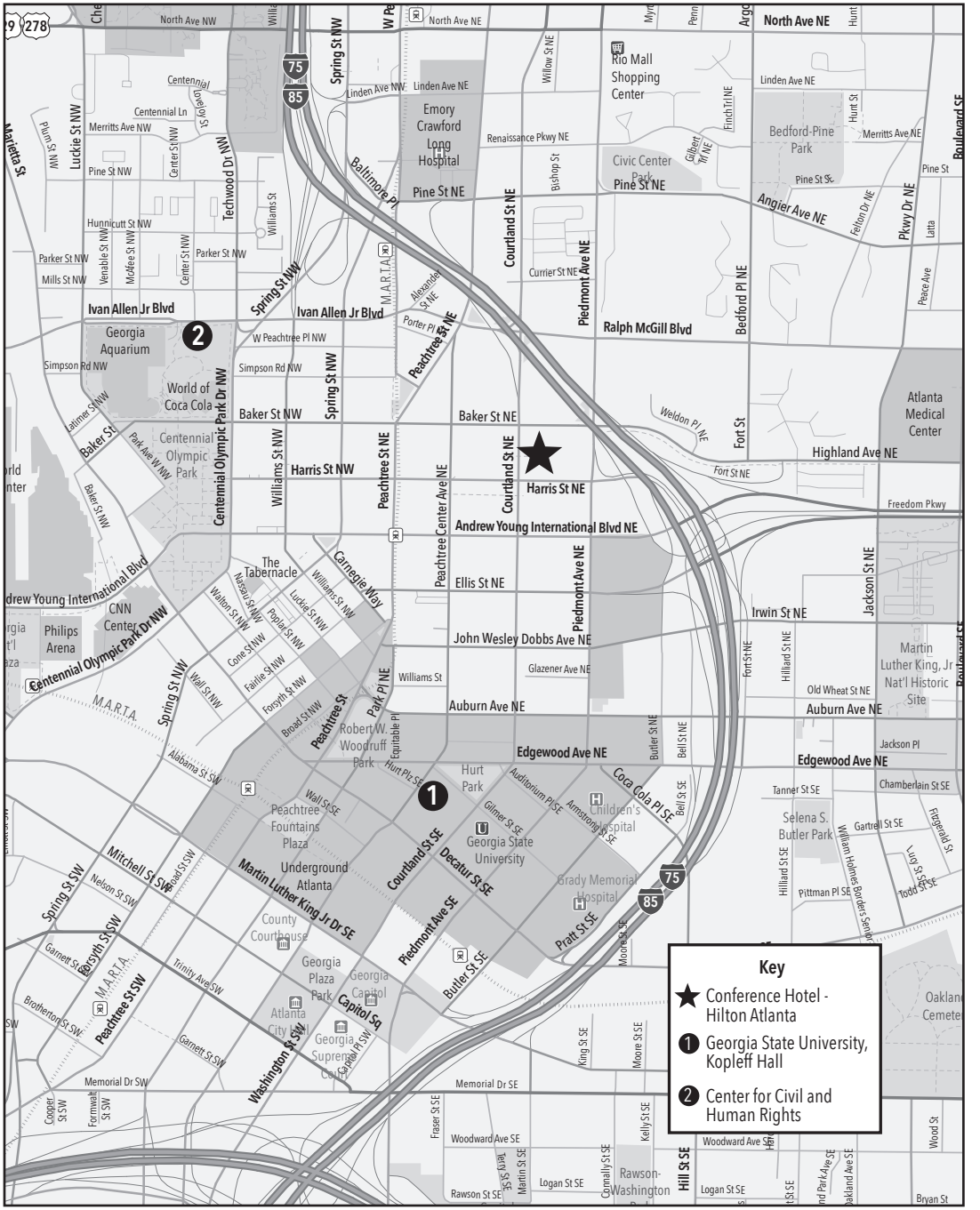
Dry Cleaning

ABC Dry Cleaners
340 Auburn Ave. NE
(404) 345–2911
abcdrycleaners.com

C&S Dry Cleaning
1197 Peachtree St. NE #507
(404) 883–3185
csdrycleaning.com

Sig Samuel's Dry Cleaners
906 Monroe Dr. NE
(404) 872–2233
sigsamuels.com

Atlanta 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 3 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. All papers must be presented in person by the author. Skype or other teleconference presentations are not allowed at SCMS conferences.
6. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and "please wrap up" at the 20-minute mark.
7. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
8. 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 31 • 11:00 AM – 12:15 PM

ROOM **Crystal Ballroom** • First 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, April 1 • 11:00 AM – 12:00 NOON

ROOM **Crystal Ballroom** • First 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, April 1 • 4:15 – 5:30 PM

ROOM **West Ballroom** • Second Floor

Please join us in acknowledging and honoring this year's awards recipients.

Reception

Friday, April 1 • 5:30 – 7:30 PM

ROOM **Prefunction & Grand Salon** • 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 30
10:00 – 11:45 AM

SESSION **A**

A1 Technologies of Time and Space
Journeys and Durations in Experimental Cinema

CHAIR **Andrew Vielkind** • *Yale University*

James Hansen • *Ohio State University* • "24-Hour Temporality: Omer Fast, Christian Marclay, and the Consequences of Playback"

Andrew Vielkind • *Yale University* • "Ernie Gehr's *Side/Walk/Shuttle*: Panorama of an Invisible City"

Michael Walsh • *University of Hartford* • "Minimal and Multiple: Durational Cinema as Gallery Art"

Tyler Theus • *Brown University* • "Struggle at the Boundaries of the Nomos: The Politics of Territory and Landscape in *Mortu Nega*"

SPONSOR Experimental Film & Media Scholarly Interest Group

A2 A Golden Age of Podcasting? Part I
The Politics, Pleasures, and Production of Narrative Nonfiction Podcasts

CHAIR **Alexander Russo** • *Catholic University of America*

Jason Loviglio • *University of Maryland* • "*Serial* and Freddie Gray: Baltimore in Neoliberal Times"

Alexander Russo • *Catholic University of America* • "'Shenanigans Not Stakes': The Institutional and Cultural Production of *The Mystery Show*'s 'Twee' Affect; or, The World that *This American Life* Wrought"

Chenjerai Kumanyika • *Clemson University* • "Media Diversity and the Hidden Structures of Narrative Nonfiction Radio and Podcast Production"

Andrew Bottomley • *University of Wisconsin-Madison* • "Radio from the Bottom Up: Storytelling Podcasts and the Politics of Everyday Life"

A3 WORKSHOP
Where Is Media Theory Today?

CHAIR **Scott Richmond** • *Wayne State University*

WORKSHOP PARTICIPANTS

Stephanie Boluk • *University of California, Davis*
Kris Cohen • *Reed College*
Anna Watkins Fisher • *University of Michigan*
James Hodge • *Northwestern University*
Patrick Jagoda • *University of Chicago*

A4 Positioning Race
Intersectional and Transnational Studies of US Film and Television

CHAIR **Daniel Langford** • *University of California, Los Angeles*

Philana Payton • *University of Southern California* • "Drip, Drop, Drip Drippity Drop . . . : *Empire*'s Selling of Black Queerness through the Commodification of Hip-hop"

Sylvia Chong • *University of Virginia* • "Playing Kim Jong Un: Randall Park, Margaret Cho, and the Quandary of Yellow Yellowface Minstrelsy"

Daniel Langford • *University of California, Los Angeles* • "'Sink the Boat': Countercultural Humor and the Profane Black Image in *Putney Swope*"

Franklin Cason • *North Carolina State University* • "On Purpose and Positions: At the Risk of Theorizing African American Cinema as Transnational"

A5 Sick Celebrity
Making Sense of Fame, Mental Illness, Suicide, and Infertility

CHAIR **Spring-Serenity Duvall** • *Salem College*

Hilde Van den Bulck • *University of Antwerp* • "Celebrity Gossip Media and Audiences Framing Celebrity Suicide: Illness, Personal Responsibility, and the Moral High Ground"

Jessica Birthisel • *Bridgewater State University* • "'This Whole SPN FAM Loves You LIke Crazy': Celebrity, Fandom, and Social Media as a Vehicle for Creating Mental Illness Awareness and Support"

Brooke Edge • *University of Colorado Boulder* • "'She's Totally One of Us': Affiliating with and Lashing out at Pregnant Celebrities on TheBump.com"

Rosemary Pennington • *Miami University* • *and* **Stacie Jankowski** • *Independent Scholar* • "'Nail Them While They're VunInerable': Addiction, Depression, Stigma, and the Story of Robin Williams's Suicide"

A6 Re-reading the Boundaries of Art and Commercial Film

CHAIR **William Evans** • *University of Alabama*

Michael Laramee • *Lasell College* • "Unthinking Industry Conventions: Reflexivity and Media Jujitsu in *Osuofia in London*"

Larrie Dudenhoeffer • *Kennesaw State University* • "Skin Graph(ic)s: CG Transracialization in Josh Trank's *Fantastic Four*"

William Evans • *University of Alabama* • "Perception in Narrative and Lyrical-associative Film Experiences: A Content Analysis of Mainstream and Art Films"

A7 Digital Mediations in Large and Small Screens

CHAIR **Mi Young Park** • *Southern Illinois University Carbondale*

Sophie Christman Lavin • *SUNY, University at Stony Brook* • "Is the Gaze Human?"

Mi Young Park • *Southern Illinois University Carbondale* • "A Man with a Mobile Screen: Old Palace in Hand App and Narcissism"

Janina Schupp • *University of Cambridge* • "Creating War: The Hybridization of Cinema, Media, and Video Game Technologies in Military Training"

Brian Keilen • *University of Wisconsin, Milwaukee* • "Tying It Together: *LittleBigPlanet*, Modes, and Video Game Textuality"

A8 Reenactment, Revival, and Other Historical Turns

CHAIR **Lisa Jacobson** • *University of California, Berkeley*

Lisa Jacobson • *University of California, Berkeley* • "From Nazi to Stasi: The Return of History as Television"

Raz Yosef • *Tel Aviv University* • "Ghostly Witnesses: The Ethics of Documentary Reenactment in Current Israeli Cinema"

Evangelos Tziallas • *Concordia University* • "The Spectacle of the Scaffold Returns: Retro AIDS Cinema and Pornopticism"

A9 Masculinities

CHAIR **Emily Satterwhite** • *Virginia Tech*

Joshua Vasquez • *Indiana University* • "Melancholy Men, Elegiac Battlefields: Representations of the Veteran in American Film as a Cultural Context for the Disquieted Masculine"

Emily Satterwhite • *Virginia Tech* • "Backwoods Slashers and the Politics of White Masculinity"

A10 Anticipation and Adaptation

Film and Television as Evolution

CHAIR **Itay Harlap** • *Tel Aviv University*

Arturo Serrano • *Universidad de las Artes* • "Toward a Definition of 'Bajo Tierra' Cinema"

Katheen McClancy • *Texas State University* • "Mutating History: Nostalgia, Retroactive Continuity, and *X-Men: Days of Future Past*"

Itay Harlap • *Tel Aviv University* • "It's Not TV, It's Be-Tipul: Discussing the Discourse of Quality in the Israeli Version of *In Treatment*"

SESSION A

A11 WORKSHOP
Difference and the Early Career Scholar
Strategies for Success

CHAIR **Andrew Owens** • *Boston College*

WORKSHOP PARTICIPANTS

Shelleen Greene • *University of Wisconsin-Milwaukee*

Vicki Callahan • *University of Southern California*

Laura Isabel Serna • *University of Southern California*

A12 Transnational Media Flow

CHAIR **Gillian Helfield** • *York University*

Lin Feng • *University of Hull* • "Hear the Unseen: Shanghai Dialect and Taiwan Cinema"

Jeff Porter • *University of Iowa* • "The Many Lives of Harry Lime: Some Dynamics of Migratory Narratives"

Geoff Lealand • *University of Waikato* • "We're Going to Be Sent to Hollywood: Shirley Temple 'Double' Competitions in 1930s New Zealand"

Gillian Helfield • *York University* • "The Wandering Dead: Zombies and the New American Diaspora"

SPONSOR **Transnational Cinemas Scholarly Interest Group**

A13 Sexualized Spaces
Encounters and Exchanges

CHAIR **Michael DeAngelis** • *DePaul University*

Daniel Laurin • *University of Toronto* • "'Is This Your First Time?': Pleasure, Desire, and Confession in Straight-Guy Porn"

Ryan Powell • *Indiana University* • "Action-Icon: The Eroto-politics of the Trucker in 70s Gay Cinema"

Michael DeAngelis • *DePaul University* • "Therapy, Cinema, and the Sexual Block"

SPONSOR **Adult Film History Scholarly Interest Group**

A14 Policing
Interventions of Media Technology and Control

CHAIR **Isra Ali** • *New York University*

Tero Karppi • *SUNY, University at Buffalo* • "Towards a Theory and Criticism of Predictive Policing"

Joshua Synenko • *Trent University* • "Simulating Extremism: Migration, Maps, and the New Europe"

Isra Ali • *New York University* • "Traversing the Global/Domestic Divide: Policing, Militarism, Media in the Era of the War on Terror"

A15 Recovering Film Histories

CHAIR **Nathaniel Brennan** • *New York University*

Guy Barefoot • *University of Leicester* • "Researching Seriality, Continued: Children, Adults, the Film Serial and Film History"

Priyanjali Sen • *New York University* • "The Literary Poetics of Bengali Cinema (1947–67)"

Ana Grgic • *University of St Andrews* • "Edison in the Balkans: New Perspectives on Early Film History"

Nathaniel Brennan • *New York University* • "'Execs Nix Pix Crix'; or, Film Criticism According to Hollywood: 'Useless' Film Critics, Studio Publicity Campaigns, and the Daily Press, 1926–1942"

A16 Inheritance and Futurity

Critical Theory, Psychoanalysis, and the Politics of the Archive in Spanish Cinema

CHAIR **Patty Keller** • *Cornell University*

CO-CHAIR **Julian Daniel Gutierrez-Albilla** • *University of Southern California*

Patty Keller • *Cornell University* • "Buñuel's Phantoms"

Cristina Moreiras-Menor • *University of Michigan* • "The Betraying Gaze: Image and Legacy in Agustín Villaronga's *Pa Negre*"

Julian Daniel Gutierrez-Albilla • *University of Southern California* • "Impossibility of Not Sharing: Queer/Feminine Trans-subjectivity and Trauma in *Todo sobre madre*"

RESPONDENT **Steven Marsh** • *University of Illinois at Chicago*

A17 Global Feminisms and Resistant Strategies

CHAIR **Jing (Jamie) Zhao** • *University of Melbourne*

Stella Kim • *Wake Forest University* • "Narrative Circularity, the Cosmetic Gaze, and the Fusion of Self and Other in Kim Ki-Duk's *Time*"

Jin Lee • *Southern Illinois University Carbondale* • "Feeling Pleasure, Guilt, and Fatigue in Watching Body Images: An Audience Research on Korean Reality TV Shows"

Koel Banerjee • *University of Minnesota* • "Eat, Pray, Purchase–Travel Films and Gendered Cosmopolitanism"

Jing (Jamie) Zhao • *University of Melbourne* • "Queering a 'Queered' *Super Girl*: Female Homosociality in Chinese Reality TV and Fannish Re-worlding in Chinese Femslash Literature"

A18 Living on the Razor's Edge

On the Aesthetics of Precarity, Risk, and Affect

CHAIR **Darshana Sreedhar Mini** • *University of Southern California*

CO-CHAIR **Anirban Baishya** • *University of Southern California*

Tupur Chatterjee • *University of Texas at Austin* • "Precarious Genres in Safe Spaces: Mapping the Circuits of *Miss Lovely*"

Darshana Sreedhar Mini • *University of Southern California* • "Anonymity, Spectrality, and the Precarious Labor of Soft Porn"

Anirban Baishya • *University of Southern California* • "Viral News: Moral Policing and the Precarious Virality of Shaming"

SPONSOR Asian/Pacific American Caucus

SESSION A

A19 Major Figures in Early Film Criticism

CHAIR **Naoki Yamamoto** • *University of California, Santa Barbara*

Seth Watter • *Brown University* • "'Prisoners of Form': V. F. Perkins, Mise-en-scène Criticism, and the Concept of Milieu"

Jenelle Troxell • *Union College* • "Mind-Cure, Ecstasy, and an Ethics of Contemplation"

Naoki Yamamoto • *University of California, Santa Barbara* • "'Our Dream Cinema' Revisited: Montage Theory and Japanese Film Criticism"

A20 Soundtrack, Voice, and Aurality
From Text to Context

CHAIR **Vanessa Ament** • *Ball State University*

Irina Leimbacher • *Keene State College* • "Aural Haptics: Sonorities of Voice in Documentary"

Vanessa Ament • *Ball State University* • "Sound Design for *The English Patient*: A Study in Contrasts"

Nina Cartier • *Northwestern University* • "From 'Mississippi Goddamn' to 'Hell You Talmbout': Soundtracks to Black Protest in America"

Mark Durrand • *SUNY, University at Buffalo* • "The Threat of Music in Sergio Leone's *Once Upon a Time in the West* (1968): Exploring a Dangerous Chiasm of Embodied Music and a Musical Embodiment"

SPONSOR **Sound Studies Scholarly Interest Group**

A21 Production Studies across the World

CHAIR **Kath Dooley** • *Curtin University of Technology*

Kath Dooley • *Curtin University of Technology* • "Models of Collaboration: Fostering Screen Production Students' Teamwork Skills"

Priya Jaikumar • *University of Southern California* • "Mumbai's Film Location Managers: New Social and Spatial Codes of a Professionalizing Practice"

Annemarie Navar-Gill • *University of Michigan* • *and* **Nathalie Knöhr** • *Georg-August-University Göttingen* • "Handling Noisy Feedback Loops: Comparing Uses of Social Media in the Production Cultures of US and German Television Writers"

Kimberly Owczarski • *Texas Christian University* • "The Relativity Theory: Ryan Kavanaugh, Managerial Power, and the Collapse of a Mini-Major Studio"

A22 On and Beyond the Screen
Form, Space, and Affect

CHAIR **Ryan Conrath** • *University of Rochester*

Lauren Albright • *University of Maryland* • "Color Me Crazy: In My Haptic Space"

Ryan Conrath • *University of Rochester* • "Harun Farocki and Hito Steyerl: Towards a Demilitarized Montage"

Ivan Villarmea Alvarez • *University of Zaragoza/ State University of Milagro* • "Places of Otherness: Strategies of Representation in Contemporary Ethnographic Film–an Analysis of *Foreign Parts*"

Grant Bollmer • *University of Sydney* • "Shocks to the Face: Affect, Embodiment, Inscription"

WEDNESDAY
MARCH 30
12:00 – 1:45 PM

SESSION **B**

B1 Evolving Representations

Transgender Visibility in Contemporary Film and Television

CHAIR **David Coon** • *University of Washington Tacoma*

Selena Lester Breikss • *Washington State Universtiy* • "Rescripting Transgender Sexualities in *Sons of Anarchy* and *Sense8*"

Ellen Grabiner • *Simmons College* • "Gender Trap(pings): Signs of Love, Power, and Identity"

Stephen Tropiano • *Ithaca College* • "Jazz IS a Girl: Transgender Youth and the Media's Struggle with Gender Identity"

David Coon • *University of Washington Tacoma* • "Translations: A Transgender Film Festival as a Catalyst for Social Change"

SPONSOR **Queer Caucus**

B2 A Golden Age of Podcasting? Part II

A Critical Look at Cultural Identity in Podcasting's "Golden Age"

CHAIR **Eleanor Patterson** • *University of Wisconsin-Madison*

Christopher Cwynar • *University of Wisconsin-Madison* • "'Too Endorse-y?': Podcasting, Promotional Culture, and the New Spirit of Public Radio"

Chvonne Parker • *Old Dominion University* • "Pass the Read like We Used to Do: Gender, Reading, and Race on *The Read*"

Eleanor Patterson • *University of Wisconsin-Madison* • "Connected Listening: Podcasting, Identity, and Television Fandom in the Digital Era"

Jennifer Wang • *Independent Scholar* • "A Woman's Work Is Never Done: The Domestication of Podcasting in the Second Age"

B3 Festival Mobilities

Movement, Movements, Publics

CHAIR **Bernard Cook** • *Georgetown University*

Vincent Pham • *California State University San Marcos* • "Drive Outs to 'Drive By Cinema': Public Modality and Space in an Irregular Film Festival Project"

Ran Ma • *Nagoya University* • "The Asian Documentary Connections: From Yamagata International Documentary Film Festival (YIDFF) to Asian Network of Documentary (AND)"

Bernard Cook • *Georgetown University* • "Reality Circuits: The Documentary Film Festival and the Mode of Production of Documentary"

Olivier Thevenin • *University of Upper Alsace* • "Auteur Cinema at Cannes Film Festival and the Directors' Fortnight"

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B4 Cultural Memory, Media Performance, and the Legacies of Black Activism

CHAIR **Mary Schmitt** • *University of California, Irvine*

Mary Schmitt • *University of California, Irvine* • "'By Any Means Necessary': A Neoliberal Sound Byte? The Memory of Black Radicalism in 1990's Television Documentary"

Alexander Johnston • *University of California, Santa Cruz* • "The Haptic Archive: Jack Johnson, Muhammad Ali, and Embodied Historical Encounters"

Katherine Kinney • *University of California, Riverside* • "What an Actor Does: Black Actors in Independent Films of the 1960s"

Sarah Lozier • *University of California, Riverside* • "Obscured Revelations: Digitality, *The Knotted Line*, and the Functional Logic of Colorblind Racism"

SPONSOR **Oscar Micheaux Society**

B5 Versions of the Archive

CHAIR **Scott MacDonald** • *Hamilton College*

Scott MacDonald • *Hamilton College* • "Reading Catalogues"

Steven A. Carr • *Indiana University-Purdue University Fort Wayne* • "Remnants of *The Search* (MGM, 1948): Postwar Testimony in Production History and the Archive"

Matt Von Vogt • *Indiana University* • "Painting the Cinematic Archive: Manny Farber's Fassbinder Painting"

Joan Hawkins • *Indiana University* • "In the Anger Archives"

B6 Technotopias and Historical Turns

CHAIR **Zabet Patterson** • *Stony Brook University*

Zabet Patterson • *Stony Brook University* • "Technocracy or Technoutopia: USCO's Multimedia Environments"

Robert Alford • *University of California, Berkeley* • "Sounds Like Home: Vitaphone Shorts, Domestic Space, and Queer Circulation"

Hilde D'haeyere • *Ghent University* • "*Man-Eating Sharks*: Fishing Films, the American Museum of Natural History, and Mack Sennett's Industrial Film Division (1930–1932)"

B7 Intermedial Possibilities

Theorizing New Media Projects

CHAIR **Braxton Soderman** • *University of California, Irvine*

Byron Fong • *University of Texas at Austin* • "*Dark Souls* and Player-Encoders: Gaming with Online Resources"

Peter Kunze • *University of Texas at Austin* • "Sincerely Ours: *Humans of New York*, the New Sincerity, and New Media Textuality"

Braxton Soderman • *University of California, Irvine* • "Total Flow: Innovation and Opposition in Video Games"

B8 States of Exception

War, Memory, Violence

CHAIR **Maria Zalewska** • *University of Southern California*

John Cruz • *Ohio State University* • "Violence and Woman in a Country at War: A Poetic Aesthetic of Violence in *La Sirga*"

Scott Birdwise • *York University* • "'There Is Something Else Out There': Political Imagination in Adam Curtis's *Bitter Lake*"

Maria Zalewska • *University of Southern California* • "#Holocaust: Rethinking the Relationship between Spaces of Memory and Places of Commemoration in the Digital Age"

Katerina Symes • *Concordia University* • "*Orange Is the New Black*: A Zone of Normative Indistinction in a State of Exception"

B9 Asian Cinemas in Transnational Contexts

CHAIR **Junji Yoshida** • *Old Dominion University*

Daisy Yan Du • *Hong Kong University of Science and Technology* • "International Childhood Fraternity: Imagining the West in Animated Films in Socialist China"

Yiyang Hou • *Columbia University* • "Screening Extremity: *Men Behind the Sun* and Chinese Exploitation Cinema of the 1980s"

Erin Schlumpf • *Ohio University* • "The Spatial Politics of Reduction in Liu Jiayin's Beijing Diptych"

Junji Yoshida • *Old Dominion University* • "Sayonara to *Sayonara* (1957): Shōhei Imamura's *Pigs and Battleships* (1961) and Cold War Orientalism"

SESSION B

B10 Animating Contexts

New Perspectives on Animation Theory and History

CHAIR **Amber Bowyer** • *University of Southern California*

Nicholas Miller • *Loyola University Maryland* • "Embryonic Visions: Drawing, Evolutionary Morphology, and the Origins of Animated Metamorphosis"

Amber Bowyer • *University of Southern California* • "The Application of Animation: Experiments in Instruction and Interactivity 1915–1923"

Lora Mjolsness • *University of California, Irvine* • "The Hibernation Is Over: Russian Animation and the Globalization of *Masha and the Bear*"

Jesse Anderson-Lehman • *University of Pittsburgh* • "From Bipolarity to Simultaneity: Wanting It All in *Knights of Sidonia*"

B11 Back from the Past

Intertextuality, Heritage, and Retro

CHAIR **Vito Zagarrio** • *Third University of Rome*

Stefano Baschiera • *Queen's University Belfast* • "Giallo Nostalgia: Appropriations of Giallo Aesthetics in Contemporary European Cinema"

Elena Caoduro • *University of Bedfordshire* • "The Gendered Politics of Retro Femininity"

Shelleen Greene • *University of Wisconsin-Milwaukee* • "Strange Fruits: The Scene of Lynching in the Postracial Televisual Narrative"

Louis Bayman • *University of Southampton* • "Retro-active: Looking Back with Pride"

B12 Cultivating the Self

Rethinking Gendered Agency in Neoliberal Society

CHAIR **Leslie Marsh** • *Georgia State University*

Leslie Marsh • *Georgia State University* • "Women's Filmmaking and Comedy in Brazil: Anna Muylaert's *Durval Discos* (2002) and É Proibido Fumar (2009)"

Kathleen Battles • *Oakland University* • "Knowledge, Agency, and the 'Strong Female Lead' in Serialized Television"

Faithe Day • *University of Michigan* • "Between Butch/Femme: On the Politics of Quare YouTube Web Series"

Lara Bradshaw • *University of Southern California* • "How to Be Pinteresting: Maternal Scrapbooking and Emotional Well-being in the Twenty-First Century"

B13 Political Ontology and the Moving Image

CHAIR **Adam Cottrel** • *Georgia State University*

Domietta Torlasco • *Northwestern University* • "Montage and the Rhythms of the Sensible"

Brian Price • *University of Toronto* • "Aesthetics Before Politics"

Davide Panagia • *University of California, Los Angeles* • "Sympathy, Solidarity, and Montage: On Gilles Deleuze's Political Ontology"

Meghan Sutherland • *University of Toronto* • "The Aporetic Apparatus"

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B14 Situated Spectators

Studies in Regional Exhibition

CHAIR **Philip Sewell** • *Independent Scholar*

Philip Sewell • *Independent Scholar* • "'Are You a Victim of Habiphobia?': A Regional Theater Circuit Reacts to the Post-WWII Decline in Texas Movie-going"

Chris Hite • *Hancock College* • "Response, Reception, and Suppression: Italian Neorealism in Western and Central Pennsylvania after WWII"

Tom Rice • *University of St Andrews* • "Watching *The Face at Your Window* (1921): The KKK in Atlanta"

Julie Lavelle • *Indiana University* • "The Yankee's New El Dorado: Silent Film Serials in Havana"

B15 Soviet Cinema of the 1920s–1950s

Ideology, Psychology, and Genre

CHAIR **Vincent Bohlinger** • *Rhode Island College*

Natalie Ryabchikova • *University of Pittsburgh* • "Creation through Appropriation: Soviet Editing Bureaus of the 1920s"

Vincent Bohlinger • *Rhode Island College* • "'Indecent, Inhuman, and Will Tend to Corrupt Morals': Censoring Soviet Films in the US in the 1920s–30s"

Ana Olenina • *University of North Carolina at Wilmington* • "The Soulless State: The Soviet Film Avant-garde and the Materialist View of the Child's Psyche"

Maria Belodubrovskaya • *University of Wisconsin-Madison* • "*Brave Men* or *The Horsemen*: Soviet Film Comedy, Propaganda, and the Cold War Circa 1950"

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

B16 Another Side of the '80s

Eccentric Perspectives on the Forgotten Decade

CHAIR **Kenneth Pinion** • *SUNY, University at Stony Brook*

Adam Hebert • *University of Pittsburgh* • "'What We Call Monsters': The 1980s, Nuclear Sublimity, and Efforts to Turn from the Spectacular"

Kenneth Pinion • *SUNY, University at Stony Brook* • "This Is Not an AIDS Advertisement: GMHC Safer Sex Shorts (1985–1992) and the Logic of Pornographic Illegitimacy"

Devin Orgeron • *North Carolina State University* • "Regional Production in the 1980s: Walter J. Klein Company, Ltd. (Raleigh, NC) and Exploiting the Shifting Educational Market"

Melissa Dollman • *Independent Researcher/Archivist* • "1980s Feminism and Rewinding the Video Record"

B17 Actors, Auteurs, Stars, and Audiences

Performance and Reception in Horror and Science Fiction Film and Television

CHAIR **Cynthia Baron** • *Bowling Green State University*

Kate Egan • *Aberystwyth University* • "'So Well Acted' to 'No Acting There!': Ridley Scott's *Alien* and Audience Responses to Performances in the 'Chestburster' Sequence"

Mike Dillon • *California State University, Fullerton* • "After Shock: Eli Roth as Horror Huckster"

Mark Bernard • *University of North Carolina at Charlotte* • "Jessica Lange and *American Horror Story*: Artificiality and Authenticity in the Post-television Era"

Emma Pett • *University of East Anglia* • "Performing *Star Wars*: Transmedia Immersive Events, Subcultural Branding, and Audience Participation"

B18 Intersectional Approaches to Fandom

Racial/Cultural/National Identities

CHAIR **Raven Maragh** • *University of Iowa*

Rukmini Pande • *University of Western Australia* • "Coloring Outside the Lines: A Postcolonial Critique of Media Fandom"

Emily Thomas • *University of Michigan* • "Nothing Cinematic in Andalusia: Reevaluating the Spanish Response to Visions of Spain in 1920s Hollywood"

Ramna Walia • *University of Texas at Austin* • "'Lonely Night Watchman's Art': The Absent-Presence of C-grade Fandom of Bombay Cinema"

Raven Maragh • *University of Iowa* • "Layers of Online Publicness: An Analysis of Connected Viewing, Race, and Performativity"

B19 WORKSHOP New Curatorial, Research, and Pedagogical Approaches for Time-based Art Exhibitions

CHAIR **Kristin D Juarez** • *Georgia State University*

WORKSHOP PARTICIPANTS

Gregory Zinman • *Georgia Institute of Technology*
Anne Collins Smith • *Spelman College*
Christina Price Washington • *Artist*
Beth Malone • *Dashboard Co-op*

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

B20 Breaks with the Past

Deconstructing Ideals in the Latin Diaspora

CHAIR **Stacy Rusnak** • *Georgia Gwinnett College*

Naida Garcia-Crespo • *United States Naval Academy* • "Reconstructing Dominican History through Storytelling: Cinematic Strategies in Ángel Muñiz's *Perico Ripiao* (2003)"

Stacy Rusnak • *Georgia Gwinnett College* • "Breaking with the Past: Redefining Mexico in the Global Context in Jorge Michel Grau's *Somos lo que hay*"

Diana Norton • *University of Texas at Austin* • "Race and Nationalism in the International Celebrity of María Félix"

B21 Social Optics

New Approaches to Experimental Media

CHAIR **Erica Levin** • *Ohio State University*

Erika Balsom • *King's College London* • "Polavision: Instant Cinema in the Age of Video"

Erica Levin • *Ohio State University* • "Social Media and the New Newsreel"

Johanna Gosse • *Columbia University* • "(Anti-)Social Media in Contemporary Art"

RESPONDENT **Homay King** • *Bryn Mawr College*

SPONSOR Experimental Film & Media Scholarly Interest Group

12:00 NOON – 1:45 PM

B22 WORKSHOP
Ecomedia
From Classroom to Community

CHAIR **Hunter Vaughan** • *Oakland University*

WORKSHOP PARTICIPANTS

Tiffany Deater • *SUNY College of Environmental Science and Forestry*
Stephen Rust • *University of Oregon*
Sarah O'Brien • *Georgia Institute of Technology*
Ruth Dusseault • *Georgia State University*
Paula Willoquet-Maricondi • *Champlain College*

SPONSOR **Media & the Environment Scholarly Interest Group**

B23 Transnationality and Stars of the Silent Screen

CHAIR **Michael Williams** • *University of Southampton*

David Morton • *University of Central Florida* • "America's Favorite Movie Actress: The Vitagraph Company's Promotion of Florence Turner as an Everywoman Matinee Idol"

Agata Frymus • *University of York* • "'I Am a Gypsy, Just Like My Father': Pola Negri as the Exotic Other"

Martina Lovascio • *York University* • "Valentino as a Problematic Transnational Star in Italy in Early 1920s"

Daniel Clarke • *University of Sheffield* • "Heroes and Heroines: Performing the Transcontinental Joan of Arc"

SPONSORS **Silent Cinema Cultures Scholarly Interest Group** *and* **Transnational Cinemas Scholarly Interest Group**

MEETING

12:00 – 1:45 PM

Television Studies Scholarly Interest Group

ROOM **410** • Fourth Floor

SESSION

C

WEDNESDAY
MARCH 30
2:00 – 3:45 PM

C1 Reexamining New Queer Cinema

25 Years Later

CHAIR **Chelsea McCracken** • *University of Wisconsin-Madison*

CO-CHAIR **Andrew Davis** • *Oklahoma State University*

Chelsea McCracken • *University of Wisconsin-Madison* • "What's in a Name?: 'New Queer Cinema' and the Discursive Creation of a Movement"

Laura Stamm • *University of Pittsburgh* • "Picturing AIDS, Picturing Personality: New Queer Cinema and the Biopic"

Andrew Davis • *Oklahoma State University* • "Bringing New Queer Cinema into the Mainstream: *Late Bloomers* a Case Study"

RESPONDENT **Daniel Humphrey** • *Texas A&M University*

SPONSOR Queer Caucus

C2 WORKSHOP What Comes Next?

The Future of Post-feminist Media Studies

CHAIR **Amanda Rossie** • *The College of New Jersey*

WORKSHOP PARTICIPANTS

Sarah Banet-Weiser • *University of Southern California*

Jessalynn Keller • *University of East Anglia*

Chelsea Bullock • *Georgia Institute of Technology*

Taylor Nygaard • *University of Denver*

Amanda Rossie • *The College of New Jersey*

C3 Rethinking Movement I

Camera Movement

CHAIR **Oksana Chefranova** • *Yale University*

CO-CHAIR **Lukas Brasiskis** • *New York University*

Lukas Brasiskis • *New York University* • "Post-historical Space through Lenses of Moving Camera in Films by Béla Tarr"

Jordan Schonig • *University of Chicago* • "Seeing Aspects of the Moving Camera: Lateral Movement and 'Panoramic Perception'"

Oksana Chefranova • *Yale University* • "From Gondola to iPhone: On the Definition and Aesthetics of Tracking"

Miriam De Rosa • *Catholic University of the Sacred Heart* • "I Move therefore I Am (Cinematic): Cinema beyond Camera Movement in the Age of New Screen Media"

C4 #BlackLivesMatter

The Mediatic Life of a Movement

CHAIR **Charles Linscott** • *Ohio University*

Charles Linscott • *Ohio University* • "All Lives (Don't) Matter: The Internet Meets Afro-pessimism"

Michele Prettyman-Beverly • *Middle Georgia College* • "No Medicine for Melancholy: The Optics of Memory, Transgression, and Mourning in the Era of the Black Lives Matter Movement"

Kristopher Cannon • *Northeastern University* • "When Do #BlackLivesMatter?"

RESPONDENT **Michael B. Gillespie** • *City College of New York*

SESSION C

C5 *Mad Men*

Creative Afterthoughts

CHAIR **Andrea Gyenge** • *University of Minnesota*

CO-CHAIR **Niels Niessen** • *University of Toronto*

Andrea Gyenge • *University of Minnesota* • "Don Draper Isn't Afraid of Heights; or, the Cultural Logic of the Fall"

Grace Torcasio • *University of Melbourne* • "'More of an Idea than a Place': Utopic Spaces and the Rewritable West in *Mad Men*"

Molly Lewis • *Independent Scholar* • "Making Memories with *Mad Men*: The Past, the Present, and the Flashback in Contemporary Serial Television"

Niels Niessen • *University of Toronto* • "*Mad Men* and Mindfulness"

C6 Film, Transnationalism, and Colonialism, 1920s–1930s

CHAIR **Fabio Andreazza** • *University of Chieti-Pescara*

Fabio Andreazza • *University of Chieti-Pescara* • "Adapting the 1920s 'International Style' in the Cinematic Periphery"

Jasmine Trice • *University of California, Los Angeles* • "Cinema, Race, and Hygiene Reform in Colonial Manila, Philippines"

Peter Bloom • *University of California, Santa Barbara* • "The Dialectics of Archival Media and Colonial Invasion: Pan-Africanism and the 1935 Italian Invasion of Ethiopia"

Rocco Giansante • *Hebrew University* • "Radical Anxiety: Paulo Rocha and Portuguese Cinema"

C7 Documentary Images and the United States Criminal Justice System

CHAIR **Kristen Fuhs** • *Woodbury University*
CO-CHAIR **Jaimie Baron** • *University of Alberta*

Daniel Smith-Rowsey • *Sacramento State University* • "Body-worn Cameras and the New Defensive Panopticism"

Jaimie Baron • *University of Alberta* • "From Video Armor to InformaCam: The Production of Audiovisual Evidence by Law Enforcement and Citizen Activists"

Kristen Fuhs • *Woodbury University* • "The Contexts and Cultures of Confession in Contemporary Crime Documentary"

Chris Barnes • *Syracuse University* • "Visions of Attica: Reframing the Attica Rebellion in *Ghosts of Attica* and *Criminal Injustice: Death and Politics at Attica*"

C8 War beyond the Battlefield
Gender, Bodies, and Bioterror

CHAIR **Dahlia Schweitzer** • *University of California, Los Angeles*

Karen Ritzenhoff • *Central Connecticut State University* • "War Bodies and Their Effacement while Battlefields Turned to Meadows: Jean-Pierre Jeunet's *A Very Long Engagement* (2004)"

Colleen Glenn • *College of Charleston* • "'Hot damn! What a foxhole!': Nostalgia and the Gendering of War in *Ocean's Eleven* and *The Manchurian Candidate*"

Dahlia Schweitzer • *University of California, Los Angeles* • "When Terrorism Met the Plague: How 9/11 Impacted the Outbreak Narrative"

RESPONDENT **Karen Randell** • *University of Bedfordshire*

SPONSOR War & Media Studies Scholarly Interest Group

C9 Franchises and Economies of Contemporary Media

CHAIR **Deron Overpeck** • *Eastern Michigan University*

Sean Guynes • *Michigan State University* • "Trans Narrative and DC Comics' *Camelot 3000* (1982–1985)"

Joe Tompkins • *Allegheny College* • "The Makings of a 'Revolutionary' Franchise: Promotional Cynicism and *The Hunger Games*"

Deron Overpeck • *Eastern Michigan University* • "Too Marvel for Marvel; or Why Edgar Wright's *Ant-Man* Failed to Astonish Marvel Studios"

SPONSOR Comics Studies Scholarly Interest Group

C10 Slowness, Politics, the Image
Three Explorations of Boredom and Cinema

CHAIR **Kalling Heck** • *University of Wisconsin-Milwaukee*

Gordon Sullivan • *University of Pittsburgh* • "'They Obey Their Own Nature': Boredom and Order in Lars von Trier's *Dogville* (2003)"

Kalling Heck • *University of Wisconsin-Milwaukee* • "The Project of Boredom: Dissatisfaction in/at *Sátántangó*"

John Rhym • *University of Pittsburgh* • "Boredom as Affective Form in Chantal Akerman's *Jeanne Dielman*"

RESPONDENT **Elena Gorfinkel** • *University of Wisconsin-Milwaukee*

SPONSOR Film Philosophy Scholarly Interest Group

SESSION C

C11 Sonic Articulations

CHAIR **Adrienne Seely** • *University of Illinois at Urbana-Champaign*

Adrienne Seely • *University of Illinois at Urbana-Champaign* • "Hear the Cicadas: *Two-Lane Blacktop* and the Sounds of Movement"

Joo Yun Lee • *SUNY, University at Stony Brook* • "Sensibility of Data, Sound, and Matter in Ryoji Ikeda's Audiovisual Performance *superposition*"

Michael Rowin • *University of Florida* • "Acoustic Terrorism: Noise, Capitalism, and Subjectivity in *In a Year of Thirteen Moons* and *The Third Generation*"

Sean Strader • *Yale University* • "Phonographs, Radios, and Sound Film: The Spark of Electric Media in the Classic French Cinema"

C12 Examining Digital Videos and Videogames

Ethics, Ontology, Spectacle

CHAIR **David Thomas** • *University of Colorado Denver*

Ryan Thames • *Georgia State University* • "NPCs as Moral Ensembles"

Sara Swain • *York University* • "An Octopus Steals a Camera and Makes a Movie: Revisiting Cinema's Non-anthropocentric Ontology with Accidental Animal Videos"

David Thomas • *University of Colorado Denver* • "More Than a Game: The E3 Spectacle and the Marketing of Videogames"

C13 Contemporary French Cinema and the Politics of the "Popular"

CHAIR **Charlie Michael** • *Georgia State University*

CO-CHAIR **David Pettersen** • *University of Pittsburgh*

Charlie Michael • *Georgia State University* • "Authorship Politics, Canal+, and the Cinema of Albert Dupontel"

Mary Harrod • *University of Warwick* • "Cine-filles: Genre, Pastiche, and Popular French Women's Filmmaking"

Joseph Bender • *Independent Scholar* • "Toward a Post-banlieue Cinema?: Genre and Critique in Contemporary Suburban Film"

David Pettersen • *University of Pittsburgh* • "The Politics of American Popular Music in Contemporary French Banlieue Cinema"

C14 WORKSHOP Flip the Script, This Is Not Plan B

Strategic Planning for a Para-academic Career

CHAIR **Caitlin McGrath** • *University of Maryland*

WORKSHOP PARTICIPANTS

Snowden Becker • *University of California, Los Angeles*

Theresa Scandiffio • *TIFF Bell Lightbox*

Amy Beste • *School of the Art Institute of Chicago*

Michelle Puetz • *School of the Art Institute of Chicago*

SESSION C

C15 Politics and Policies
Alternative Media Ecologies

CHAIR **Katie Moylan** • *University of Leicester*

Katie Moylan • *University of Leicester* • "Complicating Community: An Ecology of New Orleans Community Radio"

Donna de Ville • *University of New Brunswick* • "Independent Programmers and the DIY Business of Microcinema"

Julio Jose Valdes • *Concordia University* • "Understanding Media Distribution in Present-day Havana: The Advantages of a Cultural Studies Approach"

C16 Dangerous Girls or Girls in Danger?

CHAIR **Michele Meek** • *University of Rhode Island*

Marian Sciachitano • *Washington State University* • "Looking Spectacular: Transgender Girls in Online Media and Film"

Jessica Johnston • *University of Wisconsin-Milwaukee* • "Little Girls, Monstrous Secrets: How Genre Paradigms Can Restrict Our Understanding of Girlhood in Mass Culture"

Michele Meek • *University of Rhode Island* • "Shame and Pleasure: From Sapphire's *Push* to *Precious*"

Eva-Lynn Jagoe • *University of Toronto* • "Feminism, Neoliberalism, and the Self: Lena Dunham's Voice of a Generation"

SPONSOR **Women's Caucus**

C17 Comedy Theory and the Modern Mediascape

CHAIR **Nicholas Marx** • *Colorado State University*

Alfred Martin • *The New School* • "From Domestic Space to Workplace: Generic Closets, Sitcoms, and Black Gayness"

Amber Day • *Bryant University* • "Welcome to the Clickhole: The Economics of Internet Parody and Critique"

Philip Scepanski • *Vassar College* • "Sacred Catastrophe, Profane Laughter: *Family Guy*'s Comedy in the Ritual of National Trauma"

Matt Sienkiewicz • *Boston College* • *and*
Nicholas Marx • *Colorado State University* • "Inside Joking: Comedy Theory beyond the Political Paradigm"

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C18 Appropriate Audiences
From Industrial Imperatives to Subcultural Struggles

CHAIR **Mark Stewart** • *Massey University*

Bethan Jones • *Aberystwyth University* • "'By Listening to Their Music Am I Celebrating a Paedophile?': Moral Crusades, the Media, and the Creation of an Appropriate Audience"

Bertha Chin • *Swinburne University of Technology* • "'Bad Fan Behavior Ruins It for the Rest of Us': Fandom Policing as a Form of 'Fanagement'"

Mark Stewart • *Massey University* • "The Use of Social Media by the Television Industry to Moderate Fandom"

Mel Stanfill • *Purdue University* • "From Surplus Desire to Profit: Audiences, Consumption, and the Management of Desire"

SESSION C

C19 Strange Bedfellows

Questioning the Strategic Value of Intra-industry Relationships

CHAIR **Joshua Coonrod** • *Indiana University*

Joshua Coonrod • *Indiana University* • "'I Wanted to See Your Movie, but the Line to Meet Tom Savini Was SO LONG': Intersections of Film Festivals and Fan Conventions"

Anne Major • *University of Texas at Austin* • "Powering Premium Content: An Analysis of Ooyala's Online Video Services"

Jesse Balzer • *Indiana University* • "'Honoring the Stars Who Make the Stars Shine': The Prestige Economy and Labor of *The Hollywood Reporter*'s Key Art Awards"

C20 Lost in Space, Time, and Consciousness

The Aesthetic Politics of Alejandro Jodorowsky's Film and Comic Production

CHAIR **Ivan Aguirre** • *Washington University in St. Louis*

Francisco Flores-Cuautle • *Wichita State University* • "The Initiatic Films of Alejandro Jodorowsky (1968–1972): Cruelty, Panic, Nakedness, and Mysticism"

Mauricio Espinoza • *Ohio State University* • "John the Fool and Juan the Lonely: Alejandro Jodorowsky's Comics and the Im/Possibility of Heroism"

Matthias Göritz • *Washington University in St. Louis* • "*Dune*–A Movie Should Have Changed the World"

Ivan Aguirre • *Washington University in St. Louis* • "Familiar Magicians: The Affectual Assemblages of Kinship Theatre in *Santa Sangre* (1989) and *Dance of Reality* (2013)"

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C21 Governance and Pedagogy

The Many Faces of USIA in Asia, 1940–1960

CHAIR **Sueyoung Park-Primiano** • *New York University*

Hongwei Chen • *University of Minnesota* • "Microfilm in the China-Burma-India Theater: A Logistical Genealogy of the World Brain"

Hadi Gharabaghi • *New York University* • "The 'Remaking' of a Documentary Film Format: The USIA at Home and in Iran during the 1950s"

Sueyoung Park-Primiano • *New York University* • "Projecting Anti-Communism and the USIS/A-ROK Alliance"

RESPONDENT **Regina Longo** • *SUNY, Purchase College*

SPONSORS Middle East Caucus *and* Media Literacy & Pedagogical Outreach Scholarly Interest Group *and* War & Media Studies Scholarly Interest Group

C22 WORKSHOP The Other Distributors

Sharers', Pirates', Recommenders', and Renters' Roles in Global Media

CHAIR **Jonathan Gray** • *University of Wisconsin-Madison*

WORKSHOP PARTICIPANTS

Stuart Duncan Cunningham • *Queensland University of Technology*

David Craig • *University of Southern California*

Ying Zhu • *College of Staten Island, CUNY*

Daniel Herbert • *University of Michigan*

SPONSOR Media Industries Scholarly Interest Group

C23 Propaganda and the Politics of Representation

CHAIR **Tong Wang** • *Columbia University*

Rob Ribera • *Boston University* • "Donald Duck in Nutzi Land: Politics and Propaganda at the Walt Disney Studios"

Ritika Kaushik • *Jawaharlal Nehru University* • "Violence: What Price? Who Pays?: Bureaucratic Films on 'Violence' in India, 1974"

Tong Wang • *Columbia University* • "Rekindle the Occupied Shanghai Cinema (1941–1945): *Eternity* and the Dual Propagandistic Discourse of Nation-State and Nation-People"

Sean Macdonald • *University of Florida* • "Type, Critique, Stereotype"

MEETING

2:00 – 3:45 PM

Film & Media Festivals Scholarly Interest Group

ROOM **410** • Fourth Floor

MEETING

2:00 – 3:45 PM

Middle East Caucus

ROOM **206** • Second Floor



Strike a Pose

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WEDNESDAY
MARCH 30
4:00 – 5:45 PM

SESSION **D**

D1 Word Is Out
Marketing Queer Film and Media

CHAIR **Matt Connolly** • *University of Wisconsin-Madison*

CO-CHAIR **Bryan Wuest** • *University of California, Los Angeles*

Matt Connolly • *University of Wisconsin-Madison* • "Selling the Underground in Baltimore, Queerly: Camp, Regionality, and Underground Cinema in the Marketing of John Waters's Early Shorts"

Bryan Wuest • *University of California, Los Angeles* • "'Building an Empire of Gay Media': LGBT Promotion and Conglomeration at Here Media"

Julia Himberg • *Arizona State University* • "Diversity, Inc.: The Politics of Promoting LGBT Television"

Benjamin Kruger-Robbins • *University of California, Irvine* • "I Don't Want to Be a Brady: Queerly Selling *The Fosters* on ABC Family"

D2 Jacques Rancière
Film, Politics, Equality

CHAIR **Konstantinos Koutras** • *Carleton University*

Rea Amit • *Yale University* • "Emancipating Spectators from the Regime of (Western) Art: Jacques Rancière and the Potential for an Eastern Film Theory"

Konstantinos Koutras • *Carleton University* • "Ontological Equality: Rancière, Bazin, and the Paradox of Cinema"

Teet Teinemaa • *University of Warwick* • "'He Could Have Been Me, for God's Sake!': The Politics of Contingency in *Thirteen Conversations*"

RESPONDENT **Nico Baumbach** • *Columbia University*

SPONSOR **Film Philosophy Scholarly Interest Group**

D3 Rethinking Movement II

Body Movement

CHAIR **Pamela Krayenbuhl** • *Northwestern University*

Philippe Bedard • *University of Montreal* • "Snorricam vs. Steadicam: On Visible and Invisible Relations of Bodies and Camera Movement"

Mary Pappalardo • *Louisiana State University* • "*Frances Ha*'s Clumsiness: Moving Bodies, Digital Filmmaking, and Cinematic Authenticity"

Laura Lee • *Florida State University* • "Transforming the Cinematic Body: Media and Movement in *Tetsuo: The Iron Man*"

Pamela Krayenbuhl • *Northwestern University* • "With Cartoons, on the Ceiling, with Shadows: Innovating Dancefilm Movement in the Golden Age Hollywood Musical"

D4 Cinema and Black Visual Historiography

CHAIR **Racquel Gates** • *College of Staten Island, CUNY*

Allyson Nadia Field • *University of Chicago* • "The Archive of Absence: Black Visual Historiography and Nonextant Film"

Ayesha Hardison • *University of Kansas* • "Chained to the Past, Stalled in the Movement in *Night Catches Us*"

Courtney Baker • *Connecticut College* • "Disobedient Cinema: Film as Terrain of Struggle in *12 Years a Slave* and *Selma*"

Michael B. Gillespie • *City College of New York* • *and* **Lokeilani Kaimana** • *University of Texas at Austin* • "Bloodbeats: Bill Gunn's *Ganja and Hess*, Spike Lee's *Da Sweet Blood of Jesus*, and Black Visual Historiography"

SPONSOR **African/African American Caucus** *and* **Oscar Micheaux Society**

D5 Austerity Cinema

CHAIR **Matthew Fee** • *Syracuse University*

Anne Ciecko • *University of Massachusetts Amherst* • "Audacious Abjection and Euro/National Cinema: Contemporary Greek and Polish 'Best Foreign Language Film' Contenders in an Age of Austerity"

Jacquelyn Cain • *York University* • "The Entrepreneurial Self, Wall Street and the New Cinema of Excess"

Matthew Fee • *Syracuse University* • "Ruralized Masculinity in Ireland's Cinema of Austerity"

Michael Truscello • *Mount Royal University* • "Reflections on Making a Film about the Austerity Agenda"

D6 Political and Experimental Documentary

CHAIR **Tess McClernon** • *Concordia University*

Bruno Guarana • *New York University* • "Deconstructing Coutinho: Documentary, Performance, and Authenticity"

Michael Svedman • *University of Pittsburgh* • "Gardner and Brakhage on the Art-Science Spectrum"

Laurel Ahnert • *Georgia State University* • "Love and the Documentary Image"

Tess McClernon • *Concordia University* • "Dream Catchers: The Aura of the Habitual in Grete Stern's *Sueños* Photomontages"

D7 Global Constructions of Media Celebrity

CHAIR **Jennifer Clark** • *Fordham University*

Jennifer Clark • *Fordham University* • "The Day a Libber-Lobber Came to Work at ABC: Billie Jean King, Eleanor Riger, and the Politics of Women's Sports on Television in the 1970s"

Christina Belcher • *University of Southern California* • "The Unbearable Child: Region, Class, and the Endangerment of Honey Boo Boo"

Michael OBrien • *University of Texas at Austin* • "Kobe Bryant and Contemporary Sport Celebrity"

Swapnil Rai • *University of Texas at Austin* • "Whither Bollywood?: Articulating Bollywood Celebrity as the Industry's Global Node"

D8 How Does Lubitsch Do It?

Reconsidering the Vital Importance of (Being) Ernst Lubitsch

CHAIR **Kathryn Wardell** • *University of North Alabama*

Richard McCormick • *University of Minnesota* • "'Sophistication,' Screwball, and Censorship: Lubitsch in the 1930s"

Noa Merkin • *University of Chicago* • "Lubitsch and the Objects of Love"

Kathryn Wardell • *University of North Alabama* • "Jazz Up Your Lingerie, Just like a Melody: Sensuality and Sound in the Ernst Lubitsch Musical"

D9 (Dis)Embodiment in the Digital Visual Effects Image

CHAIR **Drew Ayers** • *Eastern Washington University*

Nathan Blake • *Northeastern University* • "Between Mesh and Flesh: Pygmalionesque Desire, Curiositas, and Visual Effects in *Ex Machina*"

Mihaela Mihailova • *Yale University* • "The Life Plasmatic: Digital Bodies and the Negotiation of Reality"

Drew Ayers • *Eastern Washington University* • "The Composite Body: Action Stars and Embodiment in the Digital Age"

Jake Ivan Dole • *Georgia State University* • "Inhabiting the Camera's Gesture: The Mobile Frame in the Age of Human-Computer Interfaces"

D10 Pop after MTV

Music, the Moving Image, and the Practice and Politics of Visual Listening

CHAIR **Jack Hamilton** • *University of Virginia*

Jack Hamilton • *University of Virginia* • "'Baby I'm a Star': Prince, *Purple Rain*, and the Audiovisual Making of a Rock and Roll Icon"

Erich Nunn • *Auburn University* • "The Musical and Cultural Logic of Monday Night Football"

Shirley Wong • *Westfield State University* • "Girl Gangs and BFFs: Taylor Swift's *1989*, Pop Music, and the Performance of Female Friendship"

RESPONDENT **Brian Hochman** • *Georgetown University*

SPONSOR **Sound Studies Scholarly Interest Group**

SESSION D

D11 Coupling
Media Representations of Sex and Marriage

CHAIR **Amanda McQueen** • *University of Wisconsin-Madison*

Carol Donelan • *Carleton College* • "'Sing Me a Song of a Lass that Is Gone': Myth and Meaning in the Starz Original Series *Outlander*"

Anna Siomopoulos • *Bentley University* • "'They Do Not Get to Take My Marriage': The Whistleblower Couple in Hollywood Film"

Shelton Waldrep • *University of Southern Maine* • "The Pornographic Imaginary in Recent Films"

Amanda McQueen • *University of Wisconsin-Madison* • "Songs and Sexplicity: 'Heironymus Merkin' and the Adult Film Musical"

D12 Sites of Digital Resistance

CHAIR **Sarah Juliet Lauro** • *Clemson University*

Michela Ardizzoni • *University of Colorado* • "Ambivalent Spaces of Protest: Media Practices of Matrix Activism"

HyeRyoung Ok • *University of Oregon* • "Fan Girls on Street: K-Pop Fandom and Youth Digital Activism in Korea"

Sarah Juliet Lauro • *University of Tampa* • "Speaking Freedom: Slave Revolt in Film and Videogames"

Jason Buel • *North Carolina State University* • "Mere Footage into Argument: #BlackLivesMatter and Algorithmic Montage"

SPONSOR **Fan & Audience Studies Scholarly Interest Group**

D13 The FBI and Media Studies, 1914–1980

CHAIR **Bryce Peake** • *University of Maryland, Baltimore County*

Stacy Spaulding • *Towson University* • "One FBI File, Many Stories: World War II Broadcaster Lisa Sergio"

Carol Stabile • *University of Oregon* • "Monopolizing the Universal: American Business Consultants, CounterAttack, and the Television Blacklist"

Bryce Peake • *University of Maryland, Baltimore County* • "A Global Turf War in the Jazz Arena"

D14 Ontologies and Affects of Digital Technology

CHAIR **Ryan Pierson** • *University of Calgary*

Federico Pierotti • *University of Florence* • "Selling with Color: Colored Emotion in Digital Video Advertising"

Adam Daniel • *University of Western Sydney* • "The Unbearable Frightness of Seeing: The Oculus Rift and Virtual Reality Horror"

Terrance McDonald • *Brock University* • "Towards an Ontology of Digital Cinema through the *Jurassic* Franchise"

Ryan Pierson • *University of Calgary* • "Rotoscoping as an Act of Love"

D15 Hydrological Media

CHAIR **Melody Jue** • *University of California, Santa Barbara*

Chris Russill • *Carleton University* • "Clouded Planet, One-World, Whole Earth: Toward a Planetary Media Theory"

Melody Jue • *University of California, Santa Barbara* • "Freeze-frame: Glaciers, Ice, and Intimate Scales of Climate Change"

Rafico Ruiz • *McGill University* • "Saudi Dreams: Icebergs in Iowa"

RESPONDENT **John Shiga** • *Ryerson University*

SPONSOR Media & the Environment Scholarly Interest Group

D16 Activating Images

Networked Activist Communities and Media Practices

CHAIR **Steven Doles** • *Syracuse University*

Kelsey Cameron • *University of Pittsburgh* • "On the Limits of Technological Witness: #BlackLivesMatter and Police Video"

Steven Doles • *Syracuse University* • "Interpretive Practices in Postwar American Communist Film Culture"

Lucia Palmer • *University of Texas at Austin* • "American Dreams and Nightmares: Home, Nation, and Anti-immigration Activism in Chris Burgard's *Border*"

Chun Chun Ting • *University of Chicago* • "Redefining Neighborhoods: Documentary Filmmaking and Political Empowerment in Hong Kong's Inner City"

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D17 Growing Old Comically

CHAIR **Kristine Karnick** • *Indiana University-Purdue University Indianapolis*

Joanna Rapf • *University of Oklahoma* • "Polly Moran: A Bassoon in Hollywood's 'Symphony of Sweet-Tuned Violins'"

Kristine Karnick • *Indiana University-Purdue University Indianapolis* • "The Comedy of Experience and the Matriarchal Utopia"

Kristen Anderson Wagner • *Solano College* • "'With Age Comes Wisdom': Joan Rivers, Betty White, and the Aging Comedienne"

Kelli Marshall • *DePaul University* • "*Annie Hall*, All Grown Up: Diane Keaton, Self-referentiality, and Coming of Age in *Something's Gotta Give*"

SPONSOR Comedy & Humor Studies Scholarly Interest Group

D18 *Sherlock*, SuperWhoLock and Transfandom

CHAIR **Bethan Jones** • *Aberystwyth University*

Matt Hills • *Aberystwyth University* • "Different Authors, Different Canons: Transfan Readings of *Sherlock* in Relation to *Doctor Who* and Conan Doyle"

Paul Booth • *DePaul University* • "SuperWhoLock and Transfandom"

Lori Hitchcock Morimoto • *Northern Virginia Community College* • "*Sherlock* and Global Transfandom"

RESPONDENT **Louisa Stein** • *Middlebury College*

SPONSOR Fan & Audience Studies Scholarly Interest Group

SESSION D

D19 Make Room for Ecosystems
Vast Narratives in Contemporary Television Series

CHAIR **Veronica Innocenti** • *University of Bologna*

Veronica Innocenti • *University of Bologna* • *and* **Ilaria Antonella De Pascalis** • *University of Bologna* • "Serial Narratives as Ecosystems in Contemporary Television"

Hector Perez • *Polytechnic University of Valencia* • "Evolution and Science as Resources for Narrative Ecosystems"

J. D. Connor • *Yale University* • "*Kroll Show* and the Comedy-Industrial Complex"

RESPONDENT **Marta Boni** • *University of Montreal*

D20 The Worldly Aesthetics of Genre in Latin America

CHAIR **Ana Lopez** • *Tulane University*

Ana Lopez • *Tulane University* • "Rethinking Melodrama in Latin American Cinema"

Nicolas Poppe • *Middlebury College* • "Gauchos and Cowboys: A Look into Cultural Identity, Film Genre, and Argentine National Cinema"

Cristina Venegas • *University of California, Santa Barbara* • "History, the History Film, and Cuban Super Productions"

SPONSOR **Latino/a Caucus**

D21 WORKSHOP Media Governance Research
Challenges and Opportunities I

CHAIR **Jaap Verheul** • *New York University*

WORKSHOP PARTICIPANTS

Michelle Kelley • *Washington University in St. Louis*
Anna McCarthy • *New York University*
Allison Perlman • *University of California, Irvine*
Jennifer Holt • *University of California, Santa Barbara*

D22 Where Credit Is Due
Authorship, Industry, and Film Style

CHAIR **Christopher Sieving** • *University of Georgia*

Aaron Hunter • *Maynooth University* • "Designing Authorship: Polly Platt's Contributions to the Early Films of Peter Bogdanovich"

Zach Cheney • *University of Oregon* • "Really, Really Long Takes in *Children of Men* and *Birdman*: Neorealism Realized and Auteurist Autocracy"

Christopher Sieving • *University of Georgia* • "'Extremists from the Film Institute': Orson Welles, the New Hollywood, and Scholarly Cinephilia"

Rebecca Bell-Metereau • *Texas State University* • "Filmed Realities and the Politics of Bio-Pics"

4:00 – 5:45 PM

D23 Transnationalism, Migration, and Media

CHAIR **Ali Sengul** • *Artuklu University*

Kaarina Nikunen • *University of Tampere* • "Affective Economy of Refugee Reality Show: The Case of *Go Back to Where You Came From*"

Carlos Jimenez • *University of California, Santa Barbara* • "From Telephones in Rural Oaxaca to Mobile Phones Among Mixtec Farm Workers in Oxnard, California"

Lisa Dolasinski • *Indiana University* • "'Talking Back': Migrant Agency, Sexuality, and Memory in Amoroso's *Cover Boy*"

Ali Sengul • *Artuklu University* • "Transnational Cinema as Discourse and the National Question"

SPONSOR **Transnational Cinemas Scholarly Interest Group**

MEETING

4:00 – 5:45 PM

French/Francophone Scholarly Interest Group

ROOM **410** • Fourth Floor

MEETING

4:00 – 5:45 PM

Documentary Studies Scholarly Interest Group

ROOM **206** • Second Floor



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SESSION

E

WEDNESDAY
MARCH 30
6:00 – 7:45 PM

E1 Star Text and Fashion in Japanese Cinema

Towards New Practices of 'Cinematic Costume' from the 1930s to the 1960s

CHAIR **Miyoko Shimura** • *Waseda University*

Akiko Miyamoto • *Tokyo Institute of Technology* • "Face Covering: Tokihiko Okada in Ozu's Early 1930s Films"

Kyohhei Kitamura • *University of Tokyo* • "Kyo Machiko's Star Text as an Aesthetic Vehicle: The Practices around Stars' Cinematic Bodies and the Kimono as National Costume"

Risa Hirota • *Hokkaido University* • "The Practice of Character Development through Costumes–Costume Designer Hanae Mori and Color"

Miyoko Shimura • *Waseda University* • "Yagyu Etsuko, Cinematic Costume Designer: On the Creation of Vibrant Toho Style /Branding"

E2 Mediating Mood

Experiencing the Interfaces of Social Media

CHAIR **Jason Farman** • *University of Maryland*

Michele White • *Tulane University* • "The Heart of Social Media: How Love Buttons and Narratives Configure Gender, Sexuality, and Feelings"

Jason Farman • *University of Maryland* • "Waiting for Word: The Emotional Experience of Waiting in Mobile Media Culture"

F. Hollis Griffin • *Denison University* • "#TinderFail: Affect and Desire at the Mobile Media Interface"

Sarah Murray • *University of Wisconsin-Madison* • "Happification: Redefining the Happiness Imperative as Compulsory Media Use"

E3 Rethinking Movement III

Cinematic Movement

CHAIR **Philippe Bedard** • *Univerity of Montreal*

Gert Jan Harkema • *Stockholm University* • "'Move as if Alive': The Instability of Movement in the Early Years of the Kinematograph"

Linda Bertelli • *IMT Institute for Advanced Studies Lucca* • "Images, Invisibility, and Motion: Brief Essay on Chronophotography, Cinema, and Optical Unconscious"

Michael LaRocco • *University of Southern California* • "Aesthetics of (in) Stability: Disruptions of Perception in High Frame Rate Motion Simulators"

Abigail De Kosnik • *University of California, Berkeley* • "The Media Crease: Repeated Re-viewings of Video on VCRs vs. Digital Networks"

E4 "It's kind of like a trailer . . ."

Redefining Contemporary Trailers

CHAIR **Stephanie Janes** • *Royal Holloway, University of London*

Cassie Blake • *Academy of Motion Picture Arts and Sciences* • "Coming Soon to an Archive near You: The Many Trailers of the Academy Film Vaults"

Ed Vollans • *Economic and Social Research Council* • "Watching Trailers: Experiences, Discourse, and Definitions"

Ksenia Frolova • *University of East Anglia* • "'Putin's Russia . . . This Video is ugly, Sad, but True . . . ': 'Russian Trailers, Fan Creation, and Social Protest"

Theo Plothe • *American University* • "Not Actual Game Play, but Is It Real Life?': Live-action Footage in Digital Game Trailers and Advertising as Gamerspace"

E5 Digital Intimacies and the Cultural Logic of Oversharing

YouTube, Affect, Collectivity

CHAIR **Feng-Mei Heberer** • *Massachusetts Institute of Technology*

Feng-Mei Heberer • *Massachusetts Institute of Technology* • "Asian-German YouTube Channels: Bridging Popular Culture and Diasporic Activism"

Jeff Scheible • *SUNY, Purchase College* • "Noise without Signal: Contentless Content in Digital Culture"

Michelle Cho • *McGill University* • "Kinetic Intimacies and the Cosmopolitical: K-Pop Dance Covers on YouTube"

RESPONDENT **Joshua Neves** • *Concordia University*

SPONSOR **Asian/Pacific American Caucus**

E6 Experiments in Documentary and Nonfiction Film

CHAIR **Katherine Robinson** • *University of Southern California*

Jon Crylen • *Coe College* • "'Drawing Things Together': CG Images in Science Documentaries as Latourian Inscriptions in Motion"

Markos Hadjioannou • *Duke University* • "Hosting the Hostage: *Ex Machina*"

Katherine Robinson • *University of Southern California* • "Finding What Is Hidden in the Hyperreal: Ulrich Seidl, Hybrid Cinema, and the Austrian National Narrative"

SPONSOR **Documentary Studies Scholarly Interest Group**

E7 Cultural Critique in Classical Hollywood

CHAIR **Michael Slowik** • *San Diego State University*

Michael Slowik • *San Diego State University* • "'What's the Matter with Bigamy?': Evading the Production Code in *The Miracle of Morgan's Creek*"

Lauren Davine • *Ryerson University* • "Motherly Love: Maternal Lovers and Childish Men in Postwar Male-centered Melodrama"

Kathaleen Boche • *Independent Scholar* • "'I Like Myself': Dance and Cold War Self-affirmations in Hollywood Musicals, 1955–1957"

E8 Presentation of Self in Social Media, Celebrity, and Fandom

CHAIR **Greg Goldberg** • *Wesleyan University*

Michael Lovelock • *University of East Anglia* • "The Queerness of the Catfish: Constructing the 'Good' Social Media User in Reality TV"

Nandana Bose • *University of North Carolina at Wilmington* • "Sridevi, Queen of Farce: Comedy, Performance, and Star Persona in Popular Hindi Cinema"

Greg Goldberg • *Wesleyan University* • "The Queer Narcissism of the Selfie"

E9 Work on Film

Capitalism in Contemporary European Cinema

CHAIR **Elena Gorfinkel** • *University of Wisconsin-Milwaukee*

Vinzenz Hediger • *University of Frankfurt* • "*The Expendables*: Configurations of Body, Honor, and Work in Contemporary Cinema"

Randall Halle • *University of Pittsburgh* • "Capitalism Critique in Recent Cinema: Interzones and Imaginative Communities"

Barbara Mennel • *University of Florida* • "Precarious Management: Ken Loach's *It's a Free World . . .*"

RESPONDENT **Karl Schoonover** • *University of Warwick*

E10 Analyzing Female Identity through Contextualized Studies of Performance

CHAIR **Staci Stutsman** • *Syracuse University*

Staci Stutsman • *Syracuse University* • "Pre-Code Stanwyck: The Sass, the Stare, and the Scream"

Will Scheibel • *Syracuse University* • "Gene Tierney and *Laura*: Wartime Fantasies of Inconspicuous Consumption"

Steven Rybin • *Minnesota State University Mankato* • "Geraldine Chaplin and Transnational Performance in the Films of Carlos Saura"

Cynthia Baron • *Bowling Green State University* • "Angela Bassett: What Do Black Actresses Have to Do with the Black New Wave and More?"

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E11 Production and Distribution of African Content in the Digital Age

CHAIR **Manouchka Kelly Labouba** • *University of Southern California*

CO-CHAIR **Moradewun Adejunmobi** • *University of California, Davis*

Jude Akudinobi • *University of California, Santa Barbara* • "Breaking Out: African Cinema, Digital Dividends and Dilemmas"

Manouchka Kelly Labouba • *University of Southern California* • "The End of Dependency: Production and Distribution of African Films in the Digital Age"

Noah Tsika • *Queens College, CUNY* • "Nollywood Love Beyond Cinephilia: Nostalgia, Intermediality, and Digital Preservation"

Moradewun Adejunmobi • *University of California, Davis* • "Streaming 'Quality' with *An African City*: Constraints and Opportunities"

E12 New Approaches to Network-era Television News History

CHAIR **Mark Williams** • *Dartmouth College*

Aniko Bodroghkozy • *University of Virginia* • "WFAA-TV Dallas and the Kennedy Assassination: Comparing Local and Network Television News in the History of Live, Breaking Crisis Coverage"

Tom Mascaro • *Bowling Green State University* • "Women Producers of Documentary Newsfilm at NBC News"

Mark Williams • *Dartmouth College* • "Local Television Newsfilm as Historical Resource: The Eula Love Demonstration of June, 1979"

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E13 History Alive

Historical Media Pedagogies

CHAIR **Brad Chisholm** • *St. Cloud State University*

Brad Chisholm • *St. Cloud State University* • "Muybridge in Minnesota: Undergraduates, Primary Research, and the Joy of History"

Michael Newbury • *Middlebury College* • *and* **Daniel Houghton** • *Middlebury College* • "Animating the Collinwood Fire of 1908"

Cary Elza • *University of Wisconsin-Stevens Point* • "Alice's Education: The Pedagogical Use of Cinema in the 1910s–1920s"

E14 On the Case

"Procedural Play" in Detective Fiction

CHAIR **Racquel Gonzales** • *University of California, Irvine*

Racquel Gonzales • *University of California, Irvine* • "'What it's really like to be a cop': Procedural Play in Sierra On-Line's *Police Quest: In Pursuit of the Death Angel*"

Kathleen McHugh • *University of California, Los Angeles* • "Hermeneutics or Diagnostics: The Autism Spectrum Detective"

Robert Miklitsch • *Ohio University* • "Odds for Tomorrow: Race, Melo-policier, and the Trope of Oriental Inscrutability in Samuel Fuller's *The Crimson Kimono*"

Zeke Saber • *University of Southern California* • "Film Noir and the Submission of Cinema to Literature"

E15 A Vision of Beyond
Interventions in Film Theory and Philosophy

CHAIR **Dan Bashara** • *DePaul University*

Henry K. Miller • *University of Cambridge* • "A Matter of Being and Nothingness: Durgnat and *The Archers* Revisited"

Dan Bashara • *DePaul University* • "Cosmic Modernism: The Horror of Cinematic Abstraction"

Sulgi Lie • *Free University of Berlin* • "Reification without Utopia; or, the Death Drive in Contemporary Hollywood Cinema"

E16 Non-Hollywood Sound
Transnational Approaches, "Glocal" Perspectives

CHAIR **Nessa Johnston** • *Edge Hill University*

CO-CHAIR **Katherine Quanz** • *Wilfrid Laurier University*

Ilario Meandri • *University of Turin* • "When Light Becomes Sound: Italian Film Industry and the Transition to the Dolby SVA (1977–1982)"

Katherine Quanz • *Wilfrid Laurier University* • "'Pro Tools, eh?': Mermaids, Hereafter, and Technological Change in Toronto"

Nessa Johnston • *Edge Hill University* • "Film Sound Practice in Brazil and Ireland: Comparisons and Transnational Insights"

RESPONDENT **Jennifer Fleeger** • *Ursinus College*

SPONSORS Transnational Cinemas Scholarly Interest Group *and* Sound Studies Scholarly Interest Group

E17 New Geographies of Media Production and Distribution

CHAIR **Francisco Monar** • *Brown University*

Olof Hedling • *Lund University* • "A Note on the Changing Geography of European Film and Television Production since 1989"

Francisco Monar • *Brown University* • "The Border as Interface; or, Adventures in Reconceptualizing the Borderlands"

Michael Purvis • *Queen's University Belfast* • "Bilingual Anglo- and Francophone Stars in Latin American Co- productions and Their Implications for Processes of Distribution and Canonization"

Lande Pratt • *Kingston University* • "Good for New Nollywood?: Netflix and the Value of New Online Distribution and Licensing Strategies–the Case of Kenneth Gyang's *Confusion Na Wa* (2013) "

E18 WORKSHOP Teaching Fandom
Creative Strategies

CHAIR **Casey McCormick** • *McGill University*

WORKSHOP PARTICIPANTS

Paul Booth • *DePaul University*

Sarah Sinwell • *The University of Utah*

Rukmini Pande • *University of Western Australia*

Melanie Kohnen • *Coventry University*

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E19 WORKSHOP
Understanding the Oikos
Approaches to the Cinematic Domestic Space

CHAIR **Noelle Griffis** • *Indiana University*

WORKSHOP PARTICIPANTS

Merrill Schleier • *University of the Pacific*
John David Rhodes • *University of Cambridge*
Stefano Baschiera • *Queen's University Belfast*
Miriam De Rosa • *Catholic University of the Sacred Heart*

E20 Mexican Queer Aesthetics and Iconography

CHAIR **Sergio de la Mora** • *University of California, Davis*

CO-CHAIR **Laura Gutierrez** • *University of Texas at Austin*

Sergio de la Mora • *University of California, Davis* • "Sara Garcia's Body: The Grandmother of Mexican Cinema and Lesbianism"

Mara Fortes • *University of Chicago* • "Impertinent Sounds, Unruly Bodies"

Laura Gutierrez • *University of Texas at Austin* • "Performance, Camp Aesthetics, Queerness: The Triad (*Sevilla*, *Gout*, and *Custodio*) of Mexican Rumbera Cinema"

Ilana Luna • *Arizona State University* • "Towards a Queer Mexican Iconography: Don Hermosillo y sus juegos"

E21 WORKSHOP
Media Governance Research
Challenges and Opportunities II

CHAIR **Hadi Gharabaghi** • *New York University*

WORKSHOP PARTICIPANTS

Peter Bloom • *University of California, Santa Barbara*
Zoe Druick • *Simon Fraser University*
Priya Jaikumar • *University of Southern California*
Matt Sienkiewicz • *Boston College*

E22 New Takes on Global Auteurs

CHAIR **Chelsea Birks** • *University of Glasgow*

Shi-Yan Chao • *Independent Scholar* • "Camping in *The Hole*: Tsai Ming-liang, Queer Affect, Camp Aesthetic"

Steven Woodward • *Bishop's University* • "Kieślowski and the Cognizance of the Spiritual"

Jose Gutierrez III • *Hong Kong Baptist University* • "The Realist Cinema of Lino Brocka"

Chelsea Birks • *University of Glasgow* • "Green Unpleasant Lands: Ecology and the Sacred in Ben Wheatley and Apichatpong Weerasethakul"

E23 Media Organizing, Activism, and Law

CHAIR **Christina Aushana** • *University of California, San Diego*

Leslie Abramson • *Loyola University* • "Keaton's Law: American Justice, Disorder, and Trials of Otherness"

Christina Aushana • *University of California, San Diego* • "Arresting Visualities: Screening Sociality in the Cinema of Policing"

Cait McKinney • *McGill University* • "The Media Infrastructures of 1990s HIV/AIDS Activism"

Kevin Sanson • *Queensland University of Technology* • "Workers Are Doing It for Themselves?: Local Labor Solidarity in Precarious Times"

SPONSOR **Media Literacy & Pedagogical Outreach Scholarly Interest Group**

MEETING

6:00 – 7:45 PM

Comedy & Humor Studies Scholarly Interest Group

ROOM **410** • Fourth Floor

FOR MORE INFORMATION ABOUT
Affiliate Events
please refer to pages 205-210

WED
MARCH
30

SPECIAL EVENT

WEDNESDAY, MARCH 30
8:00 PM

Richard Dyer in the House of Cinema

ROOM **Grand Ballroom West** • Second Floor

Few scholars have considered as many topics in cinema and media studies as Richard Dyer, or with as much depth and love–love for film and its history, for audiences of all stripes, for the endeavor of cinema scholarship, and for colleagues and their work. His published scholarship has ranged from light entertainment and the history of stardom, to film song, serial killers, and especially to path breaking and sustained work as a founding author of gay film studies in English. Throughout, Dyer reveals the rich mix of affect, form, and world, whether in the slippery and overwhelming power of whiteness, the delicacy of male genitalia in a genre–porn–typically imagined as indelicate, the expressive complexity of pastiche, or the vaporous whimsy of an eyeline. His oeuvre and presence have enriched our field for 40 years.

Dyer himself will be joined by an international group of panelists whose collective range illuminates cinema studies of gayness, blackness, whiteness, stardom, masculinity, style, affect, seriality, and music, and who can address Dyer with expertise, fond critique, and living history. We anticipate a lively, expansive event and, if not the passing of a torch, an intergenerational recognition of Dyer and the practice of cinema scholarship he represents.

PARTICIPANTS

Richard Dyer • *King's College London*
Lisa Henderson • *University of Massachusetts Amherst*
Louis Bayman • *University of Southampton*
Anu Koivunen • *Stockholm University*
Miriam Petty • *Northwestern University*
Ryan Powell • *Indiana University*
B. Ruby Rich • *University of California, Santa Cruz*
Jackie Stacey • *University of Manchester*
Amy Villarejo • *Cornell University*
Tom Waugh • *Concordia University*
Victor Fan • *King's College London*

SPONSORED BY SCMS, King's College London, Routledge, *Screen,* University of Massachusetts Amherst, Queer Caucus, Palgrave, Macmillan Education/BFI Publishing, *Film Quarterly*, African/African American Caucus

SESSION

F

THURSDAY
MARCH 31
9:00 – 10:45 AM

F1 Machine Vision Documentaries I

The Politics and Aesthetics of Machine Witnessing

CHAIR **Nea Ehrlich** • *Van Leer Jerusalem Institute*

Cristina Formenti • *University of Milan* • "Precarious Limited Camera Gazes and their Modes of Operation in Horror Mockumentaries"

Jesse Cumming • *York University* • "Watching You without You: Towards an Understanding of CCTV Cinema"

Genne Speers • *York University* • "Graphic Documents: Visualization and Violence in Forensic Archives"

Sandra Danilovic • *University of Toronto* • "Reformatting Game Ludologies via the Computer Game Autopathography"

SPONSOR **Documentary Studies Scholarly Interest Group**

F2 Identifying and Analyzing Media Archives

Preservation, Institutional Legitimation, and Cultural Meaning-making

CHAIR **Jacqueline Stewart** • *University of Chicago*

Andy Uhrich • *Indiana University* • "Profiting from Preservation: Stock Footage Companies as Economically Driven Film Archives"

Lauren Bratslavsky • *Illinois State University* • "The Industry-initiated TV Archive: A History of the Museum of Broadcasting"

Jenny Doctor • *Syracuse University* • "Archiving Media as Business: Exploring the Formation of the BBC Written Archives"

Shawn VanCour • *New York University* • "Amateur Archivization and the Digital Afterlife of Old-time Radio"

THU MARCH 31

F3 Violence and the Anticolonial Image

CHAIR **Jasmine Cobb** • *Duke University*

Kenneth Berger • *Brown University* • "Cinema, Revolution, and the Remaking of Subjectivity: Anticolonial Critique in *The Hour of the Furnaces*"

Aniruddha Maitra • *Colgate University* • "Vox Manet: The Acoustic Mirror in Assia Djebar's *La Nouba des femmes du Mont Chenoua*"

Rijuta Mehta • *Brown University* • "In and Out of Repatriation's Marketplace"

Kaneesha Parsard • *Yale University* • "'And the House Will Always Look Clean': British West Indian Housing, Photography, and the Soft Violence of Rationalization"

F4 What Is Queer About Horror?

CHAIR **Peter Marra** • *Wayne State University*

CO-CHAIR **Ashley R. Smith** • *Northwestern University*

Peter Marra • *Wayne State University* • "Queer Bogeymen; or, What Is Queer about the Slasher?"

Ashley R. Smith • *Northwestern University* • "Queering Whiteness: 1970s Hicksploitation Cinema and the Horror of the White Underclass"

David Church • *Independent Scholar* • "Queer Ethics, Urban Spaces, and the Horrors of Monogamy in *It Follows*"

Andrew Owens • *Boston College* • "The Blood Is the Life/Death: Queer Contagion and Viral Vampirism in the Age of HIV/AIDS"

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F5 Rage Against the Machine

Failure, Gaps, and Noise in the Age of Streaming

CHAIR **Neta Alexander** • *New York University*

CO-CHAIR **Chris Baumann** • *Stockholm University*

Derek Kompare • *Southern Methodist University* • "Unavailable to Stream: Coming to Terms With Gaps in the Digital Archive"

Chris Baumann • *Stockholm University* • "Better Viewing: Streaming Devices and the Quest for Interoperability"

Anna McCarthy • *New York University* • "The Austerity of Streaming, the Irresponsibility of Clutter"

Neta Alexander • *New York University* • "Catered to Your Future Self: Netflix's 'Predictive Personalization' and the Mathematization of Taste"

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F6 Alternative Visions

Technological Innovations in Film and Video

CHAIR **Hannah Spaulding** • *Northwestern University*

Ila Tyagi • *Yale University* • "Blood Moon: Infrared Cinematography in Early Wartime Hollywood"

Daniel D'Amore • *Harvard University* • "Astral Projections: The Screen Environments of Manned Spacecraft Center–Building 30 and the Harris County Domed Stadium, Houston, 1965"

Hannah Spaulding • *Northwestern University* • "TV Eyes and Video Doorbells: Television as Domestic Protection in Cold War America"

Kyle Parry • *University of Rochester* • "The Event Archive as a Genre of Networked Media"

SESSION F

F7 Legendary Figures, Both Real and Imagined

CHAIR **Bruce Williams** • *William Paterson University*

Boaz Hagin • *Tel Aviv University* • "Not the Israel John Wayne Promised Me: *Cast a Giant Shadow* and the Unmaking of *Exodus*"

Bruce Williams • *William Paterson University* • "A Wonder Woman of the Czech New Wave: Intertext and Gender Politics in Václav Vorlícek's *Who Wants to Kill Jessie*"

Christine Acham • *University of Southern California* • "Shifting Shonda: The Politicization of Shondaland"

F8 Understanding Temporalities and Histories

CHAIR **Alex Pittman** • *Barnard College*

Masaki Kondo • *York University* • "Encountering Owen Kydd's 'Retail Compositions': Temporality of Affectivity through an Event of Contemporary Moving Image Art"

Yael Munk • *Open University of Israel* • "Israeli Fantastic Cinema: Coming to Terms with History in the Present"

Alex Pittman • *Barnard College* • "Images under Pressure: Cauleen Smith, the Aesthetic of Intensification, and the Historical Present"

Matthew Noble-Olson • *Georgetown University* • "Purchasing the Future"

F9 Film Advertising

Address, Regulation, and Manipulation

CHAIR **John Nichols** • *Christopher Newport University*

John Nichols • *Christopher Newport University* • "'Shovelers of Print Filth': Censoring Film Advertisement under the Production Code"

Martin Johnson • *The Catholic University of America* • "Exhibitors! Stop Being the Goat!: The Curious Failure of the Advertising Film in the United States"

Beth Corzo-Duchardt • *Muhlenberg College* • "The Great *Daughter of the Gods* Poster Controversy"

Nick Bestor • *University of Texas at Austin* • "Fabio's Blood on the Tracks: Masculinity, Celebrity, and a Fateful Roller Coaster Ride"

F10 Girl Fandoms in the Twenty-first Century

Identity, Participation, and Queer Reappropriation in Global Media

CHAIR **M.M. Chandler** • *Santa Monica College*

Janett Buell • *Yale University* • "Appropriating Loki: The Cultural Significance of Girl Fans, Queerness, and Fannish Nonfiction"

Daisy Asquith • *University of Sussex* • *and* **Lucy Robinson** • *University of Sussex* • "This Is Not Us: Public and Private in the One Direction Fandom"

Lies Lanckman • *University of Kent* • "Brickbats, Bouquets, and Bytes: Classic Hollywood Fandom in the Twenty-first Century"

THU MARCH 31

F11 Imagining Ethnicity, Race, and Racial Politics

CHAIR **Carol Siegel** • *Washington State University Vancouver*

Joy Schaefer • *Stony Brook University* • "The Ecole Laïque as Transnational Microcosm"

Joo Young Lee • *University of Michigan* • "Visualizing Genealogies of (Be)gotten Korean Negro: Representations of Racialized and Gendered Afro-Koreans in Korean Films in the 1980s"

Chuck Tryon • *Fayetteville State University* • "Melodramas of Political Process: Fictional US Television Depicts Black Lives Matter"

Carol Siegel • *Washington State University Vancouver* • "Opposing Views of the Jewish Sexologist: *A Dangerous Method* and *Nymphomaniac*"

F12 Interactivity in Cinema, Games, and Online

Archives, Curation, Immersion

CHAIR **Oscar Moralde** • *University of California, Los Angeles*

Maria Engberg • *Malmö University* • "'I Love Your Work:' Procedurality and Weak Narrative in Interactive Documentary Film"

Jedd Hakimi • *University of Pittsburgh* • "Interactive Design and the Moving Image: Unpacking MoMA's Foray into Video Game Collection"

Oscar Moralde • *University of California, Los Angeles* • "Machines of the Interactable: Video Games and Experiencing the Body Politic"

Richard Rushton • *Lancaster University* • "*Ida*, Art Cinema, and Immersion"

F13 Transferrence and Transgression

Forming Identities Online and in Cinema

CHAIR **Nova Smith** • *University of Chicago*

Wan-Jun Lu • *University of Wisconsin-Madison* • "Rethinking Cultural Hybridity: The Identification of Diasporic Mothers on Mixed-race Children's Facebook Fan Pages"

Nova Smith • *University of Chicago* • "Paint the White House Black: 'White Films,' Black Aesthetics, and the Infiltration Narratives of Antoine Fuqua"

Caroline Leader • *University of Wisconsin-Madison* • "The Princess Problem?: Feminine Culture Transference and Disney's Princess Collection"

F14 Histories of/on Television

Discursive Forms, Industrial Practices

CHAIR **Ben Olin** • *New York University*

Katherine Steinbach • *University of Iowa* • "Anchoring Time: The Broadcast Journalist Sign-off, Mass Media Audiences, and Time Manipulation"

Ben Olin • *New York University* • "Reframing the New York School: *Public Access Poetry* and the Performance of Poetic Coterie"

Ian Murphy • *University of North Carolina at Chapel Hill* • "What the History of Television Retransmission Fees Indicates About the Future of Media Content Distribution"

SESSION F

F15 Paratextual Analysis and Global Circulation

CHAIR **Lisa Patti** • *Hobart and William Smith Colleges*

CO-CHAIR **David Richler** • *Carleton University*

David Richler • *Carleton University* • "Film Festival Paratexts, Digital Circulation, and the Idea of World Cinema"

Melissa Gelinas • *University of Michigan* • "Trailers and the Transnational Circulation of Multilingual Films"

Fan Yang • *University of Maryland, Baltimore County* • "*House of Cards* in China: Paratexts and Transnational Circulation"

F16 Blurred Boundaries in Silent and Early Sound Film

CHAIR **Jeffrey Zamostny** • *University of West Georgia*

R. Gabriel Dor • *Northwestern University* • "'You'll Queer Yourself on Broadway': Gender Trouble and Ethnic Masquerade in the Synchronized Musical Numbers of *The Jazz Singer*"

Megan Boyd • *University of Wisconsin-Madison* • "Olive Thomas, *Joy of Living* Star: Madcaps, Showgirls, and the Foundations of the Film Flapper"

Jeffrey Zamostny • *University of West Georgia* • "Queer Fandom and the Dawn of Spanish Sound Film: *El Misterio de la Puerta del Sol* (1929)"

Babli Sinha • *Kalamazoo College* • "'A Strangely un-English Actress': Race, Legibility, and the Films of Merle Oberon"

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F17 Night on Earth

Nocturnal Spaces across the Media Landscape

CHAIR **Iggy Cortez** • *University of Pennsylvania*

Iggy Cortez • *University of Pennsylvania* • "*Holy Motors*'s Nocturnal Delirium: The Digital Nightscape as Cinema's Analogue and Limit"

Will Straw • *McGill University* • "Fear and Possibility in the Mexico City Night"

Charlotte Ickes • *University of Pennsylvania* • "'Nothingness in the Cage': Darkness, Blueness, and Blackness in the Work of Steve McQueen"

RESPONDENT **Jean Ma** • *Stanford University*

F18 Intermedial Aesthetics and Affects in Contemporary East Asian Cinema

CHAIR **Moira Weigel** • *Yale University*

Panpan Yang • *University of Chicago* • "Animating the Handscroll: Edward Yang's Unfinished Film *The Wind*"

Jianqing Chen • *University of California, Berkeley* • "Very Very Moe: The Cuteness of 3D Animations"

Daniel Cohen • *Stanford University* • "Genre Unbound: Some Reflections on Cao Fei's Works on Video"

Moira Weigel • *Yale University* • "Slowness, Mobility, and Precarity in Midi Z's Homecoming Trilogy (2011–2014)"

RESPONDENT **Weihong Bao** • *University of California, Berkeley*

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F19 Rethinking Auteurism
French Cinema between the Waves

CHAIR **Sam Di Iorio** • *Hunter College, CUNY*

Marco Grosoli • *University of Kent* • "The Unobtrusive Passeur: Jean-Louis Comolli's Early Writings"

Sam Di Iorio • *Hunter College, CUNY* • "Farewell to Mac-Mahonism: Classicism and Modernity in Présence du Cinéma"

Jamie Berthe • *New York University* • "Decolonizing la Nouvelle Vague: On Godard's African Epiphany"

RESPONDENT **Steven Ungar** • *University of Iowa*

F20 WORKSHOP
Video Essays in Transnational Cinema Studies

CHAIR **Tracy Cox-Stanton** • *Savannah College of Art and Design*

WORKSHOP PARTICIPANTS

Nicolas Poppe • *Middlebury College*
Michael Talbott • *Castleton University*
Austin Fisher • *Bournemouth University*
Catherine Grant • *University of Sussex*
Jeffrey Middents • *American University*

SPONSOR Transnational Cinema Scholarly Interest Group

F21 Pay TV Innovations versus Public-service Traditions
Continuity and Change in European Television Fiction Production

CHAIR **Giancarlo Lombardi** • *The Graduate Center, CUNY*

Petr Szczepanik • *Masaryk University* • "'Act Locally, Think Regionally, Aspire Internationally?': HBO Europe's Original Programming as a Challenge to PSB in Central-Eastern Europe"

Massimo Scaglioni • *Catholic University of the Sacred Heart* • "Looking for a New Production Model: Sky Italia Original Fictions and the Struggle for Difference"

Juan Francisco Gutierrez Lozano • *University of Málaga* • "Spanish Television Fiction Production: Past in the Public National Channel, Present in Commercial Networks, Future in Pay TV"

Catherine Johnson • *University of Nottingham* • "Online Original Shorts: A Public Service Response to Netflix?"

SPONSOR Media Industries Scholarly Interest Group

F22 WORKSHOP
Pedagogy
Teaching with and through Audio

CHAIR **Aaron Trammell** • *Rutgers University*

WORKSHOP PARTICIPANTS

Tim Anderson • *Old Dominion University*
Andrew Bottomley • *University of Wisconsin-Madison*
Amanda Keeler • *Marquette University*
Jeremy Morris • *University of Wisconsin-Madison*
Aaron Trammell • *Rutgers University*

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SESSION F

F23 Out of Historical Time

Anachronism, Appropriation, and Adaptation

CHAIR **Anne Mecklenburg** • *University of Michigan*

Anne Mecklenburg • *University of Michigan* • "Eyes and Brains: The Role of Female Students in Sherlock Holmes Modernizations"

Sandra Annett • *Wilfrid Laurier University* • "Dance the Body Electric: Re-animating Classical Hollywood in Electroswing Music Videos"

Sophia Satchell-Baeza • *King's College London* • "'Time Turn Turtle': Representing 'Expanded' Notions of Time with the Classical Indian Film Score in British Psychedelic Cinema of the 1960s"

Linda Liu • *University of Massachusetts Boston* • "Out of Time: Anachronism and Historical Consciousness in *It Follows*"

MEETING

9:00 – 10:45 AM

Women's Caucus

ROOM **410** • Fourth Floor

MEETING

9:00 – 10:45 AM

Animated Media Scholarly Interest Group

ROOM **206** • Second Floor

THU MARCH 31

THURSDAY, MARCH 31

11:00 AM – 12:15 PM

Orientation for New Members and Networking Session

ROOM **Crystal Ballroom** • First Floor

If you are new to SCMS, please plan to attend this drop-in 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. You will also meet members of the various Caucuses and Scholarly Interest Groups of the Society and hear about their activities.

SPONSORED BY University of Notre Dame, Department of Film, Television, and Theatre

UNIVERSITY OF NOTRE DAME
College of Arts and Letters

SESSION F

THURSDAY
MARCH 31
11:00 AM – 12:45 PM

SESSION **G**

G1 Machine Vision Documentaries II
Algorithmic and Virtual Culture

CHAIR **Ted Kafala** • *College of Mount Saint Vincent*

Nea Ehrlich • *Van Leer Jerusalem Institute* • "Telepresence and Indexicality in Virtual Documentaries"

Halil Deniz Tortum • *Massachusetts Institute of Technology* • "Documentary and the Transplane Image: Virtual Documentaries"

Daniela Agostinho • *Catholic University of Portugal* • "Under the Clouds: Algorithmic Culture and the Scopic Regime of Data Visualization"

Ted Kafala • *College of Mount Saint Vincent* • "Data Metanarratives, Fuzzy Logic, and Info-aesthetics"

G2 A World of Frontiers
50 Years of *Star Trek*

CHAIR **Matt Yockey** • *University of Toledo*

Ina Hark • *University of South Carolina* • "On the Fan Spectrum: The Fictionalized Trekkie"

Bob Rehak • *Swarthmore College* • "Building a Playable Universe: Reference Materials, Tabletop Miniatures Games, and Grassroots Transmedial Adaptation in 1970s *Star Trek* Fandom"

Matt Yockey • *University of Toledo* • "Return to Tomorrow: *Star Trek Continues* and the Afterlife of *Star Trek*"

RESPONDENT **Matt Hills** • *Aberystwyth University*

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G3 Black Images Matter

Contextualizing Images of Racialized Police Violence

CHAIR **Ellen Scott** • *University of California, Los Angeles*

Roopali Mukherjee • *Queens College, CUNY* • "Bio-work in the Blacking Factory: Police Videos and the Work Ethics of Seeing and Being Seen"

LaCharles Ward • *Northwestern University* • "On the Pain of Black Bodies: Racialized Violence and Contemporary Protest Images"

Safiya Noble • *University of California, Los Angeles* • "Black Death on Screen: The Politics of Internet Spectacles"

Ellen Scott • *University of California, Los Angeles* • "'The So-called Third Degree Method': Police Brutality and Race in Classical Hollywood Cinema"

RESPONDENT **Jasmine Cobb** • *Duke University*

SPONSOR African/African American Caucus

G4 Contemporary Queer Camp

CHAIR **Josh Morrison** • *University of Michigan*

Josh Morrison • *University of Michigan* • "Killer Camp: Communal Trauma and Ticked-off Trannies with Knives"

Mark Lipton • *University of Guelph* • "I Got AIDS at Camp: Prognosis, Hope, and Sontag's Camp"

Matthew Tinkcom • *Georgetown University* • "The Purple Sweater: Beginners, Camp, and the Gerontic Style"

RESPONDENT **Caryl Flinn** • *University of Michigan*

G5 WORKSHOP Gaming the Archive

The Challenges of Games Collections in Libraries, Archives, and Institutions

CHAIR **Christopher Hanson** • *Syracuse University*

WORKSHOP PARTICIPANTS

Jennifer deWinter • *Worcester Polytechnic Institute*
Ken S. McAllister • *University of Arizona*
Judd Ruggill • *Arizona State University*
Patrick Williams • *Syracuse University*

SPONSOR Video Game Studies Scholarly Interest Group

G6 The Politics of Place and Space

CHAIR **Jon Kraszewski** • *Seton Hall University*

Antje Ascheid • *University of Georgia* • "*Coffee in Berlin*: German Identity and the Berlin Film"

Wyatt Phillips • *Texas Tech University* • "*Deliverance*, Atlanta, and Appalachia: Ecological Regionalism in James Dickey and John Boorman's Post-classical 'Western'"

Jon Kraszewski • *Seton Hall University* • "Open Spaces in Allen Funt's *Candid Camera*: Urban Geography and Postwar Economic Equalitarianism"

G7 Out of the Past
History on Film

CHAIR **Jennifer Alpert** • *University of California, Berkeley*

Qi Wang • *Georgia Institute of Technology* • "Sauntering on the Edge of History: Narrative and Color in the Films of Hong Sang-soo"

Arthur Knight • *College of William & Mary* • "Miles Ahead?: The Black Biopic after *Malcolm X*"

Sushila Shekhawat • *Birla Institute of Technology and Science* • "Tracing Genre Specific Traits of Selected Indian Biopics: An Empirical Study"

Jennifer Alpert • *University of California, Berkeley* • "Utopia in High-key Lighting: The Happy Ending as a Balm for History in Contemporary Argentine Cinema"

G8 Disruption
Practices, Policies, and Histories of Media in the Digital Era

CHAIR **Danny Kimball** • *Goucher College*

Paul Torre • *University of Northern Iowa* • "Global Streaming: Netflix Expands into New Territories"

Kyle Wrather • *University of Texas at Austin* • "Boxed In?: Home Streaming Video Devices as a Site of Industrial Conflict, Compromise, and Change"

Leo Rubinkowski • *University of Wisconsin-Madison* • "The Digital Cinema Distribution Coalition's Satellite Network and the Slow Evolution of Efficient Distribution"

Danny Kimball • *Goucher College* • "Net Neutrality and Wonkish Populism in Media Policy Discourse"

G9 Star Maps
Publicity, Authorship, and Hollywood Stars

CHAIR **Milan Hain** • *Palacky University*

Michael Williams • *University of Southampton* • "'Above Everything?': Icons and Idolatry in *Mata Hari* (George Fitzmaurice, 1931)"

Milan Hain • *Palacky University* • "Courting Europe: David O. Selznick and His Transnational Stars"

Kelsey Moore • *University of Southern California* • "'A Story Only Life Itself Could Have Inspired': Publicity, Subjectivity, and *A Star is Born*"

R. Colin Tait • *Texas Christian University* • "*The King of Comedy* in the Archive: What the Robert De Niro Papers Tell Us about the Actor's Authorial Stamp"

G10 Framing the Screen
Theater, Architecture, and Screen Practices

CHAIR **William Paul** • *Washington University in Saint Louis*

William Paul • *Washington University in Saint Louis* • "Roaring Trains, Screaming Ladies, and the Fourth Wall"

Diane Lewis • *Washington University in St. Louis* • "The Projected Image in Political Avant-garde Theater in Interwar Japan"

Chie Niita • *Meijigakuin University* • "Cinema and Variety Stage: The Rise of Modern Movie Houses in Japan"

Ariel Rogers • *Northwestern University* • "Tele-Vision: Screens, Windows, and Mirrors in the Los Angeles Theatre"

G11 What is Music for Film Theory?

CHAIR **Olga Solovieva** • *University of Chicago*

Olga Solovieva • *University of Chicago* • "'Large Scale Form': The Function of Music in Theorizing Cinematic Hybridity"

Victor Fan • *King's College London* • "Cantonese Music and Cantonese Theater Film in the 1950s: Cultural Extraterritoriality and the Rise of Hong Kong Identity"

RESPONDENT **Temenuga Trifonova** • *York University*

G12 Of Droids and Dollhouses

Transmedia and Material Culture

CHAIR **Moya Luckett** • *New York University*

Jessica Campbell • *University of Washington* • "Clap if You Believe in Hollywood: Colleen Moore's Fairy Tales"

Moya Luckett • *New York University* • "Surplus Beauty and Synthetic Stars: Star Search Contests, Transmedia Ephemera, and the Lottery of Fame"

Philipp Dominik Keidl • *Concordia University* • "Fans, Museums, and the Material Culture of Cinema"

Jeff Hinkelman • *Carnegie Mellon University* • "Bring 'em Back Alive: Frank Buck and the Multimedia Formation of a Public Persona"

G13 WORKSHOP Hacking the Industry

Studying Hollywood Digitally

CHAIR **Matthias Stork** • *University of California, Los Angeles*

WORKSHOP PARTICIPANTS

Alisa Perren • *University of Texas at Austin*
Kristen Warner • *University of Alabama*
James Fleury • *University of California, Los Angeles*
Myles McNutt • *Old Dominion University*
David Hesmondhalgh • *University of Leeds*

G14 Identity and Experimentation in the Public Sphere

1970s Transnational Asian/Middle Eastern Film/Video

CHAIR **Jun Okada** • *SUNY, University at Geneseo*

CO-CHAIR **Joel Neville Anderson** • *University of Rochester*

Jun Okada • *SUNY, University at Geneseo* • "Global Flow vs. Racial Resistance: Paik, Ono, Fluxus, and Asian American Film and Video"

Joel Neville Anderson • *University of Rochester* • "Circuits of Performance and Engagement: Public Access Video Art and Community Video"

Tara Najd Ahmadi • *University of Rochester* • "*Gavaznha* (Masoud Kimiayi, 1974): The Depiction of a Transformation in the Iranian Public Sphere"

RESPONDENT **Peter Feng** • *University of Delaware*

SPONSORS **Asian/Pacific American Caucus** *and* **Middle East Caucus** *and* **CinemArts: Film & Art History Scholarly Interest Group**

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G15 In Theory
Interdisciplinary and Historical Approaches

CHAIR **Eszter Polonyi** • *Columbia University*

Patrice Petro • *University of Wisconsin-Milwaukee* • "Film Theory Now: Revisiting *From Caligari to Hitler*"

Eszter Polonyi • *Columbia University* • "Seeing Words on the Screen: Béla Balázs, *Fraeulein Else* and the Emergence of the Film Script"

Nicholas Baer • *SUNY, Purchase College* • "'Things as They Could Have Happened': Film, History, and Poetics in Siegfried Kracauer's Writings"

G16 Expanded Horizons
New Approaches to CinemaScope Aesthetics

CHAIR **Sam Roggen** • *University of Antwerp*

CO-CHAIR **Anthony Coman** • *University of Florida*

Sam Roggen • *University of Antwerp* • "The End of Montage?: A Systematic Formal Analysis of Editing Style in Early CinemaScope"

Marshall Deutelbaum • *Purdue University* • "Graphic Continuity and Set Design in the CinemaScope Composition of *The Tender Trap*"

Anthony Coman • *University of Florida* • "'Out of the Inner Moment Comes the Whole': Organic Continuity in Wright, Ray, and Perkins"

Nathaniel Deyo • *University of Florida* • "Toward a Non-bourgeois Use of CinemaScope: Notes on *Contempt*"

G17 Bronze Skin and the Silver Screen
Race, Film, and Moving Image Repositories in Mexico

CHAIR **Monica Garcia Blizzard** • *Ohio State University*

Monica Garcia Blizzard • *Ohio State University* • "Tracing the Ethnographic Spectacle in Mexican Cinema"

Patricia Arroyo Calderon • *University of California, Los Angeles* • "Screening Indigeneity: Tourism, Anthropology, and the Ethnographic Gaze during the Lost Decade of Mexican Cinema (1955–1965)"

Julian Etienne • *University of Texas at Austin* • "Writing, Storing, Processing . . . Race: Mexico's Archivo Etnográfico Audiovisual"

G18 Perspectives on Quebec Global Cinema

CHAIR **Bill Marshall** • *University of Stirling*

Bill Marshall • *University of Stirling* • "Quebec Cinema; Globalising la Francophonie?"

Kester Dyer • *Concordia University* • "Recasting Quebec/France as Intercontinental Haunting: Jean-Marc Vallée's *Café de Flore*"

Fulvia Massimi • *Concordia University* • "'I Didn't Say Superhero': Alternative Configurations of Paternal Masculinity in Quebec Popular Cinema"

Julie Ravary • *University of Montreal* • "The Exportability of National Specificities on the International Circuit: A Case Study of Quebec National Cinema and the Emergence of Its Historical Frescoes in the 2000s"

SESSION G

G19 Re-assessing Auteurism I
New Places, Politics, and Histories

CHAIR **Linda Mokdad** • *St. Olaf College*

Bjorn Nordfjord • *St. Olaf College* • "Anxiety as Comedy: The Challenging Aesthetics of Swedish Provocateurs Ruben Östlund and Roy Andersson"

Amy Monaghan • *Clemson University* • "Ethan Hawke as Paratext and Pop Song in the Films of Richard Linklater"

Linda Mokdad • *St. Olaf College* • "Salah Abu Seif's Women's Empowerment Trilogy: Filmic Realism and Feminism in Nasser's Egypt"

SPONSOR Scandinavian Scholarly Interest Group

G20 Liberating Rhythms
Choreographies of Gender in Early European Cinema

CHAIR **Tami Williams** • *University of Wisconsin-Milwaukee*

CO-CHAIR **Elisa Uffreduzzi** • *University of Florence*

Elisa Uffreduzzi • *University of Florence* • "Women and Dance: Perspectives of Liberty in Italian Silent Cinema"

Tami Williams • *University of Wisconsin-Milwaukee* • "Beneath the Surface: Gestural Abstraction, Rhythmic Sensation, and Sexual Liberty in Belle Époque Dance and French Impressionist Cinema"

Chiara Tognolotti • *University of Florence* • "The Female Body and the Gaze in the Films of Jean and Marie Epstein"

RESPONDENT **Lucia Cardone** • *University of Sassari*

SPONSOR Silent Cinema Cultures Scholarly Interest Group

G21 WORKSHOP In the Trenches
Teaching Film at Sites of Production, Distribution, and Exhibition

CHAIR **Andrew Douglas** • *Bryn Mawr Film Institute*

WORKSHOP PARTICIPANTS

Kelley Conway • *University of Wisconsin-Madison*
Timothy Jones • *University of California, Los Angeles*
Glenn Man • *University of Hawaii at Manoa*
Robert Silberman • *University of Minnesota*
Andrew Utterson • *Ithaca College*

G22 Trauma, Desire, and Movement
Women's Bodies and Meanings

CHAIR **Baran Germen** • *University of Oregon*

David Lerner • *Fairfield University* • "Fifty Shades of Burgundy: Sexuality and Desire across Contemporary Film Cultures"

Baran Germen • *University of Oregon* • "Playing the Victim: *Vurun Kahpeye* and the Melodramatics of Turkish Politics"

Usha Iyer • *Clark University* • "Transitioning from Bai to Devi: Professional Dance and Female Stardom in 1950s and 1960s Hindi Cinema"

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G23 Target Markets

Issues of Identity, Audience, and Access in the Global Era

CHAIR **Tim Bell** • *Indiana University*

Jiwon Ahn • *Keene State College* • "Gourmet Cinema in Transnational Encounters"

Karrmen Crey • *University of California, Los Angeles* • "Broadcasting Indigeneity: Indigenous Independent Television in Canada"

Ilana Emmett • *Northwestern University* • "Switched at Birth and Troy's Big Break: A Look at ASL in Narrative Programming"

Tim Bell • *Indiana University* • "A Study in Tweed: Sherlock Holmes, Transnational Address, and Heritage beyond Genre"



Explore . . .

the SCMS Exhibit Area
Grand Ballroom East/AB
Second Floor

see page 9 for Exhibit Hours

SESSION G

SESSION

H

THURSDAY
MARCH 31
1:00 – 2:45 PM

H1 WORKSHOP
Producing/Curating/Commentary Pre-World War II African American and Race Cinema

CHAIR **Charles Musser** • *Yale University*

WORKSHOP PARTICIPANTS

Charlene Regester • *University of North Carolina at Chapel Hill*

Rhea Combs • *National African American Museum of History and Culture*

Charles Musser • *Yale University*

Jacqueline Stewart • *University of Chicago*

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H2 World Cinema in French

CHAIR **Rachel Gabara** • *University of Georgia*

Carina Yervasi • *Swarthmore College* • "West Africa's Heterolinguistic Spaces of Cinéma-monde"

Panivong Norindr • *University of Southern California* • "The Force of the Image: History, Trauma, and Filmwork in Rithy Panh's Movies"

Rachel Gabara • *University of Georgia* • "'I Travel in French': Dyana Gaye's Global Cinema"

RESPONDENT **Dudley Andrew** • *Yale University*

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H3 Color and Film I

Animated Materialities, Aesthetics, and Visual Culture

CHAIR **Carolyn Kane** • *Ryerson University and Brown University*

Kirsten Moana Thompson • *University of Victoria* • "'Better Living through Chemistry': Du Pont, Disney, and the Getty Institute"

M.M. Chandler • *Santa Monica College* • "'I Must Succeed in Fixing the Colors': Towards a New History of Color Imaging and Preservation"

Rebekah Rutkoff • *Institute for Advanced Study* • "Lillian Schwartz: Light Pen/Paintbrush"

Carolyn Kane • *Ryerson University and Brown University* • "Chroma Glitch: Datamoshing in Contemporary Digital Video Art"

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H4 Queer(ing) Celebrity

CHAIR **Raffi Sarkissian** • *University of Southern California*

CO-CHAIR **Mark Hain** • *Bowling Green State University*

Erica Rand • *Bates College* • "In the Season of Cait and K.C.: Transgender Celebrity and Racial Obfuscation on *The Bold and The Beautiful*"

Mark Hain • *Bowling Green State University* • "Only My Book in Bed Knows how I Look in Bed: Chris Connor and the Closet of Cool"

Raffi Sarkissian • *University of Southern California* • "The Queer Politics of Celebrity Capital: George Takei, Laverne Cox, and Digital-era Activism"

RESPONDENT **Richard Dyer** • *King's College London*

H5 *The Babadook*, Motherhood, and Feminism

CHAIR **Jason Middleton** • *University of Rochester*

Aviva Briefel • *Bowdoin College* • "Parenting through Horror: Reassurance in Jennifer Kent's *The Babadook* (2014)"

Meredith Bak • *Rutgers University-Camden* • "Magic, Materiality, and Maternal Rage: Challenging a Feminist Interpretation of *The Babadook*"

Jason Middleton • *University of Rochester* • "Haunting the Mommy Wars: Taking Care of Monsters in *The Babadook*"

RESPONDENT **Shilyh Warren** • *University of Texas at Dallas*

H6 Viewing and Listening to War and Violence

CHAIR **Andre Carrington** • *Drexel University*

Matthew Ellis • *Brown University* • "Almost like a Real War: The Mercury Theater on the Air's *War of the Worlds*, Cinema, and the Sonic Topography of Battle"

Tanya Shilina-Conte • *SUNY, University at Buffalo* • "'How It Feels to Be Run Over': Film Phenomenology and Black Screens in 9/11 Cinema"

Andre Carrington • *Drexel University* • "Audiofuturism: The War of the Worlds, Theories of Genre, and Adaptation"

SPONSOR War & Media Studies Scholarly Interest Group

SESSION H

H7 Contended Maps and Lenses
Documentary and Topography

CHAIR **Ben Mendelsohn** • *New York University*

Faith Olson • *Northern Michigan University* • "Three Ways of Looking at a 'Native Girl': John Marshall and Jamie Uys's Ethnographic Cinema"

Chris Cagle • *Temple University* • "Beyond the Straw Man: Observational Style in Contemporary European Documentary"

Ben Mendelsohn • *New York University* • "Elemental Media, Infrastructuralism, and the Making of Urban Coastlines"

George Potter • *Valparaiso University* • "Mapping Amman: Social Geography and Cinema in Jordan"

SPONSOR **Documentary Studies Scholarly Interest Group**

H8 Sites of Nontheatrical Exhibition and Distribution

CHAIR **Javier Ramirez** • *Indiana University*

Maria Vinogradova • *New York University* • "UNICA and the Global Amateur Film Movement: If Filmmaking Is Not Art, Is It Sport?"

Javier Ramirez • *Indiana University* • "Defining Mexican American: Fort Bliss and Nontheatrical Exhibition"

Kelsey Cummings • *University of Pittsburgh* • "'I'll Miss Our Late-night Phone Chats': Word-of-mouth in the Distribution and Narrative of *Snowpiercer*"

Alex Kupfer • *New York University* • "The Nontheatrical Exhibition of Football Newsreels in the Studio Era"

H9 Exploiting and Enjoying
Desire and Sexuality in Cinematic Contexts

CHAIR **Michelle Robinson** • *University of North Carolina at Chapel Hill*

Elin Abrahamsson • *Stockholm University* • "Consuming Passions: A Queer Reading of the Popular Romance Genre through the Concept of Masturbation"

Candice Wilson • *University of Pittsburgh* • "The Wound and the Blade: Queering the Japanese New Wave"

Michelle Robinson • *University of North Carolina at Chapel Hill* • "The Zoot Suit Riots, Kenneth Anger's *Fireworks*, and the Ethnic Dimensions of Early Gay Cinema"

H10 Data Mining and Fandoms
Quantitative and Qualitative Approaches

CHAIR **Josh Stenger** • *Wheaton College*

Deborah Castro • *Autonomous University of Barcelona* • "Fans and Series Finales: Analyzing Internet Users' Discourse"

Shawn Shimpach • *University of Massachusetts Amherst* • "'Only in This Way Is Social Progress Possible': The Social Survey Movement and Early Film Audiences"

Jeremy Butler • *University of Alabama* • "Data Mining TV Comedy: Laugh Tracks and Sitcom Production Modes"

Josh Stenger • *Wheaton College* • "Canon Fodder: Fan Fiction Metadata, and What Mining It Can Tell Us about Fandom"

SPONSOR **Fan & Audience Studies Scholarly Interest Group**

H11 Palestine Solidarity in Film and Media

Historiographic and Theoretical Approaches

CHAIR **Terri Ginsberg** • *American University in Cairo*

Malek Khouri • *American University in Cairo* • "Appropriations of the Palestinian Struggle in Arab Cinema"

Terri Ginsberg • *American University in Cairo* • "Vanessa Redgrave's *The Palestinian*: Star Vehicle or Political Praxis?"

Greg Burris • *American University of Beirut* • "Black Power Palestine: Media, Race, and Transnational Solidarity"

Umayyah Cable • *University of Southern California* • "Cinematic Activism: Palestinian-American Identity Politics at the Boston Palestine Film Festival"

SPONSORS Caucus on Class *and* Middle East Caucus *and* War & Media Studies Scholarly Interest Group

H12 Nationhood and Citizenship in Television Histories

CHAIR **Michael Kackman** • *University of Notre Dame*

Michael Kackman • *University of Notre Dame* • "From Human to Digital: *The Americans* and Intelligence Work in 1980s America"

Joanna Hearne • *University of Missouri* • "I Am Not a Fairy Tale: Indigenous Storytelling on Canadian Television"

Michelle Kelley • *Washington University in St. Louis* • "To Observe but Not to Celebrate: NAACP TV and the Ten-year Anniversary of Brown v. Board"

Matthew Kendall • *University of California, Berkeley* • "The Meeting Place Has Been Changed: Domestic Transformation and Seriality in the Late Soviet Union"

H13 For Your Consideration

Critical Approaches to Media Industry Awards

CHAIR **Cory Barker** • *Indiana University*

Karen Petruska • *Gonzaga University* • "Financing the Fete: The History of Televised Media Award Programs"

Cory Barker • *Indiana University* • "Snubbed: The Discursive Power of Being Ignored by the Emmy Awards"

Alyxandra Vesey • *University of Wisconsin-Madison* • "'Elevate the Music'?: Struggles for Awards Recognition and Cross-industrial Legitimation in the Guild of Music Supervisors"

Myles McNutt • *Old Dominion University* • "Award Shows as Professional Ritual: The Location Managers Guild of America Awards"

SPONSOR Media Industries Scholarly Interest Group

H14 Modernization and the Politics of Space in South American Silent Film and Film Culture

CHAIR **Juan Ospina** • *University of California, Berkeley*

Luciana Correa de Araujo • *Federal University of São Carlos* • "Stage and Screen Attractions at Teatro Santa Helena in São Paulo"

Rafael Freire • *Federal Fluminense University* • "Film Projection and Film Projectors: Notes for a History of Film Exhibition in Brazil during the Silent Era"

Juan Ospina • *University of California, Berkeley* • "Porteño Cinedrama: Urban Locales and Sociocultural Boundaries in Argentine Silent Cinema, 1916–1929"

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H15 Media Crisis and Transformation in the 1970s

CHAIR **Allison Perlman** • *University of California, Irvine*

Jennifer Petersen • *University of Virginia* • "From Radio Speakers to Corporate Speech"

Richard Popp • *University of Wisconsin-Milwaukee* • "'One Holistic System of Systems': Conglomerates and Political Culture in 1970s America"

Kathryn Brownell • *Purdue University* • "The Politics of Cable Deregulation in the 1970s"

Heather Hendershot • *Massachusetts Institute of Technology* • "Tripping over Tricky Dick: *Firing Line*, Watergate, and the Conservative Movement in Crisis"

H16 Cinematic New York
Reframing the Ruins

CHAIR **Johan Andersson** • *King's College London*

Cortland Rankin • *New York University* • "Gordon Matta-Clark's New York: Cinematic Reappropriations of Urban Space"

Johan Andersson • *King's College London* • "*Downtown 81* and the Urban Picturesque"

Lawrence Webb • *University of Sussex* • "Selling NYC 1981: Nostalgia for Urban Decline and the Marketing of *A Most Violent Year*"

RESPONDENT **Sabine Haenni** • *Cornell University*

H17 Ecologies of Scale

CHAIR **Amy Rust** • *University of South Florida*

Kian Bergstrom • *Roosevelt University* • "Scales of Wonder in Exotic Melodramas and Early Modern Philosophy; or, Descartes and Sidney on Skull Island"

Scott Ferguson • *University of South Florida* • "A Tale of Two Infinities: Money, Physics, and Scale in *2001: A Space Odyssey*"

Zach Horton • *University of California, Santa Barbara* • "*Powers of Ten* as Trans-scalar Ecology"

Amy Rust • *University of South Florida* • "Passage within Limits: Ecology, Scale, and the Long Take"

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H18 Cinematic Representations of the Everyday

CHAIR **Heike Klippel** • *Braunschweig University of Art*

Heike Klippel • *Braunschweig University of Art* • "Fatal Objects of Everyday Life"

Tom Paulus • *University of Antwerp* • "To Show Life, You Must Show People Eating: Food as Ritual and Sensuous Particular in the Cinema of Hou Hsiao-Hsien"

Florian Krautkrämer • *Braunschweig University of Art* • "Staging the Real: GoPro, Selfie & Co., and the Documentation of the Everyday"

Rembert Hueser • *Goethe University Frankfurt* • "Everyday Life on the Observation Deck"

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H19 Re-assessing Auteurism II
Theory and Analysis

CHAIR **Justin Horton** • *Georgia State University*

Jeffrey Menne • *Oklahoma State University* • "The Theoretical Business of Auteurism"

Ben Rogerson • *Savannah College of Art and Design* • "Public Apathy and the Limits of Professional Expertise in *The Great Waldo Pepper*"

Justin Horton • *Georgia State University* • "Reverberant Auteurism: Repetition and Anamorphosis in Lynne Ramsay's Cinema"

SPONSOR African/African American Caucus

H20 Fans, Videogames, and the Archive
Collection, Preservation, and Exhibition

CHAIR **Melanie Swalwell** • *Flinders University*

Jennifer deWinter • *Worcester Polytechnic Institute* • "Repacking My Library: The Divestment of Game Collections and the Building of Archives"

Melanie Swalwell • *Flinders University* • "Working with Game Fans for Preservation Outcomes"

Helen Stuckey • *Flinders University* • "Replaying the Past: Museums and Retro Gamer Sites Collecting and Exhibiting the Intangible"

RESPONDENT **Carly Kocurek** • *Illinois Institute of Technology*

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H21 Sound and Scoring

CHAIR **Michael Hammond** • *University of Southampton*

Daniel P. Robinson • *SUNY, University at Buffalo* • "A Problem in the Historiography of Recorded Sound: The Hidden History of Optical Sound, and Walter Ruttmann's 'Study in Sound-Montage,' *Wochenende* (1930)"

Michael Hammond • *University of Southampton* • "Cowboys, Beggars, and the Deep Ellum Blues: Playing 'Authentic' to Silent Films"

Alexander Stalarow • *University of California, Davis* • "Postwar Orpheus at Play: Dramatized Creative Processes in Orphic Settings by Jean Cocteau and Pierre Schaeffer"

SPONSOR Silent Cinema Cultures Scholarly Interest Group *and* Sound Studies Scholarly Interest Group

H22 WORKSHOP The Pleasures and Perils of Comedy Scholarship, Part I

CHAIR **Annie Berke** • *Yale University*

WORKSHOP PARTICIPANTS

Rob King • *Columbia University*

Stephanie Brown • *University of Illinois at Urbana-Champaign*

Kyle Stevens • *Colby College*

Nilo Couret • *University of Michigan*

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SESSION H

H23 Don't Touch That Dial
The Gendered Interface

CHAIR **Stephen Monteiro** • *American University of Paris*

Asha Tamirisa • *Brown University* • "Audio Interfacing: Logics and Rhetorics of Modularity in Electronic Sound"

Ian Jones • *School of the Art Institute of Chicago* • "Interfacing Intuition: Attention, Alignment, and the Peculiar Constraints of the Mystery Genre in Videogames"

Annie Dell'Aria • *Hanover College* • "The Controlling Touch: Analyzing the Haptic in Contemporary Media Art"

Stephen Monteiro • *American University of Paris* • "You See with Your Eyes, Not Your Hands: Gender, the Gaze, and Mobile Media Interfaces"

MEETING

1:00 – 2:45 PM

Scandinavian Scholarly Interest Group

ROOM **410** • Fourth Floor

THU MARCH 31

MEETING

1:00 – 2:45 PM

Media, Science, & Technology Scholarly Interest Group

ROOM **206** • Second Floor

AFFILIATE EVENT

2:30 – 3:30 PM

Crawford Media Services– Post-Production Facility Tour

LOCATION **6 West Druid Hills Drive, NE (http://ow.ly/X6FZu)**

Attendees are invited to tour the post-production facilities, including screening room, tracking rooms, audio booths, editing suites and more.

Free to SCMS attendees.

SESSION H

THURSDAY
MARCH 31
3:00 – 4:45 PM

SESSION 1

1 *Gone with the Wind*
Interracial Crossings

CHAIR **Matthew H. Bernstein** • *Emory University*

Steve Wilson • *University of Texas at Austin* • "The Slave 'Hopefuls': Casting *Gone with the Wind*"

Douglas Kern • *University of Maryland* • "Lending Body and Voice: Investigating Hattie McDaniel's Performances of White-authored Texts"

Charlene Regester • *University of North Carolina at Chapel Hill* • "White Fascination with Blackness: Racial Masquerades in *Gone With the Wind*"

Matthew H. Bernstein • *Emory University* • "*Gone with the Wind* in Black Theaters: The Distribution Plan"

SPONSOR Oscar Micheaux Society

2 WORKSHOP
Television Studies from "Rest of the World"
Re-energizing "Core" Debates

CHAIR **Sharon Shahaf** • *Georgia State University*

WORKSHOP PARTICIPANTS

Graeme Turner • *University of Queensland*
Aniko Imre • *University of Southern California*
Michael Curtin • *University of California, Santa Barbara*
Chiara Ferrari • *California State University, Chico*
Bish Sen • *University of Oregon*

SPONSOR Television Studies Scholarly Interest Group

3 Color II
Perception, Address and Space

CHAIR **Tyler Schroeder** • *University of Chicago*

Hannah Garibaldi • *Chapman University* • "Natalie Kalmus: 'Conscious' Chromatic Cinema"

Junko Yamazaki • *University of Chicago* • "Between Black and Dark: Matsumoto Toshio's *Pandemonium* (1971)"

Tyler Schroeder • *University of Chicago* • "Marginal Habitability: Sourcing Colored Light in *All That Heaven Allows* (1955)"

RESPONDENT **Kirsten Moana Thompson** • *University of Victoria*

4 New Cold War Cinemas
The Arctic, Ice Melt, and Geopolitical Tension

CHAIR **Gunnar Iversen** • *Norwegian University of Science and Technology*

CO-CHAIR **Scott MacKenzie** • *Queen's University*

Gunnar Iversen • *Norwegian University of Science and Technology* • "Arctic Noir: Sámi Detectives and Arctic Spies in Contemporary Norwegian Cinema"

Scott MacKenzie • *Queen's University* • *and*
Anna Stenport • *University of Illinois at Urbana-Champaign* • "The New Cold War and Arctic Allegories"

Noelle Belanger • *University of Illinois at Urbana-Champaign* • "Contemporary Hollywood Films, Cold War Legacies, and the Politics of Ice"

RESPONDENT **Jay Telotte** • *Georgia Institute of Technology*

SPONSOR Scandinavian Scholarly Interest Group

5 Projecting Feminist Futures
Climate Change, Post-cinema, and Origin Stories

CHAIR **Dijana Jelaca** • *St. John's University*

E. Ann Kaplan • *Stony Brook University* • "Visualizing Climate Trauma: The Cultural Work of Films Anticipating the Future"

Kristin Hole • *Portland State University* • "Fantasy Echoes and the Future Anterior of Cinema and Gender"

Dijana Jelaca • *St. John's University* • "Becoming-feminists, Post-cinemas, and Affective Turns"

RESPONDENT **Anne Ciecko** • *University of Massachusetts Amherst*

6 Encounters across Media
New Paradigms

CHAIR **Maria Fackler** • *Davidson College*

Lindsay Reckson • *Haverford College* • "Reenacting Indigeneity: The Ghost Dance and Cacophonous Media"

Brian Herrera • *Princeton University* • "My Actor Alibi; or, How Juano Hernandez Taught Me to Defy Discipline"

Maria Fackler • *Davidson College* • "Complicating Intermediality: Michael Winterbottom's Collaborations with Steve Coogan and Rob Brydon"

Nick Salvato • *Cornell University* • "Poetry's Televisions: Contemporary Experiments in Medium and Form"

7 Children at War
Performance, Reception, and Ideology in Cinema

CHAIR **Rebecca Harrison** • *University of East Anglia*
CO-CHAIR **Michael Lawrence** • *University of Sussex*

Rebecca Harrison • *University of East Anglia* • "'Away from the Village, the Cinema, Everything': Film Entertainments for Evacuees in the Second World War"

Michael Lawrence • *University of Sussex* • "'The Grammar School Girls' Laurence Olivier': Steven Muller, a 'British' German Jewish Juvenile Actor in 1940s Hollywood"

Maria Shpolberg • *Yale University* • "Children in Soviet World War II Films: Images of Heroic Victimhood"

Sabah Haider • *Concordia University* • "Situating Children's Perspectives in Palestinian Cinema"

SPONSOR War & Media Studies Scholarly Interest Group

8 Class Outing
Contemporary Representations in British and American Media

CHAIR **June Deery** • *Rensselaer Polytechnic Institute*

June Deery • *Rensselaer Polytechnic Institute* • "Class Caricature and Containment: The Entertainment Value of Poverty and Wealth"

Helen Wood • *University of Leicester* • "The Magalluf Girl: Public Sex, Viral Attitudes, and the Class Relations of Social Contagion"

Britney Summit-Gil • *Rensselaer Polytechnic Institute* • "All the World's a Market: The New American Masculinity"

RESPONDENT **Andrea Press** • *University of Virginia*

9 Rethinking Indian New Wave Cinema

CHAIR **Rochona Majumdar** • *University of Chicago*

Rochona Majumdar • *University of Chicago* • "Art Cinema: The Indian Career of a Global Category"

Aparna Frank • *New York University* • "The Artisans' Dissent: Mani Kaul, Kumar Shahani, and the Subject Matter of the Indian New Wave"

Sangita Gopal • *University of Oregon* • "Indian New Wave Cinema and the Woman Question"

Anuja Jain • *University of St Andrews* • "The Politics and Legacies of the New Wave Movement in Contemporary South Asian Cinema"

10 Redefining the Market
US Spanish-language Networks' New Business and Creative Trends

CHAIR **Tasha Oren** • *University of Wisconsin-Milwaukee*

Moses Shumow • *Florida International University* • "Capitalizing on Cultural Identity: Broadcasters' Efforts to Break into the Spanish-language/Latino News Market in an Era of Corporate Monopoly"

Carolina Acosta-Alzuru • *University of Georgia* • "Writing Telenovelas for a Country within a Country: A Study of Telemundo's Telenovela Writers"

Yeidy Rivero • *University of Michigan* • "Teresa Mendoza, a.k.a, 'la reina del sur': A Woman Who Loves Women"

Juan Pinon • *New York University* • "The New 'Male-oriented Latin American Melodrama': Fighting for TV Audiences in an Era of Digital Convergence"

SPONSOR Latino/a Caucus

11 Queering Game Studies

CHAIR **Eric Freedman** • *Queens University of Charlotte*

Eric Freedman • *Queens University of Charlotte* • "Engine: (En)gendering the Mechanics of Play"

Bonnie Ruberg • *University of California, Berkeley* • "'Passing' for Human: *Octodad* and Queerness as Video Game Mechanic"

Whitney Pow • *Northwestern University* • "'You Can Get Away from It All Here, at Least for a Little While': Affect, Interface, and Queer Domestic Space in the Video Game *Curtain*"

RESPONDENT **Matthew Payne** • *University of Alabama*

SPONSOR **Video Game Studies Scholarly Interest Group**

12 Gendered Fan Practices, Gendered Spectatorships

CHAIR **Sean Griffin** • *Southern Methodist University*

Laura Brunner • *University of Maryland* • "Feminism, Postfeminism, and Solidarity, According to Fans of *The Other Woman* (2014)"

JSA Lowe • *University of Houston* • "Wayward Daughters, Drunk Prophets, and Fridged Hackers: The Transformative Labor of *Supernatural*'s Young Female Fandom"

Heather Osborne-Thompson • *California State University, Fullerton* • "A Seat at the Table: Professionalized Fandom and the Marketing of *Outlander*"

Sean Griffin • *Southern Methodist University* • "Brozens: Straight Male Subjectivity and Disney's *Frozen*"

13 Transnational Stardom and Celebrity

CHAIR **Ashley Young** • *University of Southern California*

Danielle Seid • *University of Oregon* • "Forgotten Femmes, Forgotten War: The Kim Sisters' Disappearance from American Television"

Priyadarshini Shanker • *New York University* • "Why Study Shah Rukh Khan's Film Acting?: The Cultural Politics of SRK's Performances in Karan Johar's Cinema"

Ashley Young • *University of Southern California* • "Viola Davis and the Politics of Image Formation: Exploring Black Female Agency in Television"

Helle Kannik Haastrup • *University of Copenhagen* • "Infatuation and Insight: Analyzing Celebrity Documentaries in Contemporary Cinema"

14 Audio Cultures

CHAIR **Benjamin Wright** • *University of Toronto*

Eric Dienstfrey • *University of Wisconsin-Madison* • "The Negatives and Positives of Magnetic Recording, 1947 to 1952"

Paul Cote • *University of Maryland* • "'He Goes Boing-Boing Instead'—Dismantling the Conventions of Synchronized Sound Cartoons in *Gerald McBoing-Boing*"

Julie Hubbert • *University of South Carolina* • "Audio Only: High Fidelity and the New Hollywood Film Soundtrack"

Benjamin Wright • *University of Toronto* • "The Sound Is the Studio: Film Music in Contemporary Hollywood"

SPONSOR **Sound Studies Scholarly Interest Group**

15 David Perlov
Media, Montage, Poetics

CHAIR **Noa Steimatsky** • *University of California, Berkeley*

Michael Renov • *University of Southern California* • "Diary/Essay/Exile: The Impure Poetics of David Perlov"

Christa Blumlinger • *University of Paris 8* • "The Intelligence of Montage: David Perlov/Chris Marker/Henri Langlois"

Noa Steimatsky • *University of California, Berkeley* • "Film's Memory, Photography's Smile, Perlov's Media"

RESPONDENT **Doron Galili** • *Stockholm University/Oberlin College*

16 Interactive Documentary and the Spectator Experience

CHAIR **Vicki Callahan** • *University of Southern California*

Aashish Kumar • *Hofstra University* • "Highrise and Community Advocacy"

Lance Weiler • *Columbia University* • "Crime Scene Stories in Sherlock Holmes and the Internet of Things"

Patrick Reagan • *Yale University* • "Structures of Immemory: Chris Marker's Interactive Documentary Practice"

Joshua Glick • *Hendrix College* • "UnionDocs, Living Los Sures, and Documentary Historiography"

SPONSOR **Documentary Studies Scholarly Interest Group**

17 Branding National Difference in Sport Media Culture

CHAIR **Jennifer McClearen** • *University of Washington*

C. Richard King • *Washington State University* • "Staging Sovereignties: National Narratives and Indigenous Identities at the Olympics"

Mia Fischer • *University of Minnesota* • "Aktiv, Attraktiv, Anders?: The Bundeswehr's Deployment of German Athletes as Sport Soldiers"

Jennifer McClearen • *University of Washington* • "Gendering the National Sports Star in the Ultimate Fighting Championship"

RESPONDENT **Dayna Chatman** • *University of Southern California*

18 WORKSHOP
The Adjunct Crisis
Combating Neoliberal Trends in the Academy

CHAIR **Jennifer Moorman** • *University of California, Los Angeles*

WORKSHOP PARTICIPANTS

Emily Carman • *Chapman University*
Alison Hoffman-Han • *Moorpark College*
Laurel Westrup • *University of California, Los Angeles*

19 WORKSHOP
Teaching Authorship
Negotiating Collaboration within the Media Industries

CHAIR **Aaron Hunter** • *Maynooth University*

WORKSHOP PARTICIPANTS

Alexis Carreiro • *Queen's University*
Helen Hanson • *University of Exeter*
R. Colin Tait • *Texas Christian University*
Corinn Columpar • *University of Toronto*

SPONSORS **Media Literacy & Pedagogical Outreach Scholarly Interest Group** *and* **SCMS Teaching Committee**

20 School Is Out; or, What Happens When a Wave Is No Longer New?

CHAIR **Marco Abel** • *University of Nebaska*

Marco Abel • *University of Nebaska* • "'School Is Out': Christoph Hochhäusler's Polit-thrillers and the Fate of the Berlin School's Utopian Politics"

Margrit Froelich • *University of California, San Diego* • "Reverberations of American Genre Cinema and German History in Christian Petzold's Film *Phoenix*"

Gerd Gemunden • *Dartmouth College* • "Recent Trends in the New Argentine Cinema and the Berlin School"

RESPONDENT **Eric Rentschler** • *Harvard University*

21 Global Formations of Horror

CHAIR **Meheli Sen** • *Rutgers University*

Lawrence Musante • *Georgia State University* • "Insidious Forms: Deleuze, the Bodily Diagram, and the Haunted House Film"

Mary Gryctko • *University of Pittsburgh* • "Trapped in the 'Children's Limbo': The Horror of Eternal Childhood in *The Orphanage* and *The Others*"

Pedro Noel Rodríguez • *Emory University* • "Screen-captured Horror: Not Yet 'Found,' Not Quite 'Footage'"

Meheli Sen • *Rutgers University* • "The Planetary Paranormal: Bollywood Horror in the New Millennium"

22 Screen Policies
Confronting and Responding to International Challenges and Developments

CHAIR **Julia Hammett-Jamart** • *University of Wollongong*

Julia Hammett-Jamart • *University of Wollongong* • *and* **David Newman** • *Simon Fraser University* • "Pivots in Policy: Comparisons and Contrasts between New Zealand and Australian Screen Policy"

Petar Mitric • *University of Copenhagen* • "European Screen Policies in Times of Crisis: The Case Study of Serbia"

Marco Cucco • *University of Lugano* • *and* **Dominic Holdaway** • *University of Bologna* • "The Shapes of State-funded Cinema: Researching Italian Film Policy"

Noah Zweig • *University of the Americas* • "The Screen Policies of Ecuador´s Early Twenty-first-century Film Scene: Towards a 'Plurinational' Industry?"

THU MARCH 31

23 Ordinary Media

CHAIR **Shaka McGlotten** • *SUNY, Purchase College*

Kris Cohen • *Reed College* • "Bitmapped Form"

James Hodge • *Northwestern University* • "The Time of the Animated .gif: twohundredfiftysixcolors"

Scott Richmond • *Wayne State University* • "How Networks Matter: #blacklivesmatter, Documentary Violence, and Network Form"

RESPONDENT **Tung-Hui Hu** • *University of Michigan*

MEETING

3:00 – 4:45 PM

Women in Screen History Scholarly Interest Group

ROOM **410** • Fourth Floor

MEETING

3:00 – 4:45 PM

Scholarly Interest Group Coordinating Committee

ROOM **206** • Second Floor

EXHIBITOR RECEPTION

3:00 – 4:00 PM

Routledge

ROOM **Grand Ballroom East/AB** • Second Floor
at their table in the exhibit area

Reception to celebrate the anniversaries of four Routledge journals.

SESSION

SESSION

J

THURSDAY
MARCH 31
5:00 – 6:45 PM

J1 WORKSHOP
The Future of "Film/Cinema Studies" in the Age of Media Studies

CHAIR **Thomas Schatz** • *University of Texas at Austin*

WORKSHOP PARTICIPANTS

Charles Wolfe • *University of California, Santa Barbara*
Julie Turnock • *University of Illinois at Urbana-Champaign*
Kathy Fuller-Seeley • *University of Texas at Austin*
Joshua Gleich • *University of Arizona*
Ross Melnick • *University of California, Santa Barbara*

J2 Écriture and Cinema
From Bazin and Barthes to Derrida and Daney

CHAIR **Daniel Fairfax** • *Yale University*

Colin Burnett • *Washington University in St Louis* • "Écriture and Écrivance in the Criticism of the Nouvelles Avant-gardes, 1948–1953"

Dudley Andrew • *Yale University* • "Barthes, Bazin, and Books in Cinema: The Force of Écriture"

Daniel Fairfax • *Yale University* • "From Astruc to Derrida: Écriture in the Critical Writings of Serge Daney and Pascal Bonitzer"

RESPONDENT **Tom Conley** • *Harvard University*

J3 Upstream Color

Saturation, Chromo-politics and Dark Animism in Contemporary Film and Media

CHAIR **Yvette Granata** • *SUNY, University at Buffalo*

Yvette Granata • *SUNY, University at Buffalo* • "Red and/or Dead: Chromatic Realism, Photo-fiction, and the Chromo-politics of Thermal Imagery"

Halbe Kuipers • *University of Amsterdam* • "Between I and I: Ed Atkin's Translucent Self"

Bogna Konior • *Hong Kong Baptist University* • "Personhood of Color: Dark Animism and Cinematic Darkness"

RESPONDENT **Tony Yanick** • *University of Glasgow*

J4 Gaming Race

Seeking Justice beyond Representation

CHAIR **Amanda Phillips** • *University of California, Davis*

Amanda Phillips • *University of California, Davis* • "Nothing Is True: Racial Hybridity, Manipulated Memory, and White Innocence in *Assassin's Creed III*"

Alexandrina Agloro • *Worcester Polytechnic Institute* • "The Perils of Gaming While Brown: The Limitations of Game Worlds in ARGs"

Kimberly Bain • *Princeton University* • "Glitches//Black Bodies: 'Alright,' Digital Games, and Newly Imagined Emancipations"

RESPONDENT **Kishonna Gray** • *Eastern Kentucky University*

SPONSOR **Video Game Studies Scholarly Interest Group**

J5 Dis/Appearances

Archives of Southeast Asian Cinema

CHAIR **Fatimah Tobing Rony** • *University of California, Irvine*

Bliss Lim • *University of California, Irvine* • "The Archive and the Dictatorship: The National Film Archive of the Philippines under the Marcos Regime"

Lan Duong • *University of California, Riverside* • "Vietnamese Transnational Cinemas and the Making of Archival Spaces"

Fatimah Tobing Rony • *University of California, Irvine* • "The Disappeared Archive: 'Tracing a Song in Cinema'"

Viola Lasmana • *University of Southern California* • "The Willful Archive of Indonesian Women's Stories"

SPONSOR **Asian/Pacific American Caucus**

J6 Bodies in Motion

Cinematic Spectacle and Sensation

CHAIR **Lauren Steimer** • *University of South Carolina*

Scott Combs • *St. John's University* • "Films without Nets: DeMille's Circus and the Suspense of Acrobatic Narrative"

Mark Minett • *University of South Carolina* • "Up in the Air!: Sensation and Superhero Storytelling of the 1930s and 1940s"

Carolyn Jacobs • *Yale University* • "Travelogues on the Treadmill: Corporeal Spectatorship and Cinematic Relocation in Forward Motion Simulation Videos"

Lauren Steimer • *University of South Carolina* • "Experts in Action: A New Paradigm for the Analysis of Action Genre Performance"

J7 Useful Cinemas

CHAIR **Kenneth Garner** • *Oakland Community College*

Kia Afra • *Independent Scholar* • "'Organizing Our Old Opposition to Sell Our Films for Us': The Better Films Movement and the MPPDA's Committee on Public Relations, 1922–1926"

Tanya Goldman • *New York University* • "Isn't Her Smile of Gratitude Worth Your Investment?: Fundraising, Useful Cinema, and the Henry Street Settlement Visiting Nurse Service, 1924–1944"

Lauren Pilcher • *University of Florida* • "Cities Down South in Post-World War II Useful Films"

Kenneth Garner • *Oakland Community College* • "Grand Illusions: French Educational Film and Intellectual Cooperation at the League of Nations, 1924–35"

J8 Television Settings, Locations, and Places on the Dial

Rethinking American Television Histories

CHAIR **Evan Brody** • *University of Southern California*

Laura LaPlaca • *Northwestern University* • "'Live Like Lucy': Suburban Aspiration and the Commodification of Sitcom Set Design"

Kevin Hagopian • *Pennsylvania State University* • "Toma, `The Cop Show,' Urbanism, and the White Ethnic Problematic in Post-Civil Rights Era Primetime Television"

Evan Brody • *University of Southern California* • "Pride and Progress: An Archival Analysis of the Gay Cable Network's Flagship News Program"

Heather Birdsall • *University of California, Los Angeles* • "Of Backlots and Genres: Disneyland's Industrial and Conceptual Origins in Film and Television"

SPONSORS **Television Studies Scholarly Interest Group** *and* **Urbanism/Geography/Architecture Scholarly Interest Group**

J9 Mis-fits

Stardom and the Casting of Doubt

CHAIR **Kyle Stevens** • *Colby College*

Linda Ruth Williams • *University of Southhampton* • "Performing Conservatism: Meryl Streep, Margaret Thatcher, and Political Imitation"

George Toles • *University of Manitoba* • "Miscast for Death: Gene Lockhart's Inconsequential End in *Red Light* (1949)"

Daniel Varndell • *University of Winchester* • "Charm Offensive: A Close Look at 'Gorgeous George' in *Up in the Air*"

Murray Pomerance • *Ryerson University* • "*The Man Who Never Was*: A Case of Erasure"

J10 Talking Dolls, Female Replicants, and Elastic Hearts

Synthesizing Gendered Voices and Bodies across Media

CHAIR **Sarah Kessler** • *University of California, Irvine*

CO-CHAIR **Reem Hilu** • *Northwestern University*

Reem Hilu • *Northwestern University* • "'A ROM of One's Own': Computing and Voice in Girls' Talking Doll Technologies"

Sarah Kessler • *University of California, Irvine* • "The Voice behind the Big Blonde Wig: Sia's Ventriloquial Aesthetic"

RESPONDENT **Allison de Fren** • *Occidental College*

J11 Framing Nollywood's Global Audiences from Above and Below

CHAIR **Anouk Batard** • *University of Toulouse*

CO-CHAIR **Jade Miller** • *Wilfrid Laurier University*

Anouk Batard • *University of Toulouse* • "Nigerian Uses of a Stigmatized Movie Culture, Nollywood"

Alessandro Jedlowski • *University of Liege* • "The Time of Responsibility: Female Audiences' Responses to Nigerian Video Films about Prostitution in Italy"

Jade Miller • *Wilfrid Laurier University* • "iROKO in Nigeria: Digital Distribution and Transparency in Nollywood's Domestic Market"

RESPONDENT **Lindiwe Dovey** • *University of London*

SPONSORS African/African American Caucus *and* Caucus on Class *and* Fan & Audience Studies Scholarly Interest Group

J12 Prison Media Networks

CHAIR **Daniel Grinberg** • *University of California, Santa Barbara*

CO-CHAIR **Joshua Mitchell** • *University of Southern California*

Catherine Harrington • *Northwestern University* • "'Be Systematic, Be Thorough, Be Curious': Instructional Films for Corrections Officers, 1960–1980"

Joshua Mitchell • *University of Southern California* • "Film Spectatorship, Reform, and the Endurance of Violence at Angola Prison"

Alison Griffiths • *Baruch College, CUNY* • "Media in the Women's Reformatory: The (Slow) Rise of Entertainment Culture and Anxiety about Cinema"

Daniel Grinberg • *University of California, Santa Barbara* • "Some Restrictions Apply: The Exhibition Spaces of Guantanamo Bay"

J13 Cross-dressing in Silent Cinema

Fashion, Costume, and Gender

CHAIR **Ricardo E. Zulueta** • *University of Miami*

Ricardo E. Zulueta • *University of Miami* • "Dragging Fashion into American Silent Cinema: Sartorial Influences that Shaped Cross-dresser Popularity"

Laura Horak • *Carleton University* • "The Sexualization of Cross-dressing and Emergence of Lesbians in American Cinema"

Michelle Finamore • *Museum of Fine Arts, Boston* • "Out of the Harem and into the Suit: Dressing La Garçonne in Early Cinema"

Anupama Kapse • *Queens College, CUNY* • "From Anna Salunke to Bal Gandharva: Cross-dressing and the Transition to Sound"

SPONSORS Queer Caucus *and* Silent Cinema Cultures Scholarly Interest Group

J14 Technologies of Losslessness

Media History in Perpetuity

CHAIR **Patrick LeMieux** • *University of California, Davis*

Jacob Gaboury • *Stony Brook University* • "A Voice Uncoiled: Noise, Loss, and the Origins of Digital Sound"

Patrick LeMieux • *University of California, Davis* • "Losing Time: Microtemporal Histories of Speedrunning"

Laine Nooney • *Georgia Institute of Technology* • "What the Engine Can't Reveal: The Other Lives of Sierra On-Line's AGI Development Software"

SPONSOR Media, Science & Technology Scholarly Interest Group

J15 Space and Politics in Spanish Film and Media

CHAIR **Juan Tarancon** • *University of Zaragoza*

CO-CHAIR **Virginia Luzón-Aguado** • *University of Zaragoza*

Juan Tarancon • *University of Zaragoza* • "Spaces and Politics in Francoist Cinema: The Case of Early Crime Films"

Steven Marsh • *University of Illinois at Chicago* • "Space, Periodization, and the Filmic Frame: Disturbing Andalucia in the 1970s Films of Gonzalo García Pelayo"

Virginia Luzón-Aguado • *University of Zaragoza* • "On Dangerous Ground: Landscape and Sexual Politics in *Marshland/La isla mínima*"

Almudena Escobar Lopez • *University of Rochester* • "Digital Occupation and the Right to Protest: The First Hologram Demonstration in Spain"

J16 Cinema Landmarks in American Youth Culture

CHAIR **Timothy Shary** • *Independent Scholar*

CO-CHAIR **Barbara Brickman** • *University of Alabama*

Yannis Tzioumakis • *University of Liverpool* • "In the Shadow of *The Wild One*, *Blackboard Jungle*, and *Rebel Without a Cause*: *Rock Around the Clock* and Its Independent Look at the Youth of the 1950s"

Elissa Nelson • *SUNY, Purchase College* • "*The Breakfast Club* as Archetype: Revealing the Tropes of the Teen Film as Genre"

Tim McNelis • *Falmouth University* • "*Precious* about Genre?: Hybridity and the African American Youth Film"

Timothy Shary • *Independent Scholar* • "Depicting *Boyhood* on Screen: Richard Linklater's Audacious Endeavor"

J17 Spaces of Spectatorship

Architectures of the Projected Image

CHAIR **Swagato Chakravorty** • *Yale University*

Swagato Chakravorty • *Yale University* • "Screen Architectures and (Expanded) Screen Practices: Space, Movement, Spectatorship"

Grazia Ingravalle • *University of St Andrews* • "Projecting Works of Art: The George Eastman House as Museological Dispositif"

Katerina Korola • *University of Chicago* • "Probing Light: Projection Mapping, Architectural Surface, and the Politics of Luminous Abstraction"

RESPONDENT **Andrew Uroskie** • *SUNY, University at Stony Brook*

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J18 Between and Beyond Borders

Media Infrastructures, Technology, and Geography

CHAIR **Sarah T. Roberts** • *Western University*

Evan Elkins • *Miami University* • "Geoblocking and Everyday Experiences of Infrastructure"

Aynne Kokas • *Rice University* • "Content Control Infrastructure in Digital Entertainment: The Global Impacts of the Sino-US Case"

Sarah T. Roberts • *Western University* • "'Building Visions': The Infrastructure and Imaginary of the Globalized Filipino Outsourcing Industry"

Elizabeth Ellcessor • *Indiana University* • "911, What Is Your Emergency?: Digitization and Emergency Media Infrastructure"

RESPONDENT **Lisa Parks** • *University of California, Santa Barbara*

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J19 Women Working behind the Scenes in World War II and Postwar Hollywood

CHAIR **Therese Grisham** • *Oakton Community College*

Sheri Chinen Biesen • *Rowan University* • "Virginia Van Upp and Women behind the Scenes in 'Musical' Jazz Film Noir"

Christina Lane • *University of Miami* • "Producing Joan Harrison: Work, Feminism, Politics, and the Postwar Era"

Therese Grisham • *Oakton Community College* • *and* **Julie Grossman** • *Le Moyne College* • "Ida Lupino's Creative Diplomacy and Off-screen Roleplaying"

Helen Hanson • *University of Exeter* • "Behind the Scenes, Below the Line: Female Sound Technicians, Creative Labor, and Constraints in Hollywood's Studio System"

SPONSORS **Women's Caucus** *and* **Classical Hollywood Scholarly Interest Group** *and* **Women in Screen History Scholarly Interest Group**

J20 The Attainable Text?

Reflecting Upon the Evolving Status of Videographic Film Studies and Criticism

CHAIR **Mariachiara Grizzaffi** • *IULM University of Milan*

Mariachiara Grizzaffi • *IULM University of Milan* • "Rethinking the Spectrum: A Formal Approach"

Pasquale Iannone • *University of Edinburgh* • "Performance, Stardom, and the Audiovisual Essay"

Miklos Kiss • *University of Groningen* • "PowerPrezi and VimeoTube: Towards a User-friendly Production and Presentation Platform for Videographic Work"

Drew Morton • *Texas A&M University-Texarkana* • "Beyond the Essayistic: Defining the Varied Modal Origins of Videographic Criticism"

J21 WORKSHOP Queer-Cinematic-Style

CHAIR **David A. Gerstner** • *College of Staten Island, CUNY*

WORKSHOP PARTICIPANTS

Matthew Tinkcom • *Georgetown University*
Sarah Keller • *University of Massachusetts Boston*
Lara Martin • *University of Iceland*
Daniel Humphrey • *Texas A&M University*

J22 WORKSHOP Audiovisual Aids

Producing Media Adjuncts to Scholarly Publications

CHAIR **Judd Ruggill** • *Arizona State University*

WORKSHOP PARTICIPANTS

Alice Lovejoy • *University of Minnesota*
Devin Orgeron • *North Carolina State University*
Raina Polivka • *Indiana University*
Tom Rice • *University of St Andrews*
Andy Uhrich • *Indiana University*

J23 *The Act of Killing* and *The Look of Silence*

New Approaches

CHAIR **Sonia Lupher** • *University of Pittsburgh*

Daniel Miller • *University of Oregon* • "Transnational Collaborations in Documenting Human Rights in *The Look of Silence* and its Predecessor, *The Act of Killing*"

Sonia Lupher • *University of Pittsburgh* • "Epistephilia and Generic Excess in *The Act of Killing*"

Elizabeth Gailey • *University of Tennessee* • "Intertextuality, Rhythm, and Construction of the 'Jurified' Audience as Affective Strategies in Joshua Oppenheimer's *The Look of Silence*"

Michael Meneghetti • *Independent Scholar* • "Self-exculpatory Imaginings: Reenactment and Observation in *The Act of Killing* and *The Look of Silence*"

SPONSOR Scandinavian Scholarly Interest Group

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MEETING

5:00 – 6:45 PM

Comics Studies Scholarly Interest Group

ROOM **410** • Fourth Floor

MEETING

5:00 – 6:45 PM

Media Industries Scholarly Interest Group

ROOM **206** • Second Floor

MEETING

5:00 – 6:45 PM

African/African American Caucus

ROOM **205** • Second Floor

THURSDAY, MARCH 31

7:00 PM

Graduate Student Reception

ROOM **Crystal Ballroom** • First Floor

All Graduate Student members are invited to meet, mingle, and network at the Graduate Student Happy Hour. Take a break from an otherwise very busy conference and get to know the next generation of media scholars.

SPONSORED BY SCMS, Syracuse University, Department of English, University of California, Santa Barbara, Department of Film and Media Studies, University of Southern California, School of Cinematic Arts, University of California, Irvine, Ph.D. Program in Visual Studies, University of Texas at Austin, Department of Radio-Television-Film

AFFILIATE EVENT

7:00 – 8:45 PM

French Cinema, A State Affair

History of Cinema and Public Policies from World War II to the Digital Age

ROOM **406** • Fourth Floor

Panel discussion on the role of the state in French film history with Pierre-Emmanuel Lecerf (Director – Financial, Legal and International Affairs, CNC), Jonathan Buchsbaum (CUNY Graduate Center and Queens College) and others. There will be a reception following the panel discussion.

PROVIDED BY Cultural Services of the French Embassy, Centre National du Cinéma et de l'image animée (CNC) and the French/Francophone Scholarly Interest Group

AFFILIATE EVENT

7:30 PM Drinks, 8:00 PM Dinner

30th Annual Grrrls Night Out at SCMS!

LOCATION **Truva Atlanta Turkish Kitchen** • 60 Andrew Young International Blvd NE

Grrrls Night Out is an open, friendly networking dinner/social extravaganza aimed at encouraging conversation and connection among all women: trans, cis, and genderqueer. You don't have to be an SCMS member to attend, and we welcome friends and children of our grrrls too.

Tickets must be purchased in advance at https://www.eventbrite.com/e/30th-annual-grrrls-night-out-at-scms-tickets-20428741917

$29.48 grad and under-employed/$40.03 full-time faculty. Drinks not included.

If the event is sold out, please contact Caetlin Benson-Allott (caetlin@ou.edu) to learn of any last minute cancellations.

DIRECTIONS walk south from the Hilton Atlanta on Courtland St NE for one block. Turn right onto Andrew Young International Blvd NE for one block. Truva is on the corner of Andrew Young International Blvd NE and Peachtree Center Ave NE.

THU MARCH 31

AFFILIATE EVENT

7:30 – 9:30 PM

An Evening with Cuban filmmaker, Gloria Rolando

Screening of *Reembarque/Reshipment* (2014, NR, Documentary/Foreign Language, 59m) and Q&A with filmmaker

LOCATION **Cinéfest** • 66 Courtland Street NE, Georgia State University, University Center, Suite 240

Reembarque/Reshipment is a documentary film by acclaimed Afro-Cuban filmmaker Gloria Rolando that builds on the memories of Haitians and their descendants in Cuba to understand the impact of the presence of migrant labor on the Island's economic and social history.

DIRECTIONS walk approximately ½ mile south on Courtland St

PROVIDED BY Latino/a Caucus *and* the Department of World Languages and Cultures *and* Center for Latin American and Latino Studies, Georgia State University

THU
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AFFILIATE EVENT

7:30 – 10:15 PM

Re-hinging Cinematic Theory, History and Philosophy

Thom Andersen's *The Thoughts That Once We Had* (2015, NR, Documentary, 108m) with Q&A between Andersen and D.N. Rodowick

LOCATION **Plaza Theatre** • Briarcliff Plaza Shopping Center, 1049 Ponce De Leon Ave NE

A screening of renowned filmmaker Thom Andersen's latest film, *The Thoughts That Once We Had*, followed by a discussion between distinguished film scholar and philosopher D.N. Rodowick and Andersen about the film and its broader implications for the study of film theory, history, and philosophy. Held in coordination with the 2016 Atlanta Film Festival.

Tickets can be reserved ahead of time at the SCMS conference on-site registration desk, and will be available on a first-come, first-served basis at the theatre, with SCMS conference badge. A related workshop– 'Film and Philosophy: Unanswered Questions' will take place on Saturday.

Free to SCMS attendees.

PROVIDED BY SCMS, Film Philosophy and Classical Hollywood Scholarly Interest Groups, The Atlanta Film Festival and the 2016 Atlanta Host Committee

RECEPTION

8:00 – 10:00 PM

University of Pittsburgh Film Studies Program Reception

ROOM **206** • Second Floor

Reception for students, faculty, alumni/ae, and friends of the Film Studies Program at the University of Pittsburgh.

RECEPTION

8:00 – 10:00 PM

University of East Anglia Reception

ROOM **408** • Fourth Floor

The event will be hosted by UEA to offer a chance to UEA alumni and current faculty to meet up and share recent news from the university in teaching and research.

AFFILIATE EVENT

8:00 PM – MIDNIGHT

More Light– Media Art from Atlanta

LOCATION **Eyedrum** • 88 Forsyth St. SW

http://www.eyedrum.org/

Opening night of a gallery exhibition showcasing 15 media artists from Atlanta. Works include looped 16mm projection, single-channel video, outdoor projections, and video games.

Free for SCMS attendees, $5 general public

DIRECTIONS by taxi/Uber, 8 min drive from Hilton. By MARTA, 15min train ride: take Peachtree Station (southbound) to Five Points Station.

PROVIDED BY Experimental Film & Media, CinemArts: Film & Art History, *and* Nontheatrical Scholarly Interest Groups; the School of Media, Literature, and Communication at Georgia Tech; *liquid blackness*, a research group in the Department of Communication at Georgia State University; Eyedrum; Contraband Cinema; *and* Dashboard Co-op.

SPECIAL EVENT

THURSDAY, MARCH 31
8:30 PM

Mediated Rights

The Transformative Power of Images from Selma to Ferguson

THU MARCH 31

LOCATION **Kopleff Recital Hall** • Georgia State University, 10 Peachtree Center Ave

Please refer to Atlanta vicinity map on page 35 for location.

Photographic and filmic images played a major role in the Civil Rights struggles of the 1960s. Today, digital photography and video as well as social media platforms have major influence on the struggle for racial equality in the United States. At the same time, images from earlier struggles, preserved in and disseminated by various archives, continue to exert a force on contemporary understandings of what it means to act against a system that devalues certain bodies and lives. *Mediated Rights: The Transformative Power of Images from Selma to Ferguson* brings together filmmakers, activists, archivists, and scholars who have worked with photography and film from the Civil Rights era to discuss the ways in which various media have served the struggle for African American rights in the United States. Ruta Abolins and Sheila McAlister of the Civil Rights Digital Library, filmmaker Shola Lynch, and Professor Andrea Young will talk about their work with civil rights materials, after which Professor Ellen Scott will moderate a discussion about the role of media and the media archive in the ongoing struggle for civil rights.

DIRECTIONS from conference hotel - a 10 minute walk. Head southwest on Ted Turner Drive, turn left onto Williams St., turn right onto Peachtree St., turn left onto Auburn Ave., turn right onto Equitable Ave., turn left onto Edgewood Ave., turn right onto Peachtree Centre Ave., destination will be on the left.

SPONSORED BY SCMS, Documentary Studies Scholarly Interest Group, African/African American Caucus, Caucus on Class and Media Literacy & Pedagogical Outreach Scholarly Interest Group

AFFILIATE EVENT

9:00 – 11:00 PM

Slow Scholarship

A World Building Event

ROOM **410** • Fourth Floor

The event seeks to apply the tenets of slow scholarship to film and media studies collaborative academic production. Slow scholarship posits an alternative approach to producing scholarly work and to working within academic institutions that increasingly demand more time and an accelerated work pace.

PROVIDED BY Women in Screen History *and* Media Literacy & Pedagogy Scholarly Interest Groups; Women's Caucus, Queer Caucus, *and* Latino/a Caucus

FRIDAY
APRIL 1
9:00 – 10:45 AM

SESSION

K

K1 Programming and Curating Experimental Film and Media, Part I

CHAIR **Michael Zryd** • *York University*

Michele Pierson • *King's College London* • "Creativity and Collaboration: Programming at the Collective for Living Cinema"

Michael Zryd • *York University* • "Experimental Film and the Campus Film Society: Innis Film Society (1984–93)"

Kenneth White • *The New School* • "Period Visions: Tom Sherman's Art-Style Computer Processing System"

Andrew Uroskie • *SUNY, University at Stony Brook* • "Exhibiting Movement: Robert Breer and the Institutionalization of the Moving Image, 1955–1980"

SPONSOR Experimental Film & Media Scholarly Interest Group

K2 Current Trends in Critical Media Industry Studies

CHAIR **Philippe Meers** • *University of Antwerp*

Daniel Biltereyst • *Ghent University* • "Audience's Agency, Stratification, and Structural Limitations: Deconstructing 'Celebratory' Audience Studies"

Janet Wasko • *University of Oregon* • "Global Media Giants: The Importance of Studying Corporations"

Eileen Meehan • *Southern Illinois University Carbondale* • "Rethinking the Hollywood-Burbank Divide: Critical Research, Academic Fields, and Transindustrial Conglomeration"

Philip Drake • *Edge Hill University* • "Inside and Outside: Critical Reflections on Researching Media Industries in Partnership with Media Industries"

K3 WORKSHOP
Meet Me at the Crossroads
Intersectionality and Feminist Game Studies

CHAIR **Shira Chess** • *University of Georgia*

WORKSHOP PARTICIPANTS

Shira Chess • *University of Georgia*
Adrienne Shaw • *Temple University*
Kishonna Gray • *Eastern Kentucky University*
Sarah Schoemann • *Georgia Institute of Technology*
Adrienne Massanari • *University of Illinois at Chicago*

SPONSOR Video Game Studies Scholarly Interest Group

K4 Hollywood Stardom and Transnationalism, 1920–1960

CHAIR **Scott Balcerzak** • *Northern Illinois University*

Lucy Fischer • *University of Pittsburgh* • "Nazimova: Art Film Star of the 1920s"

Maureen Turim • *Universiy of Florida* • "From Bara to Garbo: The Pose and Timing of Female Desire"

Mark Gallagher • *University of Nottingham* • "Beyond *Caligari* and *Casablanca*: Conrad Veidt's Global Performances"

Scott Balcerzak • *Northern Illinois University* • "Kowalski via Stanislavski: Marlon Brando, Stella Adler, and Soviet Performance"

SPONSOR Classical Hollywood Scholarly Interest Group

K5 Beyond Montage
Soviet Film Theory, 1945–1991

CHAIR **Victor Fan** • *King's College London*

Viktoria Paranyuk • *Yale University* • "Soviet Film Theory and Criticism and Their Love Affair with Neorealism"

Raisa Sidenova • *Yale University* • "Soviet Film Theory with and against Socialist Realism, 1956–1991"

Lilya Kaganovsky • *University of Illinois at Urbana-Champaign* • "Ways of Seeing: Was There a Soviet Women's Cinema?"

RESPONDENT **Philip Rosen** • *Brown University*

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

K6 Technological Innovation and Media Materiality

CHAIR **Michael High** • *Fordham University*

Megan Brown • *Indiana University* • "'Mysteries of #Gravity': Science Fiction Cinema, Social Media, and Scientific Verisimilitude"

Michael High • *Fordham University* • "Computer Heroes: Masculinity and Tech in the Spy Film"

Kevin Chabot • *University of Toronto* • "Glitch/Error: Technological Failure as Indexical Trace in Found-footage Horror Film"

Nicholas Hanford • *Rensselaer Polytechnic Institute* • "Grappling Hooks and Jet Packs: Technology and Verticality in First-person Shooters"

FRI APRIL 1

SESSION K

K7 Cinema in the 1930s
Modernity, Museums, and Exoticism

CHAIR **HyunHee Park** • *University of Chicago*

Hilaria Loyo • *University of Zaragoza* • "How to Be Modern and Spanish: Lessons on Modernity through Fan Magazines in 1930s Spain"

Maxime Bey-Rozet • *University of Pittsburgh* • "The Horrors of Exoticism in 1930s French Cinema"

Maya Sidhu • *Northwestern University* • "Reconsidering Jean Renoir's 1930's Films through His Editor, Marguerite Houllé-Renoir"

HyunHee Park • *University of Chicago* • "Enchantment and Enlightenment: *Sweet Dream* (1936), Traffic Film, and Disillusioned Modernity of Women"

K8 Documenting the Arts

CHAIR **Roger Hallas** • *Syracuse University*

Dimitrios Latsis • *Internet Archive* • "American Art Comes of Age: Documentaries and the Nation at the Dawn of the Cold War"

Vera Brunner-Sung • *Ohio State University* • "Ekphrasis and Experience: Contemporary Art Practice in Recent Documentaries"

Roger Hallas • *Syracuse University* • "Intermediality and Aesthetic Mimicry in Photography Documentaries"

Stephan Boman • *University of California, Santa Barbara* • "Drawing Distinctions: The Art and Automatisms of *Tim's Vermeer*"

SPONSOR CinemArts: Film & Art History Scholarly Interest Group

K9 Bringing Sexy Back
Rebooting the Erotic Thriller

CHAIR **Maya Montanez Smukler** • *The New School*

CO-CHAIR **Maria San Filippo** • *Independent Scholar*

Suzanne Leonard • *Simmons College* • "Postfeminism and the Suburban Noir: From *Desperate Housewives* to *Gone, Girl*"

Maya Montanez Smukler • *New School* • "The Girl Next Door Gets Away with Murder: Viola Davis, Jennifer Lopez, and the Legacy of *Fatal Attraction*"

Maria San Filippo • *Independent Scholar* • "Queering the 'Homme Fatal': Re-reading the Erotic Thriller through *The New Girlfriend* and *Stranger by the Lake*"

RESPONDENT **Linda Ruth Williams** • *University of Southhampton*

SPONSOR Women's Caucus

K10 WORKSHOP Towards a Transnational Fan Studies

CHAIR **Iain Smith** • *University of Roehampton*

WORKSHOP PARTICIPANTS

Tamao Nakahara • *Independent Scholar*
Sandra Annett • *Wilfrid Laurier University*
Bertha Chin • *Swinburne University of Technology*
Lori Hitchcock Morimoto • *Northern Virginia Community College*

SPONSOR Transnational Cinemas Scholarly Interest Group

K11 Methodologies of Race and Place

Economic and Racial Disparities in Mediated Space

CHAIR **Leigh Duck** • *University of Mississippi*

Elizabeth Patton • *University of Maryland, Baltimore County* • "We All Have Our Jobs to Do!: Maintaining Labor Relations in the Private Sphere on Postwar Television"

Lauren Cramer • *Georgia State University* • "It's a Trap!: Race and Space in Atlanta's Hip-hop Visual Culture"

Noelle Griffis • *Indiana University* • "*The Godfather* Comes to Sixth Street: The Ethics of the Urban Location Shoot"

Nathan Koob • *Oakland University* • "The Gentrification of John Waters"

SPONSORS Caucus on Class *and* Caucus Coalition *and* Urbanism/Geography/Architecture Scholarly Interest Group

K12 Urban Representation and Restructuring in Los Angeles Cinema since the 1960s

CHAIR **Kirk Boyle** • *University of North Carolina at Asheville*

Mark Shiel • *King's College London* • "'A Free-thinking Environment': Beatniks, Hippies, and the Cinematic Landscape of Venice, California around the 1960s"

Celestino Deleyto • *University of Zaragoza* • "Lost and Found on the Freeway: L.A. Alienation and *Collateral* (2004)"

Kirk Boyle • *University of North Carolina at Asheville* • "Ecology of Opportunity: Los Angeles and the Imagination of Disaster Capitalism in *Nightcrawler* (2014)"

RESPONDENT **Joshua Glick** • *Hendrix College*

K13 On the Subject of Hearing

Audio, Identification, and Address in Moving Images

CHAIR **Ian Jones** • *School of the Art Institute of Chicago*

Dan Wang • *University of Chicago* • "Two Speeches by Colin Firth"

Laura Jaramillo • *Duke University* • "ASMR: Affective Labor, Sound Tactility, and Spectatorship"

Peter Shultz • *Whitman College* • "Undermining Music in Games"

RESPONDENT **Kiri Miller** • *Brown University*

SPONSOR Sound Studies Scholarly Interest Group

K14 Upstairs Downstairs

Masters and Servants in American Cinema

CHAIR **Lisa Dombrowski** • *Wesleyan University*

Lisa Dombrowski • *Wesleyan University* • "The Land of Might Have Been: Constructing Service in *Gosford Park*"

David Lugowski • *Manhattanville College* • "Authorship, Britishness, Chronotopes, and the Depression: The ABCD's of Masters and Servants in James Whale's Films"

Robert Lightning • *Manhattanville College* • "Full Integration?: The Political Nexus Centered on Black Female Servitude"

RESPONDENT **Ina Hark** • *University of South Carolina*

FRI APRIL 1

SESSION K

K15 Film Festivals, Cultural Memory, and Politics of the (In)visible

CHAIR **Antoine Damiens** • *Concordia University*
CO-CHAIR **John Lessard** • *University of the Pacific*

John Lessard • *University of the Pacific* • "The East German Amateur Film Festival as Archive"

Kristine Kotecki • *Ball State University* • "Re-collecting Yugoslavia: Curatorial Politics at Regional Film Festivals"

Beth Tsai • *SUNY, University at Stony Brook* • "Visible Art, Invisible Nations?: On the Politics in Film Festivals and the Case of Taiwanese Cinema"

Antoine Damiens • *Concordia University* • "Screening Festivals: Queer Film Festivals as Visual Architecture"

SPONSORS **Central/East/South European Cinemas Scholarly Interest Group** *and* **Film & Media Festivals Scholarly Interest Group**

K16 Girls Rule!

Are Nickelodeon and Disney Constructing the New Girl Power Order?

CHAIR **Christina Hodel** • *University of Kansas*

Gregoire Halbout • *Francois Rabelais University* • "Nickelodeon's *Dora the Explorer* Social Project: Revisiting Gender Representation and Youth Construction in Children's Television Programs"

Sharon Ross • *Columbia College Chicago* • "'At Nickelodeon, Your Daughter Kicks Cinderella's Ass'*: Growing Pains for Girl Power at Nickelodeon"

Christina Hodel • *University of Kansas* • "From Superstars to Psychics: A Decade of Girl Power-fueled Disney Tween Television (2001–2011)"

K17 New Media Mutations

The Cultural Logic of Contemporary Capitalism

CHAIR **Genevieve Yue** • *The New School*

Leo Goldsmith • *New York University* • "Precarious Networks, Online Ethnography, and Contemporary Appropriation Films"

Genevieve Yue • *The New School* • "Medium Retrospection: Industrial Test Imagery in Contemporary Art and Film"

Nico Baumbach • *Columbia University* • "A Pharmacology of Anonymous Media"

Damon R. Young • *University of California, Berkeley* • "Post-cinematic Sexuality: Making Sex Public in *The Canyons*"

K18 From Footsteps to Breath

Atmosphere, Affect, and Audible Bodies in the Cinema

CHAIR **Liz Greene** • *Dublin City University*

Liz Greene • *Dublin City University* • "The Breathing Body and the Environment: Sound Design, Authorship, and Collaboration in Cinema"

Meredith Ward • *Johns Hopkins University* • "What Seeps Through: Body Sounds in the Film Theater's Soundscape"

Robert Spadoni • *Case Western Reserve University* • "Film Atmosphere and Breath"

Tracy Cox-Stanton • *Savannah College of Art and Design* • "The Sounding Body and Film Aesthetics"

K19 Ecosensuality in PostCinema

CHAIR **Thomas Patrick Pringle** • *Brown University*

Al Larsen • *Champlain College* • "Toxic Masculinity and Ecofeminist Post-apocalypse in *Mad Max: Fury Road*"

Selmin Kara • *OCAD University* • "The Anthropocene Breach"

Alanna Thain • *McGill University* • "Bodies of Light: Mobile Media's Intimate Allure"

Lauran Whitworth • *Emory University* • "Goodbye Gauley Mountain: Hello Eco-camp"

SPONSOR Media & the Environment Scholarly Interest Group

K20 Moving across Different Worlds
Cinematic Movement and Imagination

CHAIR **James Tweedie** • *University of Washington*

James Tweedie • *University of Washington* • "The Cinematic Imagination in a Speculative World: Camera Movement, CAD, and the Contradictions of Design Thinking"

Ling Zhang • *University of Chicago* • "Animating the Cityscape: Horizontal Movement and Vertical Montage in Chris Marker's *Dimanche à Pékin* (1956)"

Yunwen Gao • *University of Southern California* • "Reimagining Late Qing Shanghai: Mobility of Time and Space in Hou Hsiao-hsien's *Flowers of Shanghai*"

Man Fung Yip • *University of Oklahoma* • "Motion in Stillness: The Aesthetics of Movement in Hou Hsiao-hsien's *The Assassin* (2015)"

RESPONDENT **Daniel Morgan** • *University of Chicago*

K21 WORKSHOP (Self-)Disclosure In and Out of the Classroom

CHAIR **Charlotte Howell** • *University of Texas at Austin*

WORKSHOP PARTICIPANTS

David Gurney • *Texas A&M University-Corpus Christi*

Mary Celeste Kearney • *University of Notre Dame*

Taylor Cole Miller • *University of Wisconsin-Madison*

F. Hollis Griffin • *Denison University*

Nina Cartier • *Northwestern University*

SPONSOR SCMS Teaching Committee

K22 Media Activism and Social Formations

CHAIR **Chris Robe** • *Florida Atlantic University*

Angela Aguayo • *Southern Illinois University* • "Documenting Labor: Political Agitation and the Women of the Radical Left Counter-culture"

Christina Dunbar-Hester • *Rutgers University* • "Diversity Advocacy, Labor, and Freedoms in Open Technology Projects"

Nike Nivar Ortiz • *University of Southern California* • "The Borders of Light Movement as New Media Activism"

Chris Robe • *Florida Atlantic University* • "Criminalizing Dissent: State Repression, Video Activism, and Counter-summit Protesting"

SPONSORS Caucus on Class *and* Media Literacy & Pedagogical Outreach Scholarly Interest Group

FRI APRIL 1

SESSION K

K23 Reanimating Technology, Bodies, and Things in Spain's Disappearing Silent Era

CHAIR **Leigh Mercer** • *University of Washington*

Leigh Mercer • *University of Washington* • "Sexual Technophilia: Vernacular Modernism in Spain's Early Pornographic Film History"

Juli Highfill • *University of Michigan* • "The Fabric of Modern Life: The Mantón de Manila in *Rosa de Madrid*"

Eva Woods • *Vassar College* • "Technology and the Body in Spanish Cinema and Film Magazines, 1921–1936"

RESPONDENT **Jennifer Bean** • *University of Washington*

SPONSOR Silent Cinema Cultures Scholarly Interest Group

MEETING

9:00 – 10:45 AM

Radio Studies Scholarly Interest Group

ROOM **410** • Fourth Floor



Friday at 4:15 PM
for the Awards Ceremony
Grand Ballroom West • Second Floor

MEETING

9:00 – 10:45 AM

Asian/Pacific American Caucus

ROOM **206** • Second Floor

EXHIBTOR RECEPTION

9:30 – 10:30 AM

Bloomsbury Publishing

ROOM **Grand Ballroom East/AB** • Second Floor
at their table in the exhibit area

Chat with *Global Exploitation Cinemas* series editors Austin Fisher and Johnny Walker!

SPECIAL EVENT

FRIDAY, APRIL 1

11:00 AM – 12:00 NOON

Members' Business Meeting

ROOM **Crystal Ballroom** • First 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
APRIL 1
12:15 – 2:00 PM

SESSION L

L1 WORKSHOP
Programming and Curating Experimental Film and Media, Part II

CHAIR **Joshua Guilford** • *Amherst College*

WORKSHOP PARTICIPANTS

Andy Ditzler • *Film Love*
Irina Leimbacher • *Keene State College*
Rebecca Meyers • *Bucknell University*
David Pendleton • *Harvard Film Archive*
Joshua Guilford • *Amherst College*

SPONSOR Experimental Film & Media Scholarly Interest Group

L2 Image and Culture in Japanese Film
Local and Global Contexts

CHAIR **Stephen Prince** • *Virginia Tech University*

David Desser • *California State University, Northridge* • "The Ambiguous Stardom of Misora Hibari"

Ryan Cook • *Emory University* • "On the Olympic Railroad: Olympic-era Japanese Cinema as Subcultural Critique"

Stephen Prince • *Virginia Tech University* • "The Vertical Dimension: The High Camera Postion in the Films of Kobayashi Masaki"

RESPONDENT **Mitsuyo Wada-Marciano** • *Carleton University*

L3 I Confess

Gay Male Pornographic Self-presentation in the Internet Age

CHAIR **Thomas Waugh** • *Concordia University*

CO-CHAIR **Brandon Arroyo** • *Concordia University*

Brandon Arroyo • *Concordia University* • "The Economy of Confession: Gay Pornographic Desire and Affective Potentiality in the New Internet Economy"

Thomas Waugh • *Concordia University* • "Come and Confess"

Nicholas de Villiers • *University of North Florida* • "The Videomaker and the Rent Boy: Gay-for-pay Confessional in *101 Rent Boys* and *Broke Straight Boys TV*"

Nicholas Mendoza • *Harvard University* • "Erotic Askesis and Spiritual Community in the Work of Paul Morris and Purusha Larkin"

SPONSOR Adult Film History Scholarly Interest Group

L4 Exploitation Cinema and History

Rethinking the Relationship

CHAIR **Johnny Walker** • *Northumbria University*

Austin Fisher • *Bournemouth University* • "Blood in the Streets: Negotiating History through the Italian Vigilante Film"

Johnny Walker • *Northumbria University* • "A 'Golden Age' of Exploitation?: Video Culture in 1980s Britain, beyond the 'Video Nasties'"

Neil Jackson • *University of Lincoln* • "From Porno Chic to Porno Eeeek!: 'Forced Entry' and the Hardcore Roughie"

Eric Schaefer • *Emerson College* • "Sexploitation after Hardcore: Strategies of Soft-core Sex Films in the 1970s"

SPONSOR Adult Film History Scholarly Interest Group

L5 Hollywood Confidential

Gossip, Politics, and Lifestyle, 1945–1967

CHAIR **Jon Lewis** • *Oregon State University*

Nora Gilbert • *University of North Texas* • "Hedda Hopper's Housewives: A Conservative Defense of a Progressive Cause"

Catherine Russell • *Concordia University* • "Barbara Stanwyck as the Bad Mother"

Jon Lewis • *Oregon State University* • "Fly Straight and Live Right (Fly Right and Live Straight): Westbrook Pegler and the Politics of Gossip"

Ken Feil • *Emerson College* • "Jacqueline Susann's Gossip Girls: *Valley of the Dolls*, Star Scandal Narratives, and New Hollywood"

RESPONDENT **Thomas Doherty** • *Brandeis University*

SPONSOR Classical Hollywood Scholarly Interest Group

L6 The Horror of the Domestic

CHAIR **Marc Olivier** • *Brigham Young University*

Stephanie Jennings • *Rensselaer Polytechnic Institute* • "Demonic Conceptions: The Forced, Divine Pregnancies of Horror"

Marc Olivier • *Brigham Young University* • "Houseplant Horror: Telepathy, Torture, and Time-lapse Paranoia in the 1970s"

Nina Martin • *Connecticut College* • "Monstrous Mothers or Evil Children: Maternal Ambivalence in Women-directed Horror"

L7 Archaeologies of the Time Capsule

Media Preservation, Materiality, and American Culture

CHAIR **Brian Murphy** • *Champlain College*

Nick Yablon • *University of Iowa* • "'A Living History of the Times': Alexander Konta and the Modern Historic Records Association, 1911–14"

Brian Murphy • *Champlain College* • "The Golden Crates Time Capsule: Media Preservation as Resistance to the Corporatization of Hip-hop"

Diana Kamin • *New York University* • "'Poor Images': Preserving the Picture Collection at the New York Public Library"

RESPONDENT **Aleksandra Kaminska** • *Simon Fraser University*

L8 Cinematic Aftershocks from the Nazi Era

Re-screening the Wartime Archive

CHAIR **Jennifer William** • *Purdue University*

Brad Prager • *University of Missouri* • "Offspring Trauma: Nazi Family Photographs in Contemporary Documentaries"

Chris Wahl • *Film University Babelsberg Konrad Wolf* • "The Real Triumph of the Reels of *Triumph of the Will*"

Michael Richardson • *Ithaca College* • "Individual Suffering and Collective Identity: Recent Cinematic Portrayals of *The Battle of Stalingrad*"

Michael Wedel • *Film University* • "Memory as Melodrama and Myth: The Nazi Past and the Collaboration between Veit and Thomas Harlan in the 1950s"

L9 Screening Finance I

Imaginaries

CHAIR **Zenia Kish** • *Stanford University*

Ben Stork • *Seattle University* • "Speculative Temporalities: Documenting Finance"

Kit Hughes • *Miami University* • "Building the Big Board on the Backs of Buffers: Sponsored Film in the NYSE's Mid-century Expansion Campaign"

Lana Swartz • *Microsoft Research* • "Performing the Future of Money in Silicon Valley Science Fiction"

RESPONDENT **Joyce Goggin** • *University of Amsterdam*

L10 "Black Pleasure is a Critical Thing"

Centering Black Audiences' Consumption, Critique, and Desire

CHAIR **Patrick Johnson** • *University of California, Berkeley*

CO-CHAIR **Ralina Joseph** • *University of Washington*

Patrick Johnson • *University of California, Berkeley* • "'Where Did Tommy Work?': Black Audiences and Remembering Past Black Television"

Kaia Shivers • *Rutgers University* • "Primal Sites in Nollywood Consumption"

Darnell Hunt • *University of California, Los Angeles* • "The End of Television as We Know It: The Case of Anacostia"

Ralina Joseph • *University of Washington* • "The Pleasure of Hatewatching: Black Women Audiences and Interactive Television Viewing"

RESPONDENT **Cherise Smith** • *University of Texas at Austin*

SPONSOR African/African American Caucus

L11 The Pirate Audience

Production, Representation, Regulation, and Reception of Illegal Audiences in Film and Media

CHAIR **Paul McDonald** • *King's College London*

Paul McDonald • *King's College London* • "Producing the Pirating Public: Creating Evidence in the MPAA's Anti-piracy Campaigning"

Virginia Crisp • *Coventry University* • "Printing the Legend: (Re)-producing Statistics on the 'Pirate Audience'"

Sarah Atkinson • *King's College London* • "Prevention Is Better than More: From Criminalization to Commercialization of Mass-pirating Publics"

L12 WORKSHOP Publishing Outside Academia

Perks and Pitfalls

CHAIR **Krin Gabbard** • *Stony Brook University, emeritus*

WORKSHOP PARTICIPANTS

Caryl Flinn • *University of Michigan*
Rebecca Bell-Metereau • *Texas State University*
Laine Nooney • *Georgia Institute of Technology*
Julia Kostova • *Oxford University Press*

L13 Selling Games, Gaming Sells

Promotion and Videogames

CHAIR **Ed Vollans** • *Economic and Social Research Council*

Daniel Reardon • *Missouri University of Science and Technology* • *and* **David Wright** • *University of Missouri* • "Quest for the Happy Ending: Undelivered Marketing Promises in *Mass Effect 3*"

Drew Byrd-Smith • *University of Southern California* • "Video Game Advertising and the Commodification of Technological Progress"

Leora Hadas • *University of Nottingham* • "Geniuses and Garages: Promotional Authorship in the Video Game Industry"

Stephanie Janes • *Royal Holloway, University of London* • "'This Is Not a Game'–Immersive Promotional Strategies for Videogames"

SPONSOR **Video Game Studies Scholarly Interest Group**

L14 Global Latin American Cinema

Politics, Aesthetics, and Ethics

CHAIR **Sophia McClennen** • *Pennsylvania State University*

Sophia McClennen • *Pennsylvania State University* • "The Location of Capital: What Latin American Cinema Teaches Us about Globalization"

Kerry Hegarty • *Miami University Ohio* • "Global Film Worlds: The Cinematography of Emmanuel Lubezki"

Jeffrey Middents • *American University* • "'My Dream Is to Represent the Beauty of the Women from My State': Latin American vs. World Cinema"

Deborah Shaw • *University of Portsmouth* • "Domestic Servants in Latin American Women's Cinema: Revealing Private Lives to International Audiences"

L15 Hollywood Women in Transition

Rediscovery and Reconfiguration from Stage and Screen to Television

CHAIR **Vera Dika** • *New Jersey City University*

Vera Dika • *New Jersey City University* • "Remaking the Serpentine Dance and the Skin Light: Edison, the Lumières, and Stephanie Wuertz"

Desiree Garcia • *Arizona State University* • "You Can't Keep a Good Girl Down: Marilyn Miller, Stardom, and Early Musicals"

J. E. Smyth • *University of Warwick* • "Refusing the Feminist Frame: A Struggle over Hollywood's Women in the 1930s and 1970s"

Cynthia Lucia • *Rider University* • "Big Screen/Small Screen: Natalie Wood's Quest for the New Hollywood"

SPONSOR Women's Caucus

L16 World Cinema and Cultural Memory

CHAIR **Inez Hedges** • *Northeastern University*

Katherine Henninger • *Louisiana State University* • "On Success: When Counter Narratives Become Dominant"

Joshua Kierstead • *University of Iowa* • "Confronting Atomic Trauma: The Face of Another's Point/Counterpoint Structure as Cultural Discourse"

Elaine Basa • *University of Wisconsin-Milwaukee* • "Trauma Echoes: Memorialization and Mediation in Chilean Films After Allende"

L17 Philosophical Approaches to the Cinema of the Dardenne Brothers

CHAIR **William Rothman** • *University of Miami*

Charles Warren • *Boston University, Harvard University* • "Immersion in *Rosetta*"

Catherine Wheatley • *King's College London* • "The Third City: Ethics, the Sacred, and the Post Secular Space of the Dardenne Brothers' Seraing"

William Rothman • *University of Miami* • "Philosophy and the Films of the Dardenne Brothers"

RESPONDENT **Joseph Mai** • *Clemson University*

SPONSOR Film Philosophy Scholarly Interest Group

L18 Professionalizing and Digitizing the Cultural Forum

Television's New Curators, Agenda Setters, and Archivists

CHAIR **Aymar Christian** • *Northwestern University*

Ethan Tussey • *Georgia State University* • "Mentored Binge Viewing: Talking about TV in an On-demand Era"

Suzanne Scott • *University of Texas at Austin* • "Television as a Subcultural Forum?: Fannish Curation, Brandom, and the Cult of Chris Hardwick"

Jonathan Gray • *University of Wisconsin-Madison* • "X Marks the Spot: How We Get to Television Shows and Why It Matters"

Aymar Christian • *Northwestern University* • "Developing Community-based Web TV with Small Data"

RESPONDENT **Derek Kompare** • *Southern Methodist University*

SPONSOR Television Studies Scholarly Interest Group

L19 Centering on the Peripheral
Design Histories of Home Media Networks

CHAIR **Brent Strang** • *Stony Brook University*

David Parisi • *College of Charleston* • "Designing, Domesticating, and Disputing Gamic Touch: The Case of the Rumble Apparatus"

Brent Strang • *Stony Brook University* • "Armchair Harmonics: Designing Logitech's Harmony One Remote Control"

Megan Ankerson • *University of Michigan* • "From Desktop Publishing to Everyday iLife: Configuring Peripherals in the Digital Home"

Carlin Wing • *New York University* • "Made for TV: The Mediatic Life of the Optic Yellow Tennis Ball"

SPONSOR **Media, Science & Technology Scholarly Interest Group**

L20 New Directions in Videographic Criticism

CHAIR **Corey Creekmur** • *University of Iowa*

Allison de Fren • *Occidental College* • "Fembot in a Red Dress: A Video Essay on Gender, Technology, and Affect"

Jason Mittell • *Middlebury College* • "Adaptation's Anomalies: A Videographic Adaptation of Adaptation"

Melanie Kohnen • *Coventry University* • "Non-normative Scholarship for Non-normative Media: A Videographic Exploration of Classical Hollywood Cinema's Queer Tropes"

Corey Creekmur • *University of Iowa* • "Digital Madhubala: The Video Essay and South Asian Cinema"

RESPONDENT **Drew Morton** • *Texas A&M University-Texarkana*

L21 Who Paints the Light?
Contextualizing and Theorizing Cinematography's Boundaries

CHAIR **Patrick Keating** • *Trinity University*

Patrick Keating • *Trinity University* • "Theorizing Light: Henri Alekan and Vittorio Storaro"

Clifford Galiher • *University of Southern California* • "Getting the Impossible Shot: Virtual Cinematography at RKO"

Bradley Schauer • *University of Arizona* • "From Innovation to Convention to Transgeneric Mode: Approaches to Action Film Cinematography, 1986–1996"

Julie Turnock • *University of Illinois at Urbana-Champaign* • "Creating Light in the Computer: Cinematographers and Special Visual Effects Artists as Collaborators and Competitors"

L22 Rethinking Documentary Film History

CHAIR **Heather McIntosh** • *Minnesota State University, Mankato*

David Resha • *Birmingham-Southern College* • "Selling Direct Cinema: Robert Drew and the Rhetoric of Reality"

Shilyh Warren • *The University of Texas at Dallas* • "A Long History of Feminist Documentary"

Juan Rodriguez • *Georgia Institute of Technology* • "Towards a Film Micology?: Thoughts on the Biodeterioration of Cuban Revolutionary Documentaries from the Seventies"

Heather McIntosh • *Minnesota State University, Mankato* • "Kartemquin Films: Writing an Institution into Documentary Film History"

L23 Circuits of Cinema

Methods and Cases for Histories of Film Distribution

CHAIR **Paul Moore** • *Ryerson University*

CO-CHAIR **Deb Verhoeven** • *Deakin University*

Paul Moore • *Ryerson University* • "Visualizing the Space and Pace of Cinema Circuits in North America, 1896–1907"

Kathy Fuller-Seeley • *University of Texas at Austin* • "Archeology of Itinerant Film Exhibition–Unpacking the Brinton Company Collection"

Michael Aronson • *University of Oregon* • "A Very Circuitous Route: Locating the Telenews Theatre Chain, 1939–1949"

Deb Verhoeven • *Deakin University* • "On Location: Techniques for Analyzing the Circulatory Economies of Cinema"

MEETING

12:15 – 2:00 PM

Media & the Environment Scholarly Interest Group

ROOM **410** • Fourth Floor

MEETING

12:15 – 2:00 PM

Urbanism/Geography/Architecture Scholarly Interest Group

ROOM **206** • Second Floor

Strike a Pose

Follow SCMS on Instagram @scmstudies

Be sure to tag your Instagram photos with #scms16.

SESSION

M

FRIDAY
APRIL 1
2:15 – 4:00 PM

M1 A Lesbian Education

Producing and Distributing Activist Media in the 1970s

CHAIR **Roxanne Samer** • *University of Southern California*

CO-CHAIR **Greg Youmans** • *Western Washington University*

Greg Youmans • *Western Washington University* • "Gay-liberal Media Activism *In the Best Interests of the Children* (1977)"

Ingrid Ryberg • *University of Gothenburg* • "Lesbianism as Contraception: Media Activism and State Feminism in Sweden in the 1970s and 1980s"

Roxanne Samer • *University of Southern California* • "Lesbian Media in Movement: International Videoletters (1975–77)"

RESPONDENT **Lisa Henderson** • *University of Massachusetts Amherst*

SPONSORS **Queer Caucus** *and* **Women's Caucus** *and* **Scandinavian Scholarly Interest Group**

M2 Rethinking Transcendental Style

New Approaches to Spirituality and Cinematic Form

CHAIR **Cristina Ruiz-Poveda** • *University of Florida*

CO-CHAIR **Dan Chyutin** • *University of Pittsburgh*

Dan Chyutin • *University of Pittsburgh* • "Absence, Presence, Hiddenness: Transcendental Style Reconsidered"

Joseph Kickasola • *Baylor University* • "Schrader's Transcendental Style and the Challenge of Tarkovsky"

Cristina Ruiz-Poveda • *University of Florida* • "Political Transcendence: The Sacred and the Everyday in Patricio Guzman's *Nostalgia for the Light*"

RESPONDENT **Paul Schrader** • *Independent Scholar*

M3 Shonda Rhimes Reboots Televisuality

Celebrating Shondaland's Bad Feminist Transmedia Discourses

CHAIR **Anna Everett** • *University of California, Santa Barbara*

Anna Everett • *University of California, Santa Barbara* • "Scandalized: Affective Expressionism in Shondaland's Live-Tweeting Fandom Phenomenon"

Norma Coates • *University of Western Ontario* • "Auteurs of Sound: The 'Blindsounded' Television Music of Shondaland"

Mia Mask • *Vassar College* • "Scandalous Sexploitation?: Shonda Rhimes and the Race for Ratings"

RESPONDENT **Allyson Nadia Field** • *University of Chicago*

M4 Joint Ventures

Middle Eastern Cine-media in Co-production, Past and Present

CHAIR **Sara Saljoughi** • *University of Toronto*

Samhita Sunya • *American University of Beirut* • "India-Iran Cinematic Alignments: Cold War-era Co-production and the Case of *Subah-o-Sham* (Tapi Chanakya, 1972)"

Persheng Vaziri • *Temple University* • "Raised Stakes: Contemporary Iranian Documentary Film, between State and External Sources of Funding"

Mohannad Ghawanmeh • *University of California, Los Angeles* • "The 'Face' and Funding: Politics and Practices of Casting for Arab Characters in Transnational Film Production"

Laura Marks • *Simon Fraser University* • "Co-producing Distribution in Arab Experimental Cinema"

SPONSOR Middle East Caucus

M5 Magazines about the Movies

Fans, Trades, and More

CHAIR **Tamar Jeffers McDonald** • *University of Kent*

Gregory Waller • *Indiana University* • "Beyond Fan Magazines and Trade Journals: Motion Picture Discourse in Periodicals of the 1910s"

Michael Cowan • *St Andrews University* • "Trade Journals and the Logic of Professions"

Tamar Jeffers McDonald • *University of Kent* • "Reviewing 'Reviewing the Fan Mags'"

Eric Hoyt • *University of Wisconsin-Madison* • "Martin Quigley's Failed Monopoly and the Triumph of American Cinema's Trade Press"

SPONSOR Classical Hollywood Scholarly Interest Group

M6 Remapping the Hollywood Western Landscape

CHAIR **Matt Hauske** • *University of Chicago*

Jennifer Peterson • *University of Colorado Boulder* • "Landscape and Ecology on *The Big Trail*"

Richard Grusin • *University of Wisconsin-Milwaukee* • "Landscape, Diegesis, and Music in the Westerns of John Ford, Anthony Mann, and Budd Boetticher"

Matt Hauske • *University of Chicago* • "You've Gotta Know the Territory: Maps, Landscapes, and Physical Reality in Action Cinema"

Joshua Gleich • *University of Arizona* • "*Coogan's Bluff*: Transposing Western and Urban Frontiers"

SPONSOR Urbanism/Geography/Architecture Scholarly Interest Group

M7 Beyond the Panopticon
Media Archaeologies of the Surveillance State

CHAIR **Dimitrios Pavlounis** • *University of Michigan*

Brian Hochman • *Georgetown University* • "The Bug in the Martini Olive: Privacy and Publicity in the Age of the Transistor"

Dimitrios Pavlounis • *University of Michigan* • "The Failure to Communicate: Tape Recorders, Bugs, and the Limits of Surveillance Networks in *The Anderson Tapes*"

RESPONDENT **Catherine Zimmer** • *Pace University*

M8 Scoring the Final Frontier
50 Years of Music in the *Star Trek* Franchise

CHAIR **Brooke McCorkle** • *SUNY, University at Geneseo*

Michael Harris • *University of Colorado Boulder* • "Borrowing beyond the Stars: James Horner's Music for *Star Trek II* and *III*"

Jessica Getman • *University of Michigan* • "I, Musician: Humanity, Music, and the *Star Trek* Android"

Evan Ware • *Madonna University* • "It's Been a Long, Hard Road: Analytical Perspectives on Hatred of the *Enterprise* Title Cue"

Brooke McCorkle • *SUNY, University at Geneseo* • "The Concert Movie Chimera and *Star Trek: Into Darkness*"

M9 Screening Finance II
Subjectivities

CHAIR **Roopali Mukherjee** • *Queens College, CUNY*

Eva Hageman • *New York University* • "Debt by Design: Race and Home Valorization on Reality TV"

Justin Rawlins • *DePauw University* • "Pioneering Precarity in Alaska: Entrepreneurial Subjects and Financial Survival in Reality TV's Last Frontier"

Daniel Marcus • *Goucher College* • "Excess and Access in Recent Films of Finance"

Zenia Kish • *Stanford University* • "Mediating the Returns on Giving: Philanthrocapitalist Testimonials from The Giving Pledge to NBC's *The Philanthropist*"

SPONSOR **Caucus on Class**

M10 Independent Game Scenes

CHAIR **Maria B. Garda** • *University of Lodz*

Felan Parker • *Concordia University* • "Canadian Indie Games between the Local and the Global"

Olli Sotamaa • *University of Tampere* • "Demos, Mods, Freeware, Indies: Changing Modes of Independence within the Finnish Game Industry"

Jaroslav Svelch • *Charles University* • "The Scene and the Platform: The Case of the 1980s Czechoslovak Sinclair ZX Spectrum Scene"

Maria B. Garda • *University of Lodz* • "Towards a Comparative History of Independent Games"

SPONSOR **Video Game Studies Scholarly Interest Group**

M11 WORKSHOP
Cruising *Cruising* (1980)
Rethinking Strategies and Approaches to a Controversial Film

CHAIR **David Lugowski** • *Manhattanville College*

WORKSHOP PARTICIPANTS

Gary Needham • *Nottingham Trent University*
Harry Benshoff • *University of North Texas*
Joseph Wlodarz • *University of Western Ontario*
David Greven • *University of South Carolina*

M12 The Work of Scholarship in the Age of Digital Reproducibility

CHAIR **Virginia Kuhn** • *University of Southern California*

Jentery Sayers • *University of Victoria* • "From Accessing to Prototyping Media History"

Stephen Charbonneau • *Florida Atlantic University* • "Playing the Archive: Gaming, Pedagogy, and New Modes of Expressivity"

George Carstocea • *University of Southern California* • "The Cinemanuensis: A Speculative Tool and the Bootstrapped Solutions that Point to It"

SPONSOR **Media Literacy & Pedagogical Outreach Scholarly Interest Group**

M13 Scientific Fictions

CHAIR **Jeffrey Kirkwood** • *Binghamton University*

Grant Wythoff • *Columbia University* • "Making Science in the Pulps"

Ghislain Thibault • *University of Montreal* • "Towers: Transmitting Fictions"

Jeffrey Kirkwood • *Binghamton University* • "Cinematic Empiricism around 1900"

RESPONDENT **Kenneth White** • *New School*

M14 Latin America in Los Ángeles
Tracking Transnational Archives and Histories

CHAIR **Colin Gunckel** • *University of Michigan*

CO-CHAIR **Laura Isabel Serna** • *University of Southern California*

Paulina Suarez • *New York University* • "From Theatrical Libretto to Film Scenario: Unraveling the History of Luz and Antonio Guzmán Aguilera"

Jan-Christopher Horak • *University of California, Los Angeles* • "Classic Latin American Cinema in Los Angeles: A Preservation Challenge"

Colin Gunckel • *University of Michigan* • "Cinema between Hollywood and Mexico: What We Can Learn from Adaptations, Remakes, Dubs, Talent Swaps, and Other Curiosities"

Alejandra Espasande Bouza • *Academy Film Archive* • "Romualdo Tirado and Pioneers of Independent Spanish-language Cinema in Los Angeles"

SPONSOR **Latino/a Caucus**

M15 French Cinema at the Margins

Forgotten Sites, Practices, and Discourses, 1920–1960

CHAIR **Eric Smoodin** • *University of California, Davis*

Eric Smoodin • *University of California, Davis* • "The Last Amateurs of Pure Cinema: Ciné-clubs and French Film Culture, 1927–1945"

Annie Fee • *University College London* • "Educational Cinema between Art and Social Activism: Competing Cinephilias in 1920s Paris"

Jennifer Wild • *University of Chicago* • "Beyond the Margin: Against Avant-garde Film c.1930"

Brian Jacobson • *University of Toronto* • "Industrial Film Festivals and the Cultural Politics of Postwar Business"

M16 Networks and the American South on TV

CHAIR **Katherine Lonsdale Waller** • *Cornell University*

Molly Schneider • *Northwestern University* • "Rod Serling and Emmett Till: The American South as Television Bogeyman"

Charlotte Howell • *University of Texas at Austin* • "Rectify, Christianity, and Representing an 'Authentic South'"

Whitten Overby • *Cornell University* • "'A Huge Machine': Dolly Parton and Southern Christian Discomfort in Her 1987–88 ABC Variety Show, *Dolly*"

Katherine Lonsdale Waller • *Cornell University* • "CMT, MTV, and Viacom's Homogenization of Regional American Identities"

M17 Invisible Ecologies in Contemporary Asian Film and Media Installations

CHAIR **Livia Monnet** • *University of Montreal*

Christine Marran • *University of Minnesota* • "Slow Violence in Film"

Najat Rahman • *University of Montreal* • "Ecologies of Absence: Sama Alshaibi's *Silsila* and *Sand Rushes In*"

Elise Domenach • *Ecole normale supérieure de Lyon* • "Narration, Storytelling, and Poetry in Recent Asian Documentary on Environmental Disasters"

Livia Monnet • *University of Montreal* • "Invisible Violence, Trauma, and Chaosmopolitics in Nalini Malani's Multimedia Installation *In Search of Vanished Blood*"

M18 Working with Farocki

CHAIR **Paige Sarlin** • *SUNY, University at Buffalo*

Cathy Lee Crane • *Ithaca College* • "Farocki's Hands: On the Problem of Performance in Non-fiction Film"

Caspar Stracke • *University of the Arts Helsinki* • "Build Your Own Farocki: Curating the 60th Flaherty Seminar"

Paige Sarlin • *SUNY, University at Buffalo* • "Practice: Farocki's *Die Bewerbung* and the Problem of Work"

RESPONDENT **Abina Manning** • *Video Data Bank*

M19 Media, Ecology, and New Materialism

CHAIR **Rachel Webb Jekanowski** • *Concordia University*

Kenneth Rogers • *York University* • "Plastic Ecologies: Media and Materialism"

Rachel Webb Jekanowski • *Concordia University* • "Between Apocalypse and Utopia: Speculations upon the Oil Archive"

Matthew Stoddard • *University of Toronto* • "The Celluloid Animal: Ahuman Temporalities and the Alien Phenomenology of Cinema"

Charles Musser • *Yale University* • "Documentary and the 1970s Environmental Movement: *The Flooding River* (1972)"

SPONSORS Film Philosophy Scholarly Interest Group *and* Media & the Environment Scholarly Interest Group

M20 WORKSHOP Pedagogies of Film and Media Theory

Historical and Contextual Classroom Practices

CHAIR **Shira Segal** • *SUNY, University at Albany*

WORKSHOP PARTICIPANTS

Maureen Turim • *Universiy of Florida*
Janet Robinson • *University of Colorado Boulder*
Claire King • *Vanderbilt University*
Nicholas Miller • *Loyola University Maryland*
Diane Waldman • *University of Denver*

M21 Contemporary Global Political (Non)Cinema

CHAIR **Agnieszka Piotrowska** • *University of Bedfordshire*

William Brown • *Roehampton University* • "Khavn de la Cruz and the Politics of Non-cinemapaper"

Agnieszka Piotrowska • *University of Bedfordshire* • "Non-cinema in Zimbabwe–*Lobola* (2010)"

Anna Backman Rogers • *University of Gothenburg* • "Abandoning Happiness in Maja Borg's *Future My Love*"

RESPONDENT **Robert Burgoyne** • *University of St Andrews*

SPONSORS Scandinavian Scholarly Interest Group *and* War & Media Studies Scholarly Interest Group

M22 Transmedial Artistry and Aesthetics in the New Audiovisual Swirl

CHAIR **James Buhler** • *University of Texas at Austin*

James Buhler • *University of Texas at Austin* • "Afterglow: Television, Joss Whedon, and *The Avengers*"

Carol Vernallis • *Stanford University* • "Baz Luhrmann's Audiovisual Sublime: Partying in *The Great Gatsby*"

Charles Kronengold • *Stanford University* • "Songs and Multivocality in the Action Films of Johnnie To and Ringo Lam"

RESPONDENT **Selmin Kara** • *OCAD University*

SPONSOR Sound Studies Scholarly Interest Group

M23 Now Playing at . . .
Geopolitical Histories of Distribution and Exhibition

CHAIR **Jessica Whitehead** • *York University*

Jessica Whitehead • *York University* •
"Cinema-going on the Margins: The Mascioli Theater Circuit in the Company Towns of Northeastern Ontario"

Daniel Sánchez-Salas • *King Juan Carlos University* •
"Spectator Combatants: Conflicts in Spanish Cinemas during the First World War"

Katie Young • *Royal Holloway, University of London* •
"Indian Cinema in the Zongo: Impacts of Colonial Urban Planning on Cinema Programs in Ghana's Urban Migrant Neighborhoods, 1945–1965"

Claudia Romanelli • *University of Alabama* •
"Distributors Marzetto, Baronetto & Co., Barattolo, and Lombardo, and the Rise of Feature Length Film in Italy (1909–1912)"

MEETING

2:15 – 4:00 PM

Transnational Cinemas Scholarly Interest Group

ROOM **410** • Fourth Floor

MEETING

2:15 – 4:00 PM

Experimental Film & Media Scholarly Interest Group

ROOM **206** • Second Floor

FRI APRIL 1

EXHIBITOR RECEPTION

3:00 – 4:00 PM

Rutgers University Press

ROOM **Grand Ballroom East/AB** • Second Floor
at their table in the exhibit area

A celebration of our authors!

EXHIBITOR RECEPTION

3:00 – 4:00 PM

Columbia University Press

ROOM **Grand Ballroom East/AB** • Second Floor
at their table in the exhibit area

Event to celebrate Roy Thomas and the *Film and Culture* series.

SESSION M

FRIDAY, APRIL 1
4:15 – 5:30 PM
Awards Ceremony

ROOM **Grand Ballroom West** • Second Floor

PRESENTER Steven Cohan • *Syracuse University* • SCMS President

FRI APRIL 1

Student Writing Award

FIRST PLACE

Neta Alexander • *New York University* • "Rage Against the Machine: Buffering, Noise, and 'Perpetual Anxiety' in the Age of Connected Viewing"

SECOND PLACE

Juan Llamas-Rodriguez • *University of California, Santa Barbara* • "A Global Cinematic Experience in the Age of Luxury Branding"

THIRD PLACE

Daniel Grinberg • *University of California, Santa Barbara* • "Some Restrictions Apply: The Exhibition Spaces of Guantanamo Bay"

Dissertation Award

Meredith Ward • *Johns Hopkins University* • "Chatter, Reverberation, and the Static in the System: Noise in American Cinema Culture"

Anne-Katrin Weber • *University of Lausanne* • "Television before TV: A Transnational History of an Experimental Medium on Display, 1928–1939"

The Katherine Singer Kovács Essay Award

Mary Celeste Kearney • *University of Notre Dame* • "Sparkle: Luminosity and Post-Girl Power Media," (*Continuum: Journal of Media and Cultural Studies* 29, no. 2, 2015)

Best Essay In An Edited Collection

Maria San Filippo • *Independent Scholar* • "Before and After *Afterellen*: Online Queer Cinephile Communities as Critical Counterpublics" in *Film Criticism in the Digital Age*. Matthias Frey and Cecilia Sayad, eds. (New Brunswick: Rutgers University Press, 2015)

Best Edited Collection

Lisa Parks • *University of California, Santa Barbara* • *and* **Nicole Starosielski** • *New York University* • *Signal Traffic: Critical Studies of Media Infrastructure* (Champaign: University of Illinois Press, 2015)

Best First Book Award

Nicole Starosielski • *New York University* • *The Undersea Network* (Durham: Duke University Press, 2015)

The Katherine Singer Kovács Book Award

Yeidy M. Rivero • *University of Michigan* • *Broadcasting Modernity: Cuban Commercial Television, 1950–1960* (Durham: Duke University Press, 2015)

The Anne Friedberg Innovative Scholarship Award

Zabet Patterson • *Stony Brook University* • *Peripheral Vision: Bell Labs, the S-C 4020, and the Origins of Computer Art* (Cambridge: The MIT Press, 2015)

Service Award

Andrew Horton • *University of Oklahoma*

Pedagogy Award

Eylem Atakav • *University of East Anglia*

Distinguished Career Achievement Award

Rick Altman • *University of Iowa*

FRIDAY, APRIL 1

5:30 – 7:30 PM

SCMS Reception

ROOM **Grand Salon (including Prefunction Space)** • Second Floor

Celebrate this year's award 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.

MEETING

7:30 – 8:45 PM

Latino/a Caucus

ROOM **410** • Fourth Floor

MEETING

7:30 – 8:45 PM

Silent Cinema Cultures Scholarly Interest Group

ROOM **205** • Second Floor

FRI APRIL 1

MEETING

7:30 – 8:45 PM

Caucus on Class

Featuring a presentation on "The State of Class Studies" by Chuck Kleinhans, founder, co-editor, and publisher of *Jump Cut: A Review of Contemporary Media*

ROOM **206** • Second Floor

EXHIBITOR RECEPTION

7:30 – 8:30 PM

Reception to celebrate *Camera Obscura*'s 40th Anniversary

ROOM **409** • Fourth Floor

Celebrating *Camera Obscura*'s 40th anniversary and the publication of two special issues: "Collectivity: Part 1" and "Collectivity: Part 2". Hosted by Duke University Press, the University of California, Santa Barbara, Department of Film and Media Studies, and *Camera Obscura*.

RECEPTION

7:30 – 9:00 PM

Georgia Tech School of Literature, Media and Communication Reception

ROOM **408** • Fourth Floor

Reception for Georgia Tech School of Literature, Media and Communication faculty, students, alumni and friends. Hosted by the GT School of Literature, Media and Communication and the Wesley Center for New Media. Join us for food, drink and works-in-progress demos by GT faculty and students.

EXHIBITOR RECEPTION

7:30 – 9:30 PM

Oxford University Press Reception

ROOM **404** • Fourth Floor

A cocktail reception to celebrate the publication of OUP film and media studies books and journals for 2015-2016. All are welcome.

FRI
APRIL
1

RECEPTION

7:30 – 9:30 PM

New York University Department of Cinema Studies Reception

ROOM **Crystal Ballroom AF** • First Floor

Reception for alumni, students, faculty, and affiliates. Hosted by NYU Cinema Studies.

RECEPTION

7:30 – 10:30 PM

University of California, Los Angeles Reception

ROOM **Crystal Ballroom CD** • First Floor

Reception for UCLA faculty, students and alumni hosted by UCLA's Department of Film, Television and Digital Media.

SESSION

N

SATURDAY
APRIL 2
9:00 – 10:45 AM

N1 The Seventies Cinema Underbelly

CHAIR **Christine Holmlund** • *University of Tennessee*

Gary Needham • *Nottingham Trent University* • "Andy Warhol's *Flesh*: The Commercialization of Underground Cinema?"

Harry Benshoff • *University of North Texas* • "Hollywood, Hollywood, Down We Go: Tearing Apart Tinsel-town and the American Family in *Angel, Angel, Down We Go*"

Amelie Hastie • *Amherst College* • "*Wanda*'s Ghost"

Christine Holmlund • *University of Tennessee* • "The Trouble with *Female Trouble*"

N2 WORKSHOP
Comics and Methodology

(or, Which Method Would Win in a Fight– Superman and Semiotics or the Hulk and Historiography?)

CHAIR **Blair Davis** • *DePaul University*

WORKSHOP PARTICIPANTS

Bart Beaty • *University of Calgary*

Scott Bukatman • *Stanford University*

Henry Jenkins • *University of Southern California*

Benjamin Woo • *Carleton University*

SPONSOR Comics Studies Scholarly Interest Group

SAT APRIL 2

SESSION N

N3 Screen Policies
Defining and Defending National Interest

CHAIR **Nolwenn Mingant** • *University of Nantes*

Mike Van Esler • *University of Kansas* • "'Sophisticated Cyber Terrorists': The Film Industry, Rhetoric, and National Security"

Jeffrey Brassard • *University of Alberta* • "Putin's Lumbering Giant: State Television and Ontological Security in the Putin Era"

Natalie Kowalik • *University of Antwerp* • *and* **Philippe Meers** • *University of Antwerp* • "New Perspectives on South Africa's Post-Apartheid Film Policy"

Alfio Leotta • *Victoria University of Wellington* • "Screen Policies and Emerging Film Industries in the Middle East: The Case of the United Arab Emirates"

SPONSOR Media Industries Scholarly Interest Group

N4 WORKSHOP Television's Lesser Forms
The Other Side of the "New Golden Age"

CHAIR **Sudeep Sharma** • *University of California, Los Angeles*

WORKSHOP PARTICIPANTS

Marsha Cassidy • *University of Illinois at Chicago*
John Caldwell • *University of California, Los Angeles*
Shawna Kidman • *University of California, San Diego*
Lindsay Palmer • *University of Wisconsin-Madison*
Robert Cavanagh • *Emerson College*
Alexander Thimons • *DePaul University*

SPONSOR Television Studies Scholarly Interest Group

N5 Light and Darkness as Media

CHAIR **Antonio Somaini** • *University of Paris 3: Sorbonne Nouvelle*

CO-CHAIR **Noam Elcott** • *Columbia University*

Noam Elcott • *Columbia University* • "Artificial Darkness: A Different Archaeology of Cinema"

Larisa Dryansky • *Paris-Sorbonne University/INHA* • "Black Light: Dada and Photography as a Medium of Darkness"

Antonio Somaini • *University of Paris 3: Sorbonne Nouvelle* • "The Plasticity of Light as a 'Medium of Perception': Walter Benjamin, László Moholy-Nagy, Fritz Heider"

RESPONDENT **Jennifer Wild** • *University of Chicago*

SPONSOR CinemArts: Film & Art History Scholarly Interest Group

N6 Ruminations on Food Programming

CHAIR **Gerald Sim** • *Florida Atlantic University*

Melissa Zimdars • *Merrimack College* • "'It's Like Crack to Me': Rethinking Fatness and the Discourse of Personal Responsibility in Food Television"

Peri Bradley • *Bournemouth University* • "Snap, Crackle, and Pop: The Aural Language of Food, Affect, and Desire in TV Advertising"

Sabiha Khan • *University of Texas at El Paso* • "Reality Bites Back: Animated Food as Agro-environmental Critique in Documentary Media"

Bryan Sebok • *Lewis & Clark College* • "Reflections from the Mobile Kitchen: An Autoethnography of Documentary Practice and Distribution"

RESPONDENT **Rosalind Galt** • *King's College London*

N7 Unglamorous Work
Media Labor's Discontents

CHAIR **Alexandra Bevan** • *Massey University*

Maria Boyd • *Delaware County Community College* • "Do Reality TV Writers Have Rights?: The Curious Case of the *America's Next Top Model* Strike"

Gina Giotta • *California State University, Northridge* • "Dead Labor: Facebook Memorialization and the Work of Mourning"

Keith Herndon • *University of Georgia* • *and* **Danielle Williams** • *Georgia Gwinnett College* • "Mission Accomplished: A Three-state Labor Analysis Confirms Tax Credits Increase Film Labor"

Alexandra Bevan • *Massey University* • "One-fifth the Thickness of a Human Hair: 3D Printing and New Approaches in Film and TV Art Direction"

SPONSOR Caucus on Class

N8 Rendering Volume
Digital Technologies in Cinema and Beyond

CHAIR **Gloria Kim** • *Center for 21st Century Studies*

Gianni Barchiesi • *New York University* • "Ambient Occlusion: Verisimilitude and the Impossible Shadow"

Javier O'Neil-Ortiz • *University of Pittsburgh* • "Change of Scale: Magnitude, Sound, and Silence in *Pacific Rim* and *Gravity*"

Gloria Kim • *Center for 21st Century Studies* • "Technologies of Foresight: GIS Visualization, Pandemic Speculation, and Making Calculated Futures"

Scott Higgins • *Wesleyan University* • "The Depth of Adventure, the Volume of Discovery: Feeling 3D Space"

N9 Affect, Collectivity, Contemporary Cinema

CHAIR **Claudia Breger** • *Indiana University*

Shane Denson • *Duke University* • "Post-cinematic Affect, Collectivity, and Environmental Agency"

Anders Bergstrom • *Wilfrid Laurier University* • "On Dissipation: The Loss of the Movie Theater as Affective Site in *Goodbye, Dragon Inn*"

Jecheol Park • *National University of Singapore* • "A Counter-neoliberal Collective to Come: Joshua Oppenheimer's *The Act of Killing*"

Claudia Breger • *Indiana University* • "The Epic Aesthetics of Ruptured Collectivity in Fatih Akın's *The Cut* (2014)"

N10 Film Socialism

CHAIR **Robert Bird** • *University of Chicago*

Robert Bird • *University of Chicago* • "The Lyrical Document: Dziga Vertov in 1938"

Joshua Malitsky • *Indiana University* • "Nonfiction Cinematic Labor in Yugoslavia, 1945–1952"

Alice Lovejoy • *University of Minnesota* • "Socialism and International Documentary in Early Cold War Europe"

Christina Kiaer • *Northwestern University* • "An Aesthetic of Anti-racism in the Animated Short *Blek-end-Uait*, 1932"

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

SAT APRIL 2

SESSION N

N11 British Film Cultures

CHAIR **Lindsey Decker** • *Syracuse University*

Robert Shail • *Leeds Beckett University* • "John Krish and British Art Cinema"

Rachel Fabian • *University of California, Santa Barbara* • "'What Are We Left With?': The London Women's Film Group and the Limits of 1970s British Alternative Film Culture"

Lindsey Decker • *Syracuse University* • "The British Are (or Aren't) Coming: Transnational Influence, Film Festivals, and Middle-class British Film Culture"

Justin Smith • *University of Portsmouth* • "Ploughing a Lonely Furrow?: *A Field in England* (2013) and Alternative Distribution in the UK"

N12 Unruly Bodies

Gender and Performance across Media

CHAIR **Frances Smith** • *University of Warwick*

Philippa Gates • *Wilfrid Laurier University* • "Aging in Action: The Ensemble Aging Action Hero Series of the 2010s"

Lucia Soriano • *Washington State University* • "On How the Bodies of Women of Color Matter in TLC's *Love, Lust, or Run* and *Dare to Wear*"

Frances Smith • *University of Warwick* • "Melissa McCarthy: Gender, Class, and Body Politics in Contemporary Hollywood Comedy"

Tamas Nagypal • *York University* • "Hollywood's Sovereign Exception: On Film Noir's Masculine Biopolitics"

N13 Troubling Transgender Media

Fact, Fiction, and Compromise

CHAIR **Daniel Udy** • *King's College London*

CO-CHAIR **Nicole Erin Morse** • *University of Chicago*

Daniel Udy • *King's College London* • "Keeping It Real: Genre Politics in *I am Cait*"

Nicole Erin Morse • *University of Chicago* • "Trans Consultants: Aesthetics of Authenticity and Compromise"

Micha Cardenas • *University of Southern California* • "Transreal Games: Trans of Color Shifting between Truth and Fiction"

RESPONDENT **Alexandra Juhasz** • *Pitzer College*

SPONSOR **Queer Caucus**

N14 The Promotion and Circulation of Contemporary Latin American Cinemas

Agents, Strategies, and Policies

CHAIR **Miguel Fernandez Labayen** • *Charles III University of Madrid*

Dolores Tierney • *University of Sussex* • "Twenty Years On: INCAA and the Branding of the New Argentine Cinema"

Miguel Fernandez Labayen • *Charles III University of Madrid* • "Branding as Conflict: The Institutionalization of Iberoamerican Cinema in the Twenty-first Century"

Clara Garavelli • *University of Leicester* • "On Exhibition: The Ontology of Experimental Video in Argentina"

RESPONDENT **Eva Woods** • *Vassar College*

N15 Fascist Screens
New Approches to Italian Cinema under Mussolini

CHAIR **Luca Peretti** • *Yale University*

Edward Bowen • *Wake Forest University* • "Film Culture at a Roman Cinema Palace during Fascism"

Sergio Rigoletto • *University of Oregon* • "Neorealist Stardom and Its Fascist Hauntings"

Lorenzo Fabbri • *University of Minnesota* • "Before Neorealism: Realism, Black Shirts, and White Telephones"

Jennifer Myers • *University of Washington, Tacoma* • "'The Machine and the Woman': *Grandi magazzini*, Gender, Genre, and Intermediality in Inter-war Italy"

N16 WORKSHOP
A Job (Un)like Any Other
Graduate School as Academic Labor

CHAIR **Juan Llamas-Rodriguez** • *University of California, Santa Barbara*

WORKSHOP PARTICIPANTS

Vicki Mayer • *Tulane University*

Brady Fletcher • *New York University*

Kelli Marshall • *DePaul University*

Laila Shereen Sakr • *University of California, Santa Barbara*

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N17 Mapping Urban Horror

CHAIR **Zachary Price** • *Cornell University*

Lorrie Palmer • *Towson University* • "Chicago's Bloody Baths: *Candyman* and the Cabrini-Green Housing Projects"

Zachary Price • *Cornell University* • "Echolocation and Soundscapes in *Only Lovers Left Alive*"

Andrew Scahill • *Salisbury University* • "Our Lady of Gentrification: *The Exorcist*, Washington, D.C., and Black Displacement"

RESPONDENT **Caetlin Benson-Allott** • *University of Oklahoma*

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N18 From Popular Misogyny to Feminist Fantasy
Current Feminisms and Affective Politics

CHAIR **Inna Arzumanova** • *University of Southern California*

Sarah Banet-Weiser • *University of Southern California* • "Popular Misogyny: The Pick-up Artist and Men's Rights Activism"

Carrie Rentschler • *University of Southern California* • "Bystander Intervention and the Feminist Politics of Witness"

Melissa Deem • *Princeton University* • "Feminism's Angry Optimism"

RESPONDENT **Kyra Pearson** • *Loyola Marymount University*

SAT APRIL 2

SESSION N

N19 Selling Ideology

Authenticity, Likeability, and Sexuality in Contemporary Celebrity

CHAIR **Elizabeth Affuso** • *Pitzer College*

Ann Mattis • *University of Wisconsin-Sheboygan* • "Amy Schumer's Likeability and Feminist Counter-publics"

Elizabeth Affuso • *Pitzer College* • "They're Just Like Us: Celebrity Civilianizing on Social Media"

Jorie Lagerwey • *University College Dublin* • "A Duggar Family Scandal and the Failure of Authenticity"

RESPONDENT **Kate Fortmueller** • *Fairfield University*

N20 Race, Digital Technologies, and Social Media Activism

CHAIR **Madhavi Mallapragada** • *University of Texas at Austin*

Lori Lopez • *University of Wisconsin-Madison* • "Fighting Online Racism in the Age of the Troll"

Alexander Cho • *University of California, Irvine* • "Selfie Politics: #BlackOutDay's Affirmative Resonances"

Myra Washington • *University of New Mexico* • "#hashtagactivism: Using Digital Media for Coalition Building"

Madhavi Mallapragada • *University of Texas at Austin* • "Online Tactics of Immigrant Activists: Articulating Race and Gender to Social Media Technologies"

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N21 "The World Viewed" and Stanley Cavell's Perplexing Modernism

CHAIR **Jennifer Fay** • *Vanderbilt University*

Jennifer Fay • *Vanderbilt University* • "Must We Mean What We Film?: Stanley Cavell's Sincerity"

Daniel Morgan • *University of Chicago* • "Stanley Cavell and the Competition of Modernisms"

James McFarland • *Vanderbilt University* • "When There's No More Room in Hell, Should We Read Stanley Cavell?: The Zombie-Image in the Ordinary World"

RESPONDENT **Justus Nieland** • *Michigan State University*

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N22 Susanne Bier's Oeuvre

Transnationality, Genre, Ethics, and Authorship

CHAIR **Meryl Shriver-Rice** • *Miami Dade College*

CO-CHAIR **Melissa Molloy** • *Santa Fe College*

Gunhild Agger • *Aalborg University* • "Susanne Bier's Genre Strategies"

Melissa Molloy • *Santa Fe College* • "Ethics in Crisis: Transgressive Desires in Bier's B-sides"

Meryl Shriver-Rice • *Miami Dade College* • "First World Guilt, Danish Privilege and Responsibility in the Work of Susanne Bier"

Catherine Moore • *Deakin University* • "Susanne Bier as Transnational Signifier and Co-story Creator"

SPONSORS **Scandinavian Scholarly Interest Group** *and* **Women in Screen History Scholarly Interest Group**

SAT APRIL 2

SESSION N

N23 Speculative Aesthetics
Media between Art and Science

CHAIR **Brooke Belisle** • *Stony Brook University*

Tung-Hui Hu • *University of Michigan* • "Media for 10,000 Years: Aesthetics, Visualization, and the Long Duration"

Alenda Chang • *University of California, Santa Barbara* • "'An Infinite Canvas in Time' and Space: Big History, or Science Fiction?"

Kristopher Fallon • *University of California, Davis* • "Data Visualization and Documentary's (In)visible Frontiers"

Nicole Starosielski • *New York University* • *and* **Jamie Bianco** • *New York University* • "Material Compositions of Agricultural Media"

MEETING

9:00 – 10:45 AM

War & Media Studies Scholarly Interest Group

ROOM **410** • Fourth Floor

MEETING

9:00 – 10:45 AM

CinemArts: Film & Art History Scholarly Interest Group

ROOM **206** • Second Floor

SAT APRIL 2



Browse . . .

the SCMS Exhibit Area closes at 6 PM.

Be sure and stop by for some great deals!

SESSION N

SATURDAY
APRIL 2
11:00 AM – 12:45 PM

SESSION **0**

01 The Aesthetics of Film

CHAIR **Todd Berliner** • *University of North Carolina at Wilmington*

CO-CHAIR **Malcolm Turvey** • *Tufts University*

Malcolm Turvey • *Tufts University* • "Jacques Tati and Parametric Narration"

Temenuga Trifonova • *York University* • "On the Limits of Neuroaesthetics and Neurocinematics"

Todd Berliner • *University of North Carolina at Wilmington* • "The Aesthetics of Ideology in Hollywood Cinema"

Sarah Kozloff • *Vassar College* • "We Need to Talk About Dialogue"

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02 Television as Transatlantic Aesthetic Commodity

CHAIR **Christine Becker** • *University of Notre Dame*

Amanda Keeler • *Marquette University* • "Remake, Adaptation, or Copy: The Aesthetic Transformation of *Broadchurch* into *Gracepoint*"

Taylor Cole Miller • *University of Wisconsin-Madison* • "'Sue, Did the Precedent Call?': *Veep* and the Evolution of Adaptations"

Barbara Klinger • *Indiana University* • "Anatomy of a Transatlantic Cycle: The Gothic, Seriality, and Female Bodies in Imported Procedural TV Today"

Christine Becker • *University of Notre Dame* • "Public Value, Commercial Service: *The Last Kingdom*'s Utility for the BBC and BBC America"

03 Destination Atlanta

Branding Blackness in the Southern Media City

CHAIR **Helen Morgan Parmett** • *Western Washington University*

CO-CHAIR **Kate Ranachan** • *University of Minnesota*

Amy Corbin • *Muhlenberg College* • "New Films of Racial Uplift: Atlanta as a Symbol in African American Film"

Brendan Kredell • *Oakland University* • "Tyler Perry in the Black Mecca: Atlanta and the Ascendancy of the New South"

Jacquelyn Arcy • *Saint Xavier University* • "Black Wives Matter: Black Women, Reality TV, and Branding 'Black Hollywood'"

Helen Morgan Parmett • *Western Washington University* • *and* **Kate Ranachan** • *University of Minnesota* • "Fortune Favors the Braves?: Race, Media, and the Suburban Re-branding of Baseball in Atlanta"

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04 Giving Voice

The Location of Voice in Experimental and Documentary Cinema

CHAIR **Tess Takahashi** • *Camera Obscura*

Tess Takahashi • *Camera Obscura* • "Children Make Movies: Voice as Testimony and Metaphor in the 1960s"

Soyoung Yoon • *The New School* • "Nagra or It-will-record: Politics of Synch Sound in *Chronicle of a Summer*"

Pooja Rangan • *Amherst College* • "The Skin of the Voice and the Films of Mounira Al Solh"

RESPONDENT **Mary Ann Doane** • *University of California, Berkeley*

SPONSORS **Documentary Studies Scholarly Interest Group** *and* **Experimental Film & Media Scholarly Interest Group**

05 WORKSHOP Occupying the Academy as Feminists

Rethinking Work/Life

CHAIR **Amanda Ann Klein** • *East Carolina University*

WORKSHOP PARTICIPANTS

Julie Wilson • *Allegheny College*
Carol Stabile • *University of Oregon*
Kamille Gentles-Peart • *Roger Williams University*
Roxana Walker-Canton • *Akosua Productions*
Amanda Ann Klein • *East Carolina University*

SPONSOR **Women's Caucus**

SAT APRIL 2

SESSION 0

SAT APRIL 2

06 De/Legitimating Media Histories

CHAIR **Mark Lynn Anderson** • *University of Pittsburgh*

Mark Lynn Anderson • *University of Pittsburgh* • "'Reckless to the Point of Stupidity': The Armat-Jenkins Controversy at the National Museum and the Politics of Historical Recovery"

Evelyn Kreutzer • *Northwestern University* • "'Untold Stories and Official Histories:' Europeana 1914–1918 as a Democratic Memory Platform"

Paul McEwan • *Muhlenberg College* • "In Search of Legitimacy and Masterpieces: *The Birth of a Nation* in Academic Film Studies, 1965–1985"

Katie Day Good • *Miami University* • "'Coming to Our Senses': Multimodality, Youth Participation, and Media Literacy Education in American Schools, 1920–1946"

07 Border Crossings

Transnational Studies of Media

CHAIR **Mari Pajala** • *University of Turku*

Martin Roberts • *University of Derby* • "From *Iron Chef* to *Fresh off the Boat*: Street Food and Oppositional Taste in Post-millennial US Food Media"

Kristen Alfaro • *New York University* • "From the United States to Japan: The Aesthetics of Tourism in 1980s American Video Art"

Mari Pajala • *University of Turku* • "Popular Television from Socialist Countries in Finnish Television Culture from the 1960s to the 1980s"

Yoshiharu Tezuka • *Komazawa University* • "Japan's Cinematic Flows and Exchanges: Otherness and Self-Orientalism"

SPONSOR Transnational Cinemas Scholarly Interest Group

08 Movement in the Marketplace

Four Approaches to Distribution

CHAIR **Gerald Butters** • *Aurora University*

Maureen Rogers • *University of Wisconsin-Madison* • "From 'X' to 'R': The 1970s Teen Sexploitation Cycle and the Juvenilization of the Adult Film Market"

Derek Long • *University of Wisconsin-Madison* • "The Franchise System as a Strategy of National Feature Distribution: Triangle and First National, 1915–25"

Gerald Butters • *Aurora University* • "It's Not Playing in the Loop?: *The Exorcist* and Its Impact on Film Distribution in Chicago"

09 Banality in/and the Everyday Media Landscape

CHAIR **Dan Hassoun** • *Indiana University*

CO-CHAIR **James Gilmore** • *Indiana University*

Jocelyn Szczepaniak-Gillece • *University of Wisconsin-Milwaukee* • "The Other Distracted Spectator: Hallucinogens, Film, and Media Spectatorship"

Stephen Groening • *University of Washington* • "The Banality of Happiness"

Dan Hassoun • *Indiana University* • *and* **James Gilmore** • *Indiana University* • "Slow Media: Everyday Deceleration and Routines of Restfulness"

RESPONDENT **Charles Acland** • *Concordia University*

SESSION 0

010 Urban Cartographies
Mobile, Geolocative Technologies and the City

CHAIR **Nanna Verhoeff** • *Utrecht University*

Nanna Verhoeff • *Utrecht University* • "Connecting Cartographies: Media Meeting Places between Intervention and Infrastructure"

Heather Zwicker • *University of Alberta* • "Mobilizing Multiplicities: Charting the Economic Topography of Urban Space in Rossdale, Alberta, Canada"

Maureen Engel • *University of Alberta* • "Perverting Play: Theorizing a Queer Game Mechanic"

Heidi Rae Cooley • *University of South Carolina* • "Productive Mis-mappings: Geo-locative Contingencies and Dis-locations in the Case of Ghosts of the Horseshoe"

011 Screening Women's Health
Autonomy, Access, and Advocacy

CHAIR **Megan Minarich** • *Tennessee State University*

Megan Minarich • *Tennessee State University* • "'Can't You See I'm Well and Strong?': Denying Female Health Knowledge in Crane Wilbur's *Tomorrow's Children* (1934)"

Lauren Mitchell • *Vanderbilt University* • "Lifting the Fleshly Veil: Self, Exam, and Self-exam in David Cronenberg's *Dead Ringers* and Orlan's *Carnal Art*"

Marie-Alix Thouaille • *University of East Anglia* • "'A Lazy, Self-indulgent Little Girl Who Is Driving Herself Crazy': Screening Female Mental Illness in *Girl, Interrupted* (1999)"

RESPONDENT **Jeffrey Menne** • *Oklahoma State University*

012 MCNs
Harnessing the Power of Teen Connectivity to Fuel YouTube's Algorithmic Ecosystem

CHAIR **Denise Mann** • *University of California, Los Angeles*

Stuart Duncan Cunningham • *Queensland University of Technology* • *and* **David Craig** • *University of Southern California* • "Appetite for Mass Disruption: Agentic Creative Labor and Precarious Media Management in Online Entertainment"

Denise Mann • *University of California, Los Angeles* • "MCNs Partner in YouTube's Algorithmic Land Grab across Transnational Borders"

Patrick Vonderau • *Stockholm University* • "Producing Selves in the New Screen Ecology"

013 Sex, Class, and Stardom in Postwar Hollywood

CHAIR **Amanda Konkle** • *University of Kentucky*

Adrienne L. McLean • *University of Texas at Dallas* • "'Can Allure Be Mature?': Stardom and Age in Late-studio Hollywood"

Lucy Bolton • *Queen Mary University of London* • "'Well, I'll Take the Lower, Every Time': Sex, Class, and Princess Grace Kelly"

Amanda Konkle • *University of Kentucky* • "'An Unacceptable Suggestive Flavor': Marilyn Monroe's Films, Class, and the Weakening of the Hollywood Production Code"

Andrea Press • *University of Virginia* • *and* **Marjorie Rosen** • *Lehman College, CUNY* • "Sex, Class, and Trash: The Gold Diggers and Femmes Fatales of Postwar Hollywood"

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SAT APRIL 2

SESSION 0

014 New Frames on Latino/a Film and Television and on Latina/o Media Studies

CHAIR **Frederick Aldama** • *Ohio State University*

Camilla Fojas • *DePaul University* • "Latino Film in the End Times"

Isabel Molina • *University of Illinois* • "Thugs, Cops, Maids, and Spitfires: From the Past to the Future of Casting Latinos on Contemporary US Television"

Frederick Aldama • *Ohio State University* • "Twenty-first-century Reel Latinas and the Anxiety of Presence"

Mary Beltrán • *University of Texas at Austin* • "Disney TV's Elfego Baca: Whitewashing History for Late '50s, Law-abiding Kids"

SAT APRIL 2

015 Reading Swedish Auteurs against the Grain

Arne Sucksdorff, Ingmar Bergman, and Jan Troell

CHAIR **Arne Lunde** • *University of California, Los Angeles*

Emil Stjernholm • *Lund University* • "Visions of Post-independence India in Arne Sucksdorff's Documentaries"

Arne Lunde • *University of California, Los Angeles* • "Monika, the Story of a Bad Girl!: *Summer with Monika*, Sexploitation, and the Selling of Erotic Bergman in America"

Robert Silberman • *University of Minnesota* • "Hubristic Men, Heroic Women: Gender Roles and Sexual Politics in the Films of Jan Troell"

RESPONDENT **Anna Stenport** • *University of Illinois at Urbana-Champaign*

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SESSION 0

016 Technologies of Transition

Sound, Color, and the Body in India's Film Industries (1920s–1960s)

CHAIR **Nitin Govil** • *University of Southern California*

Neepa Majumdar • *University of Pittsburgh* • "Indian Cinema's Talkie Debates: *Bazaar Rumors* and *All Facts*"

Nitin Govil • *University of Southern California* • "Technique, Travel, and Translation: Film Technology between Hollywood and Bombay"

Ranjani Mazumdar • *Jawaharlal Nehru University* • "The Geography of Color in 1960s Bombay Cinema"

Debashree Mukherjee • *Columbia University* • "The Body in the Cine-machine: Accidents, Breakdowns, and Depletion in the Early Talkie Studio"

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017 WORKSHOP New Approaches to Teaching Animation History and Theory

CHAIR **Nicholas Sammond** • *University of Toronto*

WORKSHOP PARTICIPANTS

Donald Crafton • *University of Notre Dame*

Andrew Johnston • *North Carolina State University*

Hannah Frank • *University of Chicago*

Andrea Comiskey • *University of Wisconsin-Madison*

018 WORKSHOP
The State of Horror Studies

CHAIR **Murray Leeder** • *University of Calgary*
CO-CHAIR **Adam Hart** • *Harvard University*

WORKSHOP PARTICIPANTS

Joan Hawkins • *Indiana University*
Barry Keith Grant • *Brock University*
Aviva Briefel • *Bowdoin College*

019 Disney's *Star Wars*
Forces of Production, Promotion, and Reception

CHAIR **Justin Battin** • *Jorge Tadeo Lozano University*

Matthew Freeman • *Bath Spa University* • "Promoting Transmedia *Star Wars*: Strategies of Branding and Unbranding a Galaxy Far, Far Away"

Andrew Myers • *University of Southern California* • "A Certain Point of View: Authorship, Authenticity, and Materiality in Behind-the-scenes Discourse for *Star Wars: The Force Awakens*"

Richard McCulloch • *University of Huddersfield* • "When You Wish upon a Death Star: Disney, *Star Wars,* and Trans-fandom at the 2015 D23 Expo"

William Proctor • *Bournemouth University* • "'A Disturbance in the Force': Hyperdiegetic Genocide, Online (Fan) Activism and the Fate of the *Star Wars* Expanded Universe"

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020 The New Cultural Politics of Camp

CHAIR **Dana Heller** • *Old Dominion University*

Misha Kavka • *University of Auckland* • "Truly, Madly, Queerly: Extending the Camp Canon"

Katrin Horn • *Julius Maximilian University of Würzburg* • "'Naturally Fancy'–*30 Rock*'s Jenna as Postfeminist Camp"

Tanya Gonzalez • *Kansas State University* • "Virgins, Spitfires, and Latin Lovers: Latina/o Camp in *Jane the Virgin*"

Brenda Weber • *Indiana University* • "Taking It in the Missionary Position: *The Book of Mormon*, the LDS Brand, and the Divine Politics of Cultural Appropriation"

021 Cybernetic Cinema

CHAIR **Justus Nieland** • *Michigan State University*

Bernard Dionysius Geoghegan • *Leuphana University* • "An Archaeology of Intermediation: Cybernetics, Cinema, and the Suburbs in the Film Work of Gregory Bateson"

Laura Frahm • *Harvard University* • "A World of Signs and Signals: The Cybernetic Cinema of Ottomar Domnick"

Orit Halpern • *Concordia University* • "'Demo or Die!': The Architecture Machine Group, Expanded Cinema, and the Rise of Responsive Environments"

Seb Franklin • *King's College London* • "Post-cybernetic Cinema"

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022 I'll Be Watching You

Technologies of Surveillance and Socialization in DEFA (East German) Cinema

CHAIR **Muriel Cormican** • *University of West Georgia*

Evan Torner • *University of Cincinnati* • "'Overhasty' and Open Marriages–East German Women's Cinematic Confessions"

Delene White • *University of Massachusetts Amherst* • "Runaway Girl on the Streets of Berlin: *Sabine Kleist, 7 Years Old*"

Muriel Cormican • *University of West Georgia* • "Technologies of Surveillance: Medicine and the Body Politic in Roland Gräf's *Die Flucht*"

RESPONDENT **Faye Stewart** • *Georgia State University*

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

MEETING

11:00 AM – 12:45 PM

Nontheatrical Film & Media Scholarly Interest Group

ROOM **410** • Fourth Floor

MEETING

11:00 AM – 12:45 PM

Adult Film History Scholarly Interest Group

ROOM **206** • Second Floor

SAT APRIL 2

023 The Utopian Body as Screen Structure and Mediated Object

CHAIR **Margaret Schwartz** • *Fordham University*

Jennifer Fleeger • *Ursinus College* • "When Robots Speak on Screen: Imagining the Cinemechanical Ideal"

Ofer Eliaz • *Ohio University* • "Utopian Absences and the Contemporary Cinematic Image"

Erica Stein • *Marymount Manhattan College* • "Seeing Symphonically: New York City Symphonies as Utopia and Rhythmanalysis"

Margaret Schwartz • *Fordham University* • "Future Perfect: The Photographed Corpse as Utopian Object"

SESSION 0

SESSION

P

SATURDAY
APRIL 2
1:00 – 2:45 PM

P1 NOT Seen on TV

Blackness, Television, and Participatory Digital Media Practices

CHAIR **Sarah Florini** • *Old Dominion University*

Dayna Chatman • *University of Southern California* • *and* **Kevin Driscoll** • *Microsoft Research* • "'Olivia's Hair Is Laid!': Black Viewership and Live-tweeting during *Scandal*"

Meredith Clark • *University of North Texas* • "Out of 'The Nothing': @BlackGirlsNerds and the TV Audience Online"

Sarah Florini • *Old Dominion University* • "#DemThrones: Enclaving and Cultural Resonance in *Game of Thrones* Fan Practices"

TreaAndrea Russworm • *University of Massachusetts Amherst* • "Blackness, Branded Play, and the Televisual Remediations of the Family Vlog"

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P2 Postwar Hollywood

Containing Female Agency in the Workplace

CHAIR **Alan Nadel** • *University of Kentucky*

Alan Nadel • *University of Kentucky* • "It's *All About Eve*: Margo Channing, Norma Desmond, Lina Lamont and the Abjection of Female Stars"

Mary Desjardins • *Dartmouth College* • "'One Good Idea into the Mainstream of American Life': Hollywood Stardom under the Sign of Postwar Catholicism"

Steven Cohan • *Syracuse University* • "Paris Loves Lovers and Americans Loved Paris: Gender, Work, and Modernity in the Postwar Hollywood Musical"

RESPONDENT **Lucy Fischer** • *University of Pittsburgh*

P3 Theorizing Feminist Media and Comedy

CHAIR **Linda Mizejewski** • *Ohio State University*

Linda Mizejewski • *Ohio State University* • "Wexler's *Hysteria* and a Theory of Women's Comedy"

Rebecca Krefting • *Skidmore College* • "Social Media: Public Enemy #1 of Comedy's Gag Rule"

Stephanie Brown • *University of Illinois at Urbana-Champaign* • "Gendered Taste Cultures and Comedic Distinction; or, Why Everyone Ignored Oxygen's *Funny Girls*"

RESPONDENT **Maggie Hennefeld** • *University of Minnesota*

SPONSOR Women in Screen History Scholarly Interest Group *and* Comedy & Humor Studies Scholarly Interest Group

SAT APRIL 2

P4 Class and Comic Books

CHAIR **Chera Kee** • *Wayne State University*

Blair Davis • *DePaul University* • "From the Streets to the Swamp: *Luke Cage*, *Man-Thing* and the 1970s Class Issues of Marvel Comics"

Kevin Scott • *Albany State University* • "'It's Just Us Here': Daredevil's Fight against 'Big Power' from the Streets of Hell's Kitchen"

Daniel Martin • *Korea Advanced Institute of Science and Technology* • "The Americanization of the Hong Kong Kung Fu Hero: Class and Power in Marvel Comics' *Iron Fist*"

Chera Kee • *Wayne State University* • "Gwen Dylan is Not the Girl She Used to Be: Class and the Transformation of *iZombie*"

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SESSION P

P5 The System beyond the Studios

The Industrial Geography of Hollywood

CHAIR **Luci Marzola** • *University of Southern California*

Luci Marzola • *University of Southern California* • "'Maintained Solely for Your Benefit': Building the Hollywood Service Corridor"

Charlie Keil • *University of Toronto* • *and* **Denise McKenna** • *University of Southern California* • "Building a Unique Industry: The Discourses of Early Hollywood"

Paul Monticone • *University of Texas at Austin* • "The Hollywood Office of the MPPDA and the Bicoastal Geography of the Film Industry"

RESPONDENT **Brian Jacobson** • *University of Toronto*

SPONSOR Classical Hollywood Scholarly Interest Group

P6 Mimesis and Authenticity

Global Cinematic Realisms

CHAIR **Paul Schroeder Rodriguez** • *Northeastern Illinois University*

Paul Schroeder Rodriguez • *Northeastern Illinois University* • "The Multiple Realisms and Realities of Buñuel's *Los olvidados*"

Fareed Ben-Youssef • *University of California, Berkeley* • *and* **Marianne Tarcov** • *University of California, Berkeley* • "'When I'm in the Ring, I Can't Act': Lifting the Veils of Authenticity in Hidekazu Takahara's *Gamushara*"

Christina Petersen • *Eckerd College* • "The 'Marvelous New Birth' of Cameron Frye: Mimetic Play and Genre Aesthetics in *Ferris Bueller's Day Off* (1986)"

Gilad Padva • *Ben Gurion University* • "Anticipating the Big Brother: Existential Reality, Mocked Stardom, and Interrogated Wannabes in *Hole in the Moon*"

P7 New Discoveries and Directions in Silent Film

CHAIR **Booth Wilson** • *University of Wisconsin-Madison*

Booth Wilson • *University of Wisconsin-Madison* • "Transnational Cinema and Taste in Silent-era Europe: Recent Rediscoveries from Yakov Protazanov's Émigré Period"

Suzanne Gauch • *Temple University* • "Georges Méliès and the Dream Palaces of Early Cinema"

Burke Hilsabeck • *Oberlin College* • "On Comedy and Ambivalence: Buster Keaton and the Machine Age"

Aurore Spiers • *University of Chicago* • "French Cowboys in the Camargue: Jean Durand and Joë Hamman's Silent Westerns"

SPONSOR **Silent Cinema Cultures Scholarly Interest Group**

P8 Questions of Access
Rethinking Media Spectatorship

CHAIR **Zeynep Yasar** • *Indiana University*

Caren Pagel • *Georgia State University* • "Riding the Bull: Gamergate, *Dragon Age: Inquisition* and the Production of an Inclusive Gaming Culture"

Hye Seung Chung • *Colorado State University* • "*The Interview* as a Millennial *The Great Dictator*?: Rethinking Foreign Relations and Film Regulation through the Sony Crisis"

Jane'a Johnson • *Brown University* • "Prisoners as a Niche Market: Media Consumption, Censorship and the Prison-industrial Complex"

Zeynep Yasar • *Indiana University* • "Circulation Despite and Through Censorship: The Politics of *North* at the Istanbul Film Festival"

P9 Illusionism and Its Limits in Artists' Moving Images

CHAIR **Grahame Weinbren** • *Millennium Film Journal*

CO-CHAIR **Susan Felleman** • *University of South Carolina*

J. Carlos Kase • *University of North Carolina at Wilmington* • "Where Is the Surface?: Formalism contra Autobiography"

Gregory Zinman • *Georgia Institute of Technology* • "Echoes of the Earth: Nonhuman Collaboration in Process Cinema"

Susan Felleman • *University of South Carolina* • "A View of Narrative: *Wavelength* and Its Intertexts"

Grahame Weinbren • *Millennium Film Journal* • "The Disappearance of the Silver Screen"

SPONSOR **Experimental Film & Media Scholarly Interest Group**

P10 On Mediation
Technological Becomings and World-making Gestures

CHAIR **Alessandra Raengo** • *Georgia State University*

CO-CHAIR **Bishnupriya Ghosh** • *University of California, Santa Barbara*

Bishnupriya Ghosh • *University of California, Santa Barbara* • "Cut and Flow: Molecular Choreographies of Change in Scientific Animations"

Alessandra Raengo • *Georgia State University* • "Mercurial Contemplations: The Diasporic Subject and the Liquid Image"

Angelo Restivo • *Georgia State University* • "The Color of Sound, the Sound of Color: Larry Clark's *Passing Through*"

Bhaskar Sarkar • *University of California, Santa Barbara* • "Bollywood's Global Gesture"

P11 Alternative Channels
Exploring Music Video in International and Aesthetic Contexts

CHAIR **Carol Vernallis** • *Stanford University*

Rachel Kahn • *Guggenheim Museum* • "Curating Music Video: The Museum Space and Pop Visual Flow"

Marc Rose • *University of Portsmouth* • "MTV to Channel 3: British Music Video and *The Chart Show*"

Sarah Lerner • *University of California, Santa Barbara* • "Derek Jarman's Music Video Activism: Sounding *Blue* (1993)"

David Henderson • *St. Lawrence University* • "Very Wavy: Music Video in Nepal"

P12 Working in the Archives

CHAIR **Eirik Frisvold Hanssen** • *National Library of Norway*

Nichole Neuman • *University of Minnesota* • "Who Shapes the Film Archive?: The Personal and Political in Creating German Film History"

Eirik Frisvold Hanssen • *National Library of Norway* • "Imitating the Past: Cultural Memory and the Digitization of Norwegian Educational Films"

Anna Warchalowska • *Birkbeck, University of London* • "Saving Archival World Cinema: The Case of Maung Wunna's *Tender Are the Feet* (*Ché phawa daw nu nu*) (1972)"

P13 The Future of Pornography

CHAIR **Patrick Keilty** • *University of Toronto*

Susanna Paasonen • *University of Turku* • "'Not Your Average Smut': Pornography, Risk, and Safety"

Jennifer Moorman • *University of California, Los Angeles* • "'Doing It Online': Women's Authorship in the Production and Distribution of Internet Pornography"

Patrick Keilty • *University of Toronto* • "Desire by Design"

Shaka McGlotten • *SUNY, Purchase College* • "Porn Fast"

SPONSOR **Adult Film History Scholarly Interest Group**

P14 Cinephilia and Modernism
Latin American Film Culture at Mid-century

CHAIR **Rielle Navitski** • *University of Georgia*

Nilo Couret • *University of Michigan* • "Labor on Display: Cinephilic Site-seeing at the Studio Pavilions in the Mar del Plata Film Festival of 1948"

Rielle Navitski • *University of Georgia* • "Educating Film Audiences, Forging Institutional Networks: The Cine Club de Colombia, 1949–1969"

Irene Rozsa • *Concordia University* • "The Institutionalization of Cinephilia in Cuba: ICAIC and Its Discontents"

Jeronimo Arellano • *Brandeis University* • "*Intimidad de los parques*/*Intimacy of Parks*: Experimental Screenwriting, 'Boom' Literature, and New Argentine Cinema in the 1960s"

SPONSOR **Latino/a Caucus**

SAT APRIL 2

SESSION P

P15 WORKSHOP
New Histories of the American Newsreel

CHAIR **Mark Cooper** • *University of South Carolina*

WORKSHOP PARTICIPANTS

Dan Streible • *New York University Orphan Film Symposium*
Greg Wilsbacher • *University of South Carolina*
Jennifer Peterson • *University of Colorado Boulder*
Joseph Clark • *Franklin & Marshall College*
Mary Samuelson • *University of California, Los Angeles*

P16 The Technicity of Surveillance

CHAIR **Lisa Han** • *University of California, Santa Barbara*

Catherine Zimmer • *Pace University* • "Seriality and Surveillance: Television and Surveillant Narration"

Jennifer Hessler • *University of California, Santa Barbara* • "Peoplemeter Technologies and Cooperative Surveillance: Metering Active/Passive Bodies"

Lisa Han • *University of California, Santa Barbara* • "Tactical Transport: Surveillance, (In)security, and Transportation Network Company"

Mark Andrejevic • *Pomona College* • "Droning the Media: The Automation of Surveillance and the Foreclosure of Politics"

SPONSOR **Media, Science & Technology Scholarly Interest Group**

P17 Bioregional Cinema
Environment, Culture, Image

CHAIR **Matthew Holtmeier** • *Ithaca College*
CO-CHAIR **Graig Uhlin** • *Oklahoma State University*

Graig Uhlin • *Oklahoma State University* • "The Bioregional Imagination of Jean Epstein's Brittany Films"

Leigh Duck • *University of Mississippi* • "Documenting Louisiana's Wetlands: Place, People, and Petroleum"

Matthew Holtmeier • *Ithaca College* • "Space Becoming Place: Hollywood North, Transnational Capital, and Bioregional Resistance"

Hunter Vaughan • *Oakland University* • "Invasive Species in the Bioregion: The Ecology of Incentive Programs and Runaway Productions"

SPONSOR **Media & the Environment Scholarly Interest Group**

P18 The Cronenberg Question
Rethinking a Body of Work

CHAIR **Adam Lowenstein** • *University of Pittsburgh*

Caetlin Benson-Allott • *University of Oklahoma* • "The Minor Cronenberg"

Adam Hart • *Harvard University* • "I, Mugwump: Projection, Abjection, and Monstrosity in Cronenberg's *Naked Lunch*"

Timothy Holland • *University of Southern California* • "Cronenberg's Anesthetics"

Adam Lowenstein • *University of Pittsburgh* • "Exploding Heads: Cronenberg's Cinema of Therapeutic Disintegration"

P19 The Art Documentary
Debates and Institutions (1940–1960)

CHAIR **Steven Jacobs** • *Ghent University*

Birgit Cleppe • *Ghent University* • "The Institutional Breeding Grounds of the Postwar Art Documentary: ICOM's New Method of Revealing Art"

Henning Engelke • *Goethe University Frankfurt* • "Beyond Neoplasticism: Ilya Bolotowsky's Art Documentaries and Experimental Film Practice"

Natasha Ritsma • *Loyola University* • "*The Photographer*: A Weapon of Cultural Diplomacy"

Steven Jacobs • *Ghent University* • "Art Documentary and Art Historiography 1940–1960"

SPONSOR CinemArts: Film & Art History Scholarly Interest Group

SAT APRIL 2

P20 Reframing Travel Film
Modernity, Imperialism, and Corporeality

CHAIR **Shota Ogawa** • *University of North Carolina at Charlotte*

Shota Ogawa • *University of North Carolina at Charlotte* • "On-location Adventures at the Fringes of Technicolor (1927–1934)"

Mitsuyo Wada-Marciano • *Carleton University* • "2 + 1 Travelogues: Memories from the Empire of Japan"

Youngmin Choe • *University of Southern California* • "Paris in Korean Cinema"

RESPONDENT **Dimitrios Latsis** • *Internet Archive*

P21 WORKSHOP Ethics and Fan Studies

CHAIR **Louisa Stein** • *Middlebury College*

WORKSHOP PARTICIPANTS

Kristina Busse • *Independent Scholar*
Bob Rehak • *Swarthmore College*
Francesca Coppa • *Muhlenberg College*
Gregory Steirer • *Dickinson College*

SPONSOR Fan & Audience Studies Scholarly Interest Group

P22 Emerging Screen Practices in China

CHAIR **Anne Balsamo** • *The New School*

Jia Tan • *Hong Kong Baptist University* • "Masking, Masquerading, Manifestation: Domestic Social Media Assemblage for Freeing China's Feminist Five"

Anne Balsamo • *The New School* • "Emerging Technologies and Soft Power: Nation Branding at the 2010 Shanghai World Expo"

Stephanie DeBoer • *Indiana University* • "Interventions in Media Art, Public Screens, and Urban Space: A Hong Kong/China Genealogy"

RESPONDENT **Kristy H.A. Kang** • *Nanyang Technological University*

SESSION P

P23 Putting Film under the Microscope

French Cinema and Science

CHAIR **Raymond Watkins** • *Pennsylvania State University*

James Younger • *Trinity College* • "Renoir and Watteau: The Cytherean Chronotope"

Raymond Watkins • *Pennsylvania State University* • "Empirical Cinema: Robert Bresson's *L'Argent* and the Constructivist Machine"

Kristi McKim • *Hendrix College* • "'Always the Same and Ever New': Meteorology and Aging in *Clouds of Sils Maria*"

Angela Dalle Vacche • *Georgia Institute of Technology* • "André Bazin's Film Theory: Biology and Mathematics"

MEETING

1:00 – 2:45 PM

Queer Caucus

ROOM **410** • Fourth Floor

MEETING

1:00 – 2:45 PM

Video Game Studies Scholarly Interest Group

ROOM **206** • Second Floor

SATURDAY
APRIL 2
3:00 – 4:45 PM

SESSION **Q**

Q1 Prison Is the New Guilty Pleasure

Orange Is the New Black, the Prison TV Genre, and the Prison-industrial Complex

CHAIR **Hannah Mueller** • *Cornell University*

CO-CHAIR **Alan Pike** • *Emory University*

Lauren DeCarvalho • *University of Arkansas* • *and* **Nicole Cox** • *Valdosta State University* • "'We Do Everything Around Here': An Analysis of Litchfield Penitentiary as a Workplace on *Orange Is the New Black*"

Hannah Mueller • *Cornell University* • "Soap Opera vs. Dropping the Soap: The Gendered Representation of Prison Inmates on TV"

Kyra Pearson • *Loyola Marymount University* • "Digital Pleasures: Surrendering to the Affective and Temporal Mobility of *Orange Is the New Black*"

Alan Pike • *Emory University* • "The Prison Genre on Premium Television, from *Oz* to *Orange Is the New Black*"

Q2 The Apartment Plot Reconsidered

CHAIR **Pamela Wojcik** • *University of Notre Dame*

Pamela Wojcik • *University of Notre Dame* • "What Makes an Apartment Plot?"

Merrill Schleier • *University of the Pacific* • "Palaces of Pleasure and Deceit among the Clouds: The Depression-era Cinematic Penthouse Plot"

Leigh Goldstein • *Northwestern University* • "Is There a Feminist Apartment Plot?"

RESPONDENT **Patrice Petro** • *University of Wisconsin-Milwaukee*

Q3 Educational Media In and Outside of the American Classroom

CHAIR **Lisa Rabin** • *George Mason University*

Josh Shepperd • *The Catholic University of America* • "Educational Effect and Aesthetic Affect: The Origins of Media Industry Research in Public Radio Discourses, 1937–1939"

Lisa Rabin • *George Mason University* • "Screening, Discussing, and Repurposing: A US Reception History of Three Postwar Documentary Shorts, 1945–1960"

Victoria Cain • *Northeastern University* • "Seeing (like) a Scientist: PSSC, MACOS, and the Shifting Paradigms of Postwar Classroom Films"

RESPONDENT **Gregory Waller** • *Indiana University*

Q4 Renewing the Ciné-genre
Pasts and Futures

CHAIR **Colin Williamson** • *Franklin & Marshall College*

Hannah Frank • *University of Chicago* • "The Draughtsman's Imagination: Deep-focus Cinematography in Walt Disney's *Cinderella* (1950)"

Nathan Holmes • *Loyola University* • "Chase Scenics: Global Pursuits in Contemporary Action Cinema"

Colin Williamson • *Franklin & Marshall College* • "Dramatized Natural History: Virtuosity, Special Effects, and Machine Interest in Contemporary Popular Science Films"

RESPONDENT **Tom Gunning** • *University of Chicago*

Q5 The Politics of the Blacklist

CHAIR **Chuck Maland** • *University of Tennessee*

Thomas Doherty • *Brandeis University* • "The Hollywood Eleventh and Twelfth: Bertolt Brecht and Emmett Lavery before the House Committee on Un-American Activities"

Chuck Maland • *University of Tennessee* • "'I Am What You Call a Peacemonger:' Chaplin, Government Investigation, and the Blacklist 1947–1952"

Cynthia Meyers • *College of Mount Saint Vincent* • "Blacklisting as an Advertising Strategy: J. Walter Thompson, Television Sponsors, and Anticommunist Activists, 1951–1955"

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RESPONDENT **Brian Neve** • *University of Bath*

Q6 Mediating Contemporary Global Politics

CHAIR **Harry Karahalios** • *Duke University*

Nathan Lee • *Brown University* • "Economies of *Cosmopolis*"

Gregor Campbell • *University of Guelph* • "Realism and Race in David Simon's *Show Me a Hero*"

Alexander Champlin • *University of California, Santa Barbara* • "Risky Play: Swatting Streamers; or, Now You're Playing with (Police) Power"

Harry Karahalios • *Duke University* • "The Indefinite Location of the Greek Gaze in Sotiris Goritsas' Trilogy of Borders"

Q7 Mediating the Mexican Drug War

Narcos, Media, and Violence

CHAIR **Sophia Serrano** • *University of Southern California*

Juan Llamas-Rodriguez • *University of California, Santa Barbara* • "The Lives of Female Narcotraffickers"

Deborah Jaramillo • *Boston University* • "Kingpins No More: The Evolving Mexican Narco on US Television"

Sophia Serrano • *University of Southern California* • "Circulating Violence and the Internet Media Ecology of the Mexican Drug War"

Pavel Shlossberg • *Gonzaga University* • "Folklore, Cultural Production, and the Erasure of the Drug War in Michoacan"

SPONSOR Latino/a Caucus

Q8 Cinema and the Planetary

CHAIR **Jessica Mulvogue** • *York University*

Jessica Mulvogue • *York University* • "Expanded Cinema and Planetary Aesthetics: R. Buckminster Fuller's *World Game*"

Andrew Bieler • *University of Saskatchewan* • "The Role of Aesthetic Cosmopolitanism in Climate Change Communication and Education: Explorations of the Future Anterior of Our Place/s on the Planet"

Eu Jin Chua • *University of London, Auckland University of Technology* • "Planetary Landscape as Posthuman Cinema"

Janine Marchessault • *York University* • "Planetary Consciousness at the Festival of Britain"

SPONSOR Media & the Environment Scholarly Interest Group

Q9 Corporate Production Studies in European Cinema and Television

CHAIR **Alisa Perren** • *University of Texas at Austin*

Ben Harris • *University of California, Los Angeles* • "International Adventures and Domestic Bliss: Constantin Film and the (Re)Invention of German Cinema in the 1990s"

Christopher Meir • *University of the West Indies, University of Carlos III of Madrid* • "Polygram, StudioCanal and the Pursuit of a European Studio, 1991–Present"

Eva Redvall • *University of Copenhagen* • "Outsourcing Public Service Television Drama: The Cultural Policy Battles and Industry Debates around the Production of Denmark's Most Expensive Television Drama Series *1864*"

Inge Sorensen • *University of Glasgow* • "Reality Check: Connected Viewing of Live News, Factual and Documentary Events across Screens"

SAT APRIL 2

SESSION Q

Q10 Beyond the Sea
New Perspectives on *BioShock*

CHAIR **Jessica Aldred** • *University of Montreal*
CO-CHAIR **Felan Parker** • *Concordia University*

Patrick Brown • *University of Iowa* • "The Hands of the Other: Media Allegory in *BioShock* and *The Hands of Orlac*"

John Vanderhoef • *University of California, Santa Barbara* • "Big Daddies and Monstrous Mommies: Maternal Abjection, Absence, and Annihilation in the *BioShock* Franchise"

Sarah Thorne • *Carleton University* • "Imagining the Infinite: Narrative Decision Systems after *BioShock*"

Cameron Kunzelman • *Georgia State University* • "*Bioshock 2* and the Decay of the Human"

SPONSOR Video Game Studies Scholarly Interest Group

Q11 Film Industries in the Middle East and North Africa

CHAIR **Patricia Caille** • *University of Strasbourg*

Nolwenn Mingant • *University of Nantes* • "Hollywood vs. France?: Coopetition in the North African Market (1910s–1960s)"

Kaveh Askari • *Northwestern University in Qatar* • "Relaying American Films in Iran after WWII"

Florence Martin • *Goucher College* • "'Shoe String or No Shoe String?': The Impact of Arab Film Festivals on MENA Cinema Production"

Patricia Caille • *University of Strasbourg* • "Researching Film Spectatorship in North Africa"

SPONSORS Middle East Caucus *and* Media Industries Scholarly Interest Group

Q12 War on Terror Cinema

CHAIR **Shakti Jaising** • *Drew University*

Fabrizio Cilento • *Messiah College* • "The Aesthetics of the Procedural in Post-9/11 Cinema"

Adam Knee • *University of Nottingham Ningbo China* • "Training the Body Politic: Media, the Body, and the War on Terror in *Unstoppable* and *Source Code*"

Dinah Holtzman • *Indiana University* • "Sympathetic Post 9/11 Bollywood Representations of Diasporic Muslim Indians in *New York* (2009) and *My Name is Khan* (2010)"

Shakti Jaising • *Drew University* • "Radical Documentary Perspectives on the Iraq War: The Work of James Longley and Laura Poitras"

Q13 Queering and Contextualizing Melodrama

CHAIR **Aviva Dove-Viebahn** • *Arizona State University*

Aaron Boalick • *Columbia University* • "Almodóvar's Queer Revisions of Melodrama"

Aviva Dove-Viebahn • *Arizona State University* • "Queer Eye for the Housewife: Julianne Moore, Domestic Space, and Destabilizing the Suburban Family"

Michelle Smiley • *Bryn Mawr College* • "Passionate Failures: The Melodramas of Mark Rothko and Douglas Sirk"

Q14 Ancillary Media Industries

Businesses That Shape How We Produce, Sell, and Consume Media

CHAIR **Shawna Kidman** • *University of California, San Diego*

Kate Fortmueller • *Fairfield University* • "Breaking down the Casting Process: The Business of Breakdown Services"

Andrew Zolides • *University of Wisconsin-Madison* • "Scoring Personas/Scoring Audiences: A History of the Celebrity Ratings Industry"

Erin Hanna • *University of Oregon* • "Geeks, Leaks, and Sneak Peeks: Comic-Con, Exclusivity, and Industry Power"

Michael Dwyer • *Arcadia University* • "Something on the Air: Radio Formats, Soundtracks, and Hollywood Film"

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Q15 From Revolutionaries to Outcasts

Historicizing Workers' Struggle in Korean Independent Cinema

CHAIR **Nam Lee** • *Chapman University*

Inyoung Nam • *Dongseo University* • "Voices of Social Others in Minjung Documentary Films"

Nam Lee • *Chapman University* • "The Making of Minjung Cinema: Socialist Realism and Workers' Struggle in *The Night Before Strike*"

Mi-Jeong Lee • *Université du Québec à Montréal* • "Aesthetic Rethinking of Women's Labor in the Korean Avant-garde Documenatries"

Jeeheng Lee • *Chung-Ang University* • "The Emergence of 'Apocalyptic Subject' in Recent Korean Independent Films"

Q16 Authorship at Its Limits

Case Studies for New Histories of Documentary and Nonfiction Media

CHAIR **Joshua Malitsky** • *Indiana University*

Alla Gadassik • *Emily Carr University of Art and Design* • "A Skillful Isis: Esfir Shub and the Feminization of Film Editing"

Zoe Druick • *Simon Fraser University* • "Documentary Seriality: The Database Logic of Postwar Governmental Film Agencies"

Joshua Neves • *Concordia University* • "Inhuman, Nonhuman, Posthuman: Dead Bodies and Authoring Agencies in Contemporary Documentary"

RESPONDENT **James Cahill** • *University of Toronto*

SPONSOR **Documentary Studies Scholarly Interest Group**

Q17 Music Matters

Sound Studies in Context

CHAIR **Brian Fauteux** • *University of Alberta*

Brian Fauteux • *University of Alberta* • "'Songs You Need to Hear': Public Radio Partnerships and the Mobility of National Music"

Steve Spence • *Clayton State University* • "*Eyes on the Prize* and the Music of Black Power"

Colleen Montgomery • *University of Texas at Austin* • "From *The Little Mermaid* to Merida: Female Vocal Performance in Disney and Pixar Animation"

Tim Anderson • *Old Dominion University* • "Listening to What I Want to Become: Instructional Records, Instructional Listening"

Q18 WORKSHOP
Digital Humanities and Media Studies
Methodological Expansion and Hands-on Experimentation

CHAIR **Eric Hoyt** • *University of Wisconsin-Madison*

WORKSHOP PARTICIPANTS

Miriam Posner • *University of California, Los Angeles*
Virginia Kuhn • *University of Southern California*
Kevin Ferguson • *Queens College, CUNY*
Jason Mittell • *Middlebury College*
Charles Acland • *Concordia University*

Q19 Girls as Media Agents
Consumption, Creativity, and Self-Representation

CHAIR **Diana Anselmo-Sequeira** • *University of Pittsburgh*

Diana Anselmo-Sequeira • *University of Pittsburgh* • "Girl Crafters: Fan Agency and Movie Consumption in the 1920s"

Kirsten Pike • *Northwestern University in Qatar* • "Feminist, Media Critic, Girl: Lessons from Trina Porte's 1970s Teen Diaries"

Jessalynn Keller • *University of East Anglia* • "'I'm Proud of This Belly:' #CropTopDay and Girls' Self-representation as Feminist Activists"

RESPONDENT **Mary Celeste Kearney** • *University of Notre Dame*

Q20 WORKSHOP
New Directions and Methods in Urban Studies and Film

CHAIR **Erica Stein** • *Marymount Manhattan College*

WORKSHOP PARTICIPANTS

Jennifer Bean • *University of Washington*
Stan Corkin • *University of Cincinnati*
Sabine Haenni • *Cornell University*
Mark Shiel • *King's College London*
Lawrence Webb • *University of Sussex*

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Q21 Defining Deviancy
Modern Sexuality and the Global Hygiene Film

CHAIR **Ervin Malakaj** • *Sam Houston State University*

CO-CHAIR **Courtney Andree** • *Washington University in St. Louis*

James Burns • *Clemson University* • "Social Hygiene Films in the British Empire, 1895 to 1940"

Courtney Andree • *Washington University in St. Louis* • "Beyond the 'Sterile Screen': Dramatizing Disability and Eugenics in *Tomorrow's Children*"

Ervin Malakaj • *Sam Houston State University* • "The Potentials of Genre and the Popularization of the 'Third Sex' in *Anders als die Andern* (1919)"

Katie Sutton • *Australian National University* • "Deviance, Sexuality, and Scientific Respectability in Interwar German Film"

SAT APRIL 2

SESSION Q

Q22 WORKSHOP
Collaboration Now
How We Practice Together and with Others in the Transnational/Digital Era

CHAIR **Stephanie DeBoer** • *Indiana University*

WORKSHOP PARTICIPANTS

Duncan Buell • *University of South Carolina*
Heidi Rae Cooley • *University of South Carolina*
Kristy H.A. Kang • *Nanyang Technological University*
Veronica Paredes • *University of Southern California*
Lisa Parks • *University of California, Santa Barbara*

Q23 Contestations of Mobility and Interactivity in Global Contexts

CHAIR **Peter Limbrick** • *University of California, Santa Cruz*

Jennifer Blaylock • *University of California, Berkeley* • "'Who Wants a BlackBerry These Days?': *BlackBerry Babes* (2011–12) and the Serial Promises of Virtual Mobility"

Najmeh Moradiyan Rizi • *University of Kansas* • "Gender Mobility and Contested Spaces: A Case Study of Mania Akbari's Feminist Cinema"

Aaron Tucker • *Ryerson University* • "Military Virtual Reality in Cinema: Brainstorm, Gamer, and *Ghost Machine*"

Peter Limbrick • *University of California, Santa Cruz* • "'The Voice of the Arabs': Radio, Voice, and Transmission in North African Modernist Cinema"

SPONSOR **Middle East Caucus**

SAT APRIL 2

MEETING

3:00 – 4:45 PM

Fan & Audience Studies Scholarly Interest Group

ROOM **410** • Fourth Floor

SESSION Q

MEETING

3:00 – 4:45 PM

Film Philosophy Scholarly Interest Group

ROOM **206** • Second Floor

SESSION

R

SATURDAY
APRIL 2
5:00 – 6:45 PM

R1 Atlanta's Favorite Son

Tyler Perry's Black Cultural Imaginary

CHAIR **TreaAndrea Russworm** • *University of Massachusetts Amherst*

Miriam Petty • *Northwestern University* • "A Simpler Place in Time: Tyler Perry and African American Nostalgia"

Keith Corson • *Rhodes College* • "Tyler Perry Superstar: Brand Management and the Re-Imagining of Gospel Theater"

Karen Bowdre • *Independent Scholar* • "Spike and Tyler's Beef–Blackness, Authenticity, and Discourses of Black Exceptionalism"

Ben Raphael Sher • *University of California, Los Angeles* • "All My Life I Had to Fight: Domestic Trauma and Cinephilia in Tyler Perry's Archive of Feelings"

RESPONDENT **Eric Pierson** • *University of San Diego*

SPONSORS African/African American Caucus *and* Oscar Micheaux Society

R2 If It Doesn't Spread, It's Dead?

Finding Value and Meaning in Unspreadable Media

CHAIR **Sam Ford** • *Fusion*

Henry Jenkins • *University of Southern California* • "The Geographies of Public Writing: Genres of Participation and Circulation in Contemporary Youth Activism"

Sam Ford • *Fusion* • "The Broadcast Ghost: The Persistent Logic of Traditional Media Industries Metrics"

Lauren Berliner • *University of Washington* • "The Best LGBTQ Youth Videos Are the Ones You'll Probably Never See"

Leah Shafer • *Hobart and William Smith Colleges* • "Targeted Advertising, Exhibition Interfaces, and the 'Individually Wrapped' Viewing Public"

R3 Practicing Scholarly Action
Questions of Belonging

CHAIR **Bambi Haggins** • *Arizona State University*

Bambi Haggins • *Arizona State University* • "Black Laughter Matters: How Black Comedy Speaks to the State of Black America"

Miranda Banks • *Emerson College* • "The Pre Industry: Mapping Gender and Racial Disparities among Media Production Students"

John Caldwell • *University of California, Los Angeles* • "Boron to Buttonwillow: Film Studies from the Ground"

RESPONDENT **Beretta Smith-Shomade** • *Tulane University*

R5 WORKSHOP
Porn Pedagogy
Discovering Best Practices

CHAIR **Constance Penley** • *University of California, Santa Barbara*

WORKSHOP PARTICIPANTS

David Church • *Independent Scholar*
Mariah Larsson • *Malmö University*
Kevin Heffernan • *Southern Methodist University*
Eric Schaefer • *Emerson College*
Laura Marks • *Tulane University*

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SAT APRIL 2

R4 Re-imagining New Sources and Methodologies for Film Histories

CHAIR **Richard Abel** • *University of Michigan*

Janelle Blankenship • *University of Western Ontario* • "Alternating Apparatuses: Illustrative and Descriptive Magic Lantern Catalogues, 1896–1909"

Richard Abel • *University of Michigan* • "The *Michigan Film Review* (1917–1918): Rethinking Early Cinema History at the Local and Regional Level"

Amos Stailey-Young • *University of Iowa* • "Finding the View: Classical Hollywood Location Shooting and the Indexing of Nature"

R6 Neoliberalism and Postfeminist Affect

CHAIR **Nick Davis** • *Northwestern University*

Natalie Greenberg • *York University* • "Flying Toasters and Boris the Cat: Labor and the Personal Computer"

Jonathan Cohn • *University of Alberta* • "Not Needing but Wanting: #WomenAgainstFeminism and Postfeminist Phenomenology"

Angelica Fenner • *University of Toronto* • "An Aesthetics of Disaffection: The Films of Maria Speth"

Nick Davis • *Northwestern University* • "Queer Machines and Sexual Contracts: *The Girl with the Dragon Tattoo*"

SESSION R

R7 Theorizing Contemporary Media

CHAIR **Sam B. Girgus** • *Vanderbilt University*

Suzanne Buchan • *Middlesex University* • "White Cube/Dark Cube: Curating Animated Wonderworlds"

Andrew Marzoni • *Georgia Institute of Technology* • "On Failure in American Cinema"

Sam B. Girgus • *Vanderbilt University* • "Birth to Presence"

R8 History Repeats
Linking the Digital Era to Its Past

CHAIR **Kevin McDonald** • *California State University, Northridge*

James Fleury • *University of California, Los Angeles* • *and* **Matthias Stork** • *University of California, Los Angeles* • "New Frontier or Virtually the Same Thing?: Hollywood's VR Vision"

James Hodges • *Rutgers University* • "Negotiating a Mind Movie: Timothy Leary's Failed Cinematic Software"

Kevin McDonald • *California State University, Northridge* • "Patching into the World's Mixing Board: Public Libraries and Home Video"

Peng-yi Tai • *National Central University* • "Zombies and the Digital Mode of Production: The Automatic Gameplay of *Plants vs. Zombies*"

R9 Silence in Experimental Cinema

CHAIR **Justin Remes** • *Iowa State University*

Sarah Keller • *University of Massachusetts Boston* • "Unspeakable Sound and the Voice's Tyranny"

Justin Remes • *Iowa State University* • "Brakhage and the Birth of Silence"

Ken Eisenstein • *Bucknell University* • "Sounding Structural Film"

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R10 Restoring and Reinventing Animation Aesthetics

CHAIR **Kara Andersen** • *Brooklyn College, CUNY*

Patrick Sullivan • *University of Rochester* • "Animation and Our World"

Kara Andersen • *Brooklyn College, CUNY* • "Slightly Fake: Animation Aesthetics in the Films of Wes Anderson"

Alison Patterson • *University of Pittsburgh* • "*Song of the Sea*'s 'Simple' Geometry"

Andrea Comiskey • *University of Wisconsin-Madison* • "Straight-ahead Character Animation, Workflow, and Stop Motion"

R11 The Spotification of Media
Subscribing to Culture in the Digital Age

CHAIR **Jennifer Holt** • *University of California, Santa Barbara*

Maria Eriksson • *University of Umea* • "Notes from a Scientific Record Label"

Jeremy Morris • *University of Wisconsin-Madison* • "The Spotify App: Multi-platform Media Delivery and the Reformatting of Culture"

RESPONDENT **Patrick Vonderau** • *Stockholm University*

R12 Behind the Screens
Critical Interventions in Debates about Technological Change

CHAIR **Irene Chien** • *Muhlenberg College*

Aaron Gurlly • *Beloit College* • "Digital Videography, Whiteness, and Skin Tone Rendering: Some Concerns Regarding Practice and Pedagogy"

Andrew Lison • *University of Kansas* • "'My Socrates Note': Cryptography and Multimedia from the 1990s to the Present"

Katie Bird • *University of Pittsburgh* • "The Man and the (Robotic) Movie Camera: Automated Visual Technologies and Cinematographic Craft Labor"

Irene Chien • *Muhlenberg College* • "The Serial Saga of Candy Crush and 'Freemium' Gameplay"

R13 Queer Excisions in Global Cinema

CHAIR **Marc Siegel** • *Goethe University Frankfurt*

Karl Schoonover • *University of Warwick* • "Queer Excision 1: *Jump Cuts* as History and Aesthetic Form"

Rosalind Galt • *King's College London* • "Queer Excision 2: Registrations of Longing in Global Cinema"

Marc Siegel • *Goethe University Frankfurt* • "How Do I Look Now?"

Juan Suarez • *University of Murcia* • "Cuts, Wounds, Skins: Jennifer Reeves and Luther Price"

SPONSOR Queer Caucus

R14 One Hundred Years of Advertising

CHAIR **William Boddy** • *Baruch College, CUNY*

William Boddy • *Baruch College, CUNY* • "Advertising Theory and Early Cinema"

Peter Lester • *Brock University* • "'A Certain Amount of Hokum': Reconsidering the Press Agent in Early Hollywood"

Jason Sperb • *Lake Bluff History Museum* • "The Hard Sell of Paradise: *Hawaii Five-O*, United Airlines, and the Rhetoric of `60s Hawaiian Tourism"

Robert Kroll • *St. Clair County Community College* • "'No Wine Before Its Time': The History of Orson Welles with Paul Masson"

SAT APRIL 2

SESSION R

R15 The Northern Question

Cinema, Sustainability, and Eco-aesthetics in India and Italy

CHAIR **Marguerite Waller** • *University of California, Riverside*

Tabassum Ruhi Khan • *University of California, Riverside* • "The Implacable Rain Gods and Infallible Capitalism: The Moral Decrepitude of Indian Eco-critique"

Tanya Rawal • *California State University, Los Angeles* • "Farmer Suicide as Protest: The Land as Creditor and a Sickly Economy"

Marguerite Waller • *University of California, Riverside* • "Filming Slow Violence: The Eco-aesthetics of Sabina Guzzanti's *Le regioni dell'aragosta*"

RESPONDENT **Christine Danelski** • *California State University, Los Angeles*

R16 New "Format Capitals"

Exploring Emerging Centers of Production in the Global South

CHAIR **Tim Havens** • *University of Iowa*

Sharon Shahaf • *Georgia State University* • "The Israeli Format Boom: De-centering Television Innovation"

Sookeung Jung • *Georgia State University* • "Doing Business with China: The Korean Television Format Industry"

Sebnem Baran • *University of Southern California* • "The Curious Case of Turkish Television: Challenging Global Format Markets"

RESPONDENT **Serra Tinic** • *University of Alberta*

R17 Accommodating Difference

US Network Television and Social Change in the 1960s

CHAIR **Caryn Murphy** • *University of Wisconsin-Oshkosh*

Meenasarani Murugan • *Northwestern University* • "This Is Tom Jones: Variety Performance and Transatlantic Desire"

Kelly Kessler • *DePaul University* • "Who's the Diva Here?: Male Authorship, Female Performance, and Small Screen Musicals of the Sixties"

Caryn Murphy • *University of Wisconsin-Oshkosh* • "Correction and Rejection: Prime-time TV's Campaign for Racial Understanding"

Elana Levine • *University of Wisconsin-Milwaukee* • "Integration for Housewives: Writing Race into 1960s Daytime Soap Opera"

R18 Blood, Guts, and the Spanish Horror Film

CHAIR **Dean Allbritton** • *Colby College*

Shelagh Rowan-Legg • *Independent Researcher* • "Bastard Sons: Álex de la Iglesia and the Spanish Fantastic New Wave"

Dean Allbritton • *Colby College* • "It Came from California: AIDS, Spain, and the Villainous Virus"

Alejandro Melero • *Carlos III University of Madrid* • "The Pornification of Spanish Horror Cinema in the 1980s"

Agustín Rico Albero • *University of Hertfordshire* • "*[REC]*ycling Spanish Horror"

R19 First Person Plural
Filmic Autobiography in Documentary Cinema

CHAIR **Linnea Hussein** • *New York University*

Alisa Lebow • *University of Sussex* • "Performing the Self at a Distance: Simone Fattal's *Autoportrait* (1971/2012)"

Lawrence Andrews • *University of California, Santa Cruz* • "Fragile States"

Nicole McClure • *Kutztown University* • "Acting Our Trauma: Reliving the Events of Bloody Sunday in Keys and Gargan's *Sunday*"

Linnea Hussein • *New York University* • "Schizophrenia's Subjectivities: Documenting First Person Narratives of Psychosis"

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SAT APRIL 2

R20 WORKSHOP
Film and Philosophy
Unanswered Questions

CHAIR **Rebecca Sheehan** • *California State University, Fullerton*

CO-CHAIR **Katherine Rennebohm** • *Harvard University*

WORKSHOP PARTICIPANTS

David Rodowick • *University of Chicago*

Gregory Flaxman • *University of North Carolina at Chapel Hill*

Meghan Sutherland • *University of Toronto*

Brian Price • *University of Toronto*

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SESSION R

R21 Popular Culture 15 Years after 9/11

CHAIR **Anna Froula** • *East Carolina University*

Stacy Takacs • *Oklahoma State University* • "Terror of a New Order?: The Genealogy of Conspiracy Post-9/11"

Tony Grajeda • *University of Central Florida* • "Remembering and Mis-remembering 9/11: *American Sniper* and Historical Trauma"

James Castonguay • *Sacred Heart University* • "Why We Keep Fighting: Gender, Genre, and Terror TV, 2001–2015"

RESPONDENT **Andrew Martin** • *University of Wisconsin-Milwaukee*

SPONSOR **War & Media Studies Scholarly Interest Group**

R22 A Machine for Recreating Life
Film and Reproduction

CHAIR **Kirsten Ostherr** • *Rice University*

Oliver Gaycken • *University of Maryland* • "Cinema's Plasticity: The Embryological Series and Animation"

Patrick Ellis • *University of California, Berkeley* • "A Cinema for the Unborn: Moving Pictures, Mental Pictures, and New Thought Film Theory"

Caitjan Gainty • *King's College London* • "The Obstetrical Oeuvre of Joseph B. DeLee, 1920–1940"

Janina Wellmann • *Leuphana University Lüneburg* • "Animating Embryos: The 'In Toto' Representation of the Embryo"

SPONSOR **Media, Science & Technology Scholarly Interest Group**

R23 The Politics of Place
Technologies and Aesthetics

CHAIR **Ben Ogrodnik** • *University of Pittsburgh*

Yi Lu • *University of Texas at Austin* • "Orientalist Exhibitionism, Chinese Landscape Paintings, and Spectacles in Zhang Yimou's Blockbusters"

Jacob Watson • *University of North Carolina at Chapel Hill* • "'The World as an Animated Panorama': Graphic Visualization and the Invention of TV News"

Hart Cohen • *University of Western Sydney* • "Experiments in Multiperspective: Edmund Carpenter's Film and Media Projects in Arctic Art"

Ben Ogrodnik • *University of Pittsburgh* • "Repurposing Industrial Ruins and Aesthetic Obsolescence in Peggy Ahwesh's *Pittsburgh Trilogy* (1983)"

MEETING

5:00 – 6:45 PM

Classical Hollywood Scholarly Interest Group

ROOM **410** • Fourth Floor

MEETING

5:00 – 6:45 PM

Caucus Coordinating Committee

ROOM **206** • Second Floor

SAT APRIL 2

Tweet . . .
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SESSION R

SPECIAL EVENT

SATURDAY, APRIL 2
6:30 – 10:30 PM

Civil Encounters with Black Media and Black Life

LOCATION **Center for Civil and Human Rights**, 100 Ivan Allen Jr. Blvd. NW
Please refer to Atlanta vicinity map on page 35 for location.

Join us for panels and a screening at the Center for Civil and Human Rights, an immersive, multi-mediatic and interactive environment which archives the Civil Rights Movement within its historic media landscape.

The first 200 attendees will be able to visit the Center's Civil Rights and Human Rights Galleries for free (with their SCMS badge) during the evening. Seats are on a first come/first served basis. There will be a cash bar.

SAT APRIL 2

6:30–7:00 PM **Host Committee Reception**

7:00–8:00 PM **Atlanta on the Rise: The Emerging African-American Television Industry**

Thanks to a tax incentive program, Atlanta is now the third biggest producer of film and television in the United States and the location of big-budget film franchises such as the *Hunger Games*, *Insurgent,* or *Marvel's* cinematic universe. While these productions do not reflect the cultural specificity of the region, television series with African-American casts and producers shoot nearly year-round do, by taking on issues of gender, economics, and equality. This panel offers an opportunity to hear from the creative community and to hear their thoughts on casting, representation, and tax-incentives designed to foster creative labor.

Kristen Warner • *University of Alabama*
Racquel Gates • *SUNY, Staten Island*
Chase Paris *and* **Tara Feldstein Bennett** • *Casting for* Atlanta *(FX)*
Alpha Tyler • *casting for* The Game (BET)

8:15–9:45 PM Can Blackness be Loved?

A screening of *Dreams Are Colder Than Death* (Arthur Jafa, 2013, 52 min), a lyrical mediation on the legacy of Martin Luther King's "I have a dream" speech, which gives way to a philosophical reflection on the ontology of blackness and its relationship to life, death, and the possibility of love in the context of the "afterlife of slavery." The screening will be followed by a panel discussion with Arthur Jafa, Kara Keeling (University of Southern California), and George Yancy (Emory University).

9:45–10:30 PM Dessert Reception

DIRECTIONS the Center for Civil and Human Rights is a 15-minute walk or a short taxi/Uber ride from the conference hotel. If walking, turn right onto Courtland St. heading north, then left onto Ralph McGill Blvd, which becomes Ivan Allen Jr. Blvd. The Center is located between the World of Coca-Cola and the Georgia Aquarium.

** Attendees will be able to freely visit the Center's Civil Rights and Human Rights Galleries during the evening*

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- Georgia Institute of Technology, School of Literature, Media & Communications
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- Georgia State University, Department of Communication
- Media Industries Scholarly Interest Group
- Georgia State University, Center for Human Rights and Democracy
- Television Studies Scholarly Interest Group
- African/African American Caucus

SAT APRIL 2

EMORY COLLEGE OF ARTS AND SCIENCES | Department of Film and Media Studies

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Georgia State University | CREATIVE MEDIA INDUSTRIES INSTUTUTE

Georgia Tech | School of Literature, Media, and Communication — Ivan Allen College of Liberal Arts

Georgia Tech | Ivan Allen College of Liberal Arts

MEETING

7:00 PM

***Cinema Journal* Editorial Board Social**

LOCATION **White Oaks Kitchen and Cocktail** •
270 Peachtree St NW

SUNDAY
APRIL 3
9:00 – 10:45 AM

SESSION S

S1 E/Affective Encounters
Emerging Urban Mediations in the Global South

CHAIR **Bianka Ballina** • *University of California, Santa Barbara*

CO-CHAIR **Bhargavi Narayanan** • *University of California, Santa Barbara*

Allison Schifani • *Case Western Reserve University* • "Playing in the City: Speculative Art as Urban Intervention"

Bhargavi Narayanan • *University of California, Santa Barbara* • "Ephemeral Mediations: Chennai, Its Infrastructures, and Media Events"

Bianka Ballina • *University of California, Santa Barbara* • "Modernity from the Margins: Cinematic Views of Post-special Period Havana"

Kyoung-lae Kang • *Korea University* • "Kyung-Sung, a Space of Negativity or 'a Forgotten Future'—Cinematic Memories of the Colonial Past in Contemporary Korea"

RESPONDENT **Rahul Mukherjee** • *University of Pennsylvania*

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S2 Real People
Celebrity, Performance, and Reality

CHAIR **Janet Staiger** • *University of Texas at Austin*

Kristina Busse • *Independent Scholar* • "Community, Fiction, and Reality: Real People Fiction as Historiography"

Frankie Mastrangelo • *University of Wisconsin-Milwaukee* • "Neon Balaclavas and Nonprofit Spectacles: Media Compression and Pussy Riot's Convergence with Amnesty International"

David McGowan • *Savannah College of Art and Design* • "Nicolas Cage as Meme: Celebrity and Performance in the Age of the Internet"

Janet Staiger • *University of Texas at Austin* • "Mailer and Maidstone: When Cinéma Vérité Fiction Becomes Real"

SPONSOR **Fan & Audience Studies Scholarly Interest Group**

S3 WORKSHOP
Music, Memory, and Nostalgia
Towards a Theoretical Model for Music in European Cinema

CHAIR **Michael Baumgartner** • *Cleveland State University*

WORKSHOP PARTICIPANTS

Hannah Lewis • *University of Texas at Austin*
Maria Cizmic • *University of South Florida*
Joan Titus • *University of North Carolina at Greensboro*
Ewelina Boczkowska • *Youngstown State University*

SPONSOR Sound Studies Scholarly Interest Group

S4 Pornography Is a Fighting Word
Sex Media and the Law

CHAIR **Benjamin Strassfeld** • *University of Michigan*

Benjamin Strassfeld • *University of Michigan* • "'Burn the House to Roast the Pig': Censorship and Childhood in 1950s Detroit"

Laura Marks • *Tulane University* • "The New Wave: The Fall Out of Traci Lords"

Peter Alilunas • *University of Oregon* • "Regulation, Authenticity, and Pornography: The Legacy of 'Freeman v. California'"

RESPONDENT **Constance Penley** • *University of California, Santa Barbara*

SPONSOR Adult Film History Scholarly Interest Group

S5 From Comics to Screens
Adapting the Marvel Universe

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

Paul Young • *Dartmouth College* • "Frank, Drew, *Daredevil*: The Function of Comics Creators in Superhero Adaptations"

Caitlin McCann • *University of California, Los Angeles* • "The Phoenix Force and Female Empowerment: A Fan Reception Study of Marvel's *Phoenix* from Page to Screen"

Paul Morton • *University of Washington* • "Peter Parker and Johnny Storm Hang out at the Film Forum: Stan Lee and Alain Resnais's *The Monster Maker*"

Monica Sandler • *University of California, Los Angeles* • "Presenting Quicksilver, the Cross-franchise Enigma!: The Effect of Copyright Constraints on Adaptation in the Marvel Cinematic Universe"

SPONSOR Comics Studies Scholarly Interest Group

S6 Media Industries
Labor and Commodification

CHAIR **Jennifer Porst** • *Emerson College*

Lindsay Palmer • *University of Wisconsin-Madison* • "The Invisible Side of War Reporting: A Media Industries Approach to the Labor of the News 'Fixer'"

Erik Watschke • *University of California, Irvine* • "Are You Watching Closely?: The Crisis of Illusionism in Christopher Nolan's *The Prestige*"

Jennifer Porst • *Emerson College* • "The Soundtrack of Precarious Labor: The American Federation of Musicians and the Fight for Musicians' Rights and Residuals in the Digital Age"

SPONSOR Caucus on Class

S7 The Essay Film
Technologies and Aesthetics

CHAIR **Rick Warner** • *University of North Carolina at Chapel Hill*

Nicolas Guezennec-Fouche • *School for Advanced Studies in the Social Sciences, France/University of California, Berkeley* • "Figure, Distancing and Intermediality"

Andrew Utterson • *Ithaca College* • "Toward a 3D Caméra-Stylo: Technologies of Dimensionality in Jean-Luc Godard's *Adieu au langage*"

Patrick Smith • *Concordia University* • "The Possibilities of 'Structural Essayism': Jonathan Perel's *Toponymy*"

Rick Warner • *University of North Carolina at Chapel Hill* • "The 3D Essay Film in the New Century: Aesthetic and Philosophical Interventions"

S8 Architectures and Ecologies
Place and Space in Global Cinema

CHAIR **Martin Doll** • *Heinrich Heine University Düsseldorf*

Clayton Dillard • *Oklahoma State University* • "Flying on Foot: The Politics of Land Use in Transnational Film Styles"

Stephen Babish • *Northwestern University* • "'A Confusion of Metal': Quintet, Man the Explorer, and the Ecological Fiction of Postindustrial Space"

Martin Doll • *Heinrich Heine University Düsseldorf* • "'Reception in Distraction': About the 'Casual Noticing' of Architecture (in Film) from a Media Studies Point of View"

Chi Li • *University of California, Berkeley* • "Kitchen Design and Chinese Films of Transformed Housewives, 1948–1966"

S9 Detecting the South
Race and the Intersections of Film Noir, the Detective Genre, and the Southern Imaginary

CHAIR **Deborah Barker** • *University of Mississippi*

Phoebe Bronstein • *Georgia Institute of Technology* • "Failed Souths: Detecting Race, Gender, and Region on *Bourbon Street Beat*"

Claudia Calhoun • *Skidmore College* • "A City without Boundaries: Elia Kazan's New Orleans in *Panic in the Streets* (1950)"

Jacqueline Pinkowitz • *University of Texas at Austin* • "Whiteness Undercover: Detecting Black Southern Oppression in *Black Like Me* (1964)"

Sarah Leventer • *Boston University* • "Film Noir, Matthew McConaughey, and Queer Capital in the Southern Imaginary"

SPONSOR **Oscar Micheaux Society**

S10 Who Rules the World?
Re-thinking the Media Heroine

CHAIR **Karen Williams** • *Fordham University*

Naomi Graber • *University of Georgia* • "Sympathetic Vibrations: Minimalist Music and Violence in *The Hunger Games*"

Mila Zuo • *Oregon State University* • "Uncooperative Women: Resistant Femininities in Contemporary East Asian Women's Cinema"

Karen Williams • *Fordham University* • "Masculinity's Undercurrent: The Affective Pedagogy of the 1940s Female Gothic Film"

Shaylynn Lesinski • *University of North Texas* • "Patriarchy by Proxy: Heroine-ism in *Game of Thrones*"

SUN APRIL 3

SESSION S

S11 Tracing Abjection across Media

Uncute Manga, Cold War Drek, Effusive Cinema, and a Woman Beyond Unruly

CHAIR **Kate Russell** • *University of Toronto*

Thomas Lamarre • *McGill University* • "Everyday a Little Death: Domestication and Abjection in Animation"

Nicholas Sammond • *University of Toronto* • "The Abject Objection: The Fluid Vernacular in Cold War Control Society"

Maggie Hennefeld • *University of Minnesota* • "The Comedy of Abject Feminism on Post-apocalyptic Television"

Kate Russell • *University of Toronto* • "Abject Laughter in a Cinema of Effusions: John Waters and Georges Bataille"

SPONSOR **Comedy & Humor Studies Scholarly Interest Group**

S12 WORKSHOP Teaching Film Criticism

The Question of the Internet

CHAIR **Christopher Sharrett** • *Seton Hall University*

WORKSHOP PARTICIPANTS

Cynthia Lucia • *Rider University*

Christopher Sharrett • *Seton Hall University*

David Cook • *University of North Carolina at Greensboro*

Robert Lightning • *Manhattanville College*

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S13 Liveness in Medical Media

CHAIR **Luke Stadel** • *DePaul University*

Scott Curtis • *Northwestern University* • "Liveness, Cell Biology, and the Television Microscope"

Kirsten Ostherr • *Rice University* • "Live-tweeting the Awake Craniotomy"

Karly-Lynne Scott • *Northwestern University* • "Her Sexual Skeleton: Stillness and Death in X-ray Pornography"

Luke Stadel • *DePaul University* • "Surgical TV: Endoscopy as Televisual Practice"

SPONSOR **Media, Science & Technology Scholarly Interest Group**

S14 Market Strategies for Digital Media

Advertising from Print to YouTube

CHAIR **Josh Jackson** • *University of California, Berkeley*

Josh Jackson • *University of California, Berkeley* • "YouTube and Monetizing the Pleasures of Video Game Spectatorship"

Caitlin Reynolds • *Indiana University* • "Press Play to Get Paid: The Politics of Monetizing User-generated Content on YouTube"

Alexander Swanson • *Indiana University* • "We Are All Marked: *Paranormal Activity* and the Horrors of Possession, Promotion, and Fan Participation"

Carl Therrien • *University of Montreal* • "Lock and Load: Targeting the Audience and Preshaping the Game Experience in Video Game Printed Marketing (1981–1996)"

S15 Re-reading the Filmic Text
Authorship, Economics, Celebrity

CHAIR **Thomas Dorey** • *York University*

Eric Herhuth • *University of Wisconsin-Milwaukee* • "Reconsidering Corporate Art: Critical Aestheticism and Studio Authorship"

Justin Wyatt • *University of Rhode Island* • "Textual Media Economics: Model Building and Design"

John Bruns • *College of Charleston* • "Showtime!: Under the Spell of Tony Curtis in *Sweet Smell of Success*"

Thomas Dorey • *York University* • "Wes Anderson's Close-ups: Implied Authorship and the Deleuzian Affection-Image"

S16 1968 and Global Cinema

CHAIR **Christina Gerhardt** • *University of Hawaii*

Sara Saljoughi • *University of Toronto* • "A Cinema of Refusal: *The Sealed Soil*, the Iranian New Wave, and Oppositional Form"

Pablo La Parra-Perez • *New York University* • "Striking Film: Helena Lumbreras's and Joaquim Jordà's Militant Films and Industrial Struggles in 1970s Spain"

Morgan Adamson • *Macalester College* • "Toward a New Mode of Study: Militant Student Filmmaking and the Long 1960s"

Sarah Hamblin • *University of Massachusetts Boston* • "Disaffected Utopianism: Imagining Revolution in *The Adversary*"

SPONSOR **Middle East Caucus**

S17 Surface Tension
Flatness and Its Filmic Uses

CHAIR **Jennifer Stob** • *Texas State University*

Lida Oukaderova • *Rice University* • "The Engendered Flatness of Kira Muratova's Screens"

Peter Schweigert • *University of California, Irvine* • "The Flatness of Experience: Exploring the Limits of Representation in Caveh Zahedi's *I Was Possessed by God*"

Michael Cramer • *Sarah Lawrence College* • "'..[T]he Screen Is No More Than a Blackboard..': Intermediality, Flatness and 'Discursive Superimposition' in Godard"

RESPONDENT **Lalitha Gopalan** • *University of Texas at Austin*

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S18 Screaming, Silence
Aural Textures and Sound Formations

CHAIR **Brenda Austin-Smith** • *University of Manitoba*

Arzu Karaduman • *Georgia State University* • "Cryptic Voices: Hauntings from the Past, from the Future"

Joseph Pomp • *Harvard University* • "Tectonics of Vision and the Deaf-mute Flâneuse in *Babel* (2006)"

Brenda Austin-Smith • *University of Manitoba* • "The Acousmatic City: The Sounds of *Summertime*"

James Deaville • *Carleton University* • "Selling Abjection: The Female Scream in the Horror Trailer"

SUN APRIL 3

SESSION S

S19 Outside the Lines
Interrogating Sports Media Textuality

CHAIR **Branden Buehler** • *University of Southern California*

CO-CHAIR **Matthew Perkins** • *University of California, Los Angeles*

Branden Buehler • *University of Southern California* • "Second Screen and Back Again: Making Sense of the Sports TV 'Microcast'"

Chris Paul • *Seattle University* • "It's Outside the Game: Texts and Sports Video Games"

Matthew Perkins • *University of California, Los Angeles* • "Man Caving: Visualizing Multi-platform Sports Media Texts"

RESPONDENT **Victoria Johnson** • *University of California, Irvine*

S20 Mediating Contemporary Television Industries
Perspectives on Transnational Distribution and Transmedia Integration

CHAIR **Barbel Gobel-Stolz** • *Indiana University*

Paul Grainge • *University of Nottingham* • "Training the Transmedia Audience: the Promotional Imagination of the BBC iPlayer"

Elizabeth Evans • *University of Nottingham* • "Viewing, Tweeting, Playing: Negotiating 'Engagement' within Transmedia Culture"

Luca Barra • *Catholic University of the Sacred Heart* • "Setting up Different Temporalities: Broadcasters' Logics and Viewing Practices in Italian Convergent Television"

Barbel Gobel-Stolz • *Indiana University* • "'Far or Wide?': Investigating Television Industries and Global Audiences in a Transnational/Transmedia 'Circuit of Affect'"

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S21 Korean Cinema, Television, and Stars across Geographies and Genres in the Age of the Korean Wave

CHAIR **Benjamin Han** • *Concordia University Wisconsin*

Benjamin Han • *Concordia University Wisconsin* • "Exporting Tears: Korean TV Dramas in Latin America"

Robert Cagle • *University of Illinois at Urbana-Champaign* • "Time Is Ticking Away . . . : Trauma, Temporality, and the Post-Hallyu Drama"

Ungsan Kim • *University of Washington* • "Disposable Labor, Social Outcasts, and Queer Others: New Voices in Recent Korean Queer Cinema"

S22 Gender, Media, and the Euro-Crisis

CHAIR **Jack Bratich** • *Rutgers University*

Zala Volcic • *University of Queensland* • "Gender, Cinema, and Geographies of Crime and Justice in Bosnia and Herzegovina"

Maria Stehle • *University of Tennessee* • "The Politics of Intimacy in Contemporary European Cinema"

Aniko Imre • *University of Southern California* • "Pop Music, Gender, and European Nationalism"

RESPONDENT **Nadia Kaneva** • *University of Denver*

S23 The Presence and Manifestation of Info-capital in Everyday Life

CHAIR **William Proctor** • *Bournemouth University*

German Duarte • *Jorge Tadeo Lozano University* • "Value Creation in the Info-capital Era"

Justin Battin • *Jorge Tadeo Lozano University* • "The Essence of Instagram: A Heideggerian Exploration into the Relationship between Embodiment, Info-capital, and the World's Most Prolific Photo Sharing Application"

Ana Castillo • *Alberto Hurtado University* • "#SitiadosTVN: Practice Theory in Online Conversations about Historical TV Series"

MEETING

9:00 – 10:45 PM

Media Literacy & Pedagogical Outreach Scholarly Interest Group

ROOM **410** • Fourth Floor

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SESSION

T

SUNDAY
APRIL 3
11:00 AM – 12:45 PM

T1 Pleasure Just for Us
Affective Resonance and Women Targeted Media

CHAIR **Melissa Lenos** • *Donnelly College*

Melissa Click • *University of Missouri* • "Shades of Postfeminism: Understanding *Fifty Shades of Grey*'s Audiences"

Dana Och • *University of Pittsburgh* • "Fifty Shades of Fans: Hailing Multiple Women Audiences"

Faye Woods • *University of Reading* • "Pleasure, Desire, and Male Nudity in *Outlander*'s Recognition of the Female Viewer"

Kristen Warner • *University of Alabama* • "'Any God Worth Believing in Sends You Dudes in Thongs When in Need': Affect, Resonance, and *Magic Mike XXL*"

SPONSOR **Women's Caucus**

T2 Event Cinema and Livecasting
Aesthetics, Identification, and Liminal Social Space

CHAIR **Christopher Pullen** • *Bournemouth University*

Sandrine Simeon • *Susquehanna University* • "Theatre in 2D: The Rhetoric of the NT Live Films"

Christopher Pullen • *Bournemouth University* • "Event Cinema and Liminal Spaces of Dress: Popular Music, Venues, and Performativity"

Julia Sirmons • *Columbia University* • "Theatrical Liveness and Seductive Visuality"

RESPONDENT **Peri Bradley** • *Bournemouth University*

T3 Chasing Paper

Studio Planning, Support Departments, and Hollywood Production

CHAIR **Erin Hill** • *University of California, Los Angeles*

Aaron Rich • *University of Southern California* • "Bible Building, World Building: Studio Research Libraries and the Creation of Realism"

Erin Hill • *University of California, Los Angeles* • "Weeders, Readers, and 'D-Girls': Feminized Labor in the Story Department"

Dawn Fratini • *Chapman University* • "Tracing Technological Transformation in the 1950s: The Long and Wide Paper Trail of the Motion Picture Research Council"

Daniel Steinhart • *University of Oregon* • "The Learning Curves and Trade Knowledge of Hollywood's Postwar 'Runaway' Productions"

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T4 WORKSHOP My So-called AcaMedia Life

A Professional Development Workshop for Junior Faculty

CHAIR **Kyle Edwards** • *Oakland University*

WORKSHOP PARTICIPANTS

Kimberly Hall • *Wofford College*

Tania Darlington • *Northwestern State University of Louisiana*

Kyle Edwards • *Oakland University*

David Shaerf • *Oakland University*

Bryan Sebok • *Lewis & Clark College*

SPONSOR **SCMS Professional Development Committee**

T5 Playful Thinking

Explorative Perspectives on Textuality in Japanese Videogames

CHAIR **Martin Roth** • *Leipzig University*

Michael Craig • *University of California, Berkeley* • "Character-ifying the Hyperobject: On Branching Storylines That Don't Actually Branch and the Revenge of the Narrative Impulse in *Chrono Trigger*"

Martin Roth • *Leipzig University* • "Touching Alternatives: On the Haptic Quality of Game Spaces"

Douglas Schules • *Rikkyo University* • "Gaming Nationalism: The Semiotic Reproduction of Ideology in JRPGs"

Christopher Yap • *Nara Institute of Science and Technology* • "Tale of the Snake: The Meta-narrative of Hideo Kojima and the *Metal Gear* Franchise"

T6 Marketing Globalization, Globalizing Markets

Big and Small Worlds

CHAIR **Simon Hewitt** • *King's College London*

Miranda Larsen • *University of Tokyo* • "Subcultural Franchising: Viz Media's Fashionable Venture in *Shimotsuma Monogatari*"

Benjamin Woo • *Carleton University) and Jason Rothery* • Carleton University • "Mutatis Mutandis: Industrial Discourses of Fidelity and the Comic Book Film Adaptation"

Gohar Siddiqui • *University of Wisconsin-Platteville* • "Selling Tasty Globalization: Industry, Ideology, and the Emergent Bollywood Trailer"

Simon Hewitt • *King's College London* • "Talk Does Not Come Cheap: Word-of-mouth and the *Guardians of the Galaxy* Campaign"

SUN APRIL 3

SESSION T

T7 Media, Memory, and Site Specificity

CHAIR **Viviane Saglier** • *Concordia University*

Hatim El Hibri • *American University of Beirut* • "Hizballah and Media Theory: Two Reflections on Verticality"

Anat Zanger • *Tel Aviv University* • "The Then and Now in Chantal Akerman's Cinema"

Viviane Saglier • *Concordia University* • "'Global Sumud' and the Shashat Women's Film Festival"

SPONSOR **Middle East Caucus**

T8 Performance and Subjectivities in Documentary Media

CHAIR **Ryan Watson** • *Misericordia University*

Elizabeth Bolton • *University of Texas at Austin* • "The Clamor of Reticence: Producing News Television in Pakistan"

Isaac Rooks • *University of Southern California* • "Slow but Steady: An Ecocritical Appreciation of Norway's Slow TV Movement"

Ulrike Hanstein • *Acadamy of Music and Theater Leipzig* • "Framing Performance Art: Acts of Documenting in *Being and Doing* (1984)"

Ryan Watson • *Misericordia University* • "Interactive Documentary and the Radical Tradition"

SPONSOR **Scandinavian Scholarly Interest Group**

T9 Art and Avant-garde Cinema
Industries, Reception, Technologies

CHAIR **Jonathan Buchsbaum** • *Queens College, CUNY*

Jonathan Buchsbaum • *Queens College, CUNY* • "Quality Control and Art Cinema in the French Film Industry"

Mark Benedetti • *Blackburn College* • "Watching the Avant-garde: Online Rhetorics of Avant-garde Film and Video"

Ruth Johnston • *Pace University* • "A Geneaology of the Cinematic Frame: Peter Greenaway's *The Draughtsman's Contract*"

John Powers • *University of Wisconsin-Madison* • "Unprintable: Avant-garde Cinema, Pornography, and Marvin Soloway's Cinelab"

T10 First and Second Nature
Sound Recording as a Human-ecological Interface

CHAIR **Mack Hagood** • *Miami University, Ohio*

Max Ritts • *University of British Columbia* • *and* **John Shiga** • *Ryerson University* • "The Hydrophone as Eco-sonic Medium"

Mack Hagood • *Miami University, Ohio* • "'A Cybernetic Ecology': Irv Teibel's *Psychologically Ultimate Seashore*"

Jacob Smith • *Northwestern University* • "The Chance Meeting of a Goose and a Plover on a Turntable: Problems of Frame in Chris Watson's Wildlife Sound Recordings"

Ely Rosenblum • *University of Cambridge* • "Sono-montage: Tony Schwartz and His Urban Ecologies"

T11 Screening Migration, Identity, and Borders in Post-colonial French-language Cinema

CHAIR **Leslie Kealhofer-Kemp** • *University of Rhode Island*

Dayna Oscherwitz • *Southern Methodist University* • "Overturned Equality: Migration, Globalization, and the African Immigrant Film"

Joseph McGonagle • *University of Manchester* • "Filming an 'Imageless War': Cinematic Representations of the Algerian Civil War"

Leslie Kealhofer-Kemp • *University of Rhode Island* • "Inter-ethnic Couples in Contemporary French Cinema: Exploring Difference, Integration, and Identity on the Big Screen"

Michael Gott • *University of Cincinnati* • "Crossing 2.0: Cinéma-monde and France's Flexible, Contested Borders"

T12 Postwar Negotiations of Gender

CHAIR **Nicoleta Bazgan** • *University of Maryland, Baltimore County*

Catherine Martin • *Boston University* • "You Don't Have to Be a Bad Girl to Love Crime: Representations of Women in Postwar Radio Crime Programming"

Shelley Stamp • *University of California, Santa Cruz* • "Marketing Noir's *Red Meat* to Women"

Nicoleta Bazgan • *University of Maryland, Baltimore County* • "The Atlas of Cinematic Paris: City Women in Paris since 1957"

Monique Bourdage • *University of Michigan* • "*Teevee Jeebies*: Gender, Taste, and *Playboy*'s Stake in the Critique of Television as Mass Culture, 1954–1972"

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T13 Queer and Trans-formative

Film and Television's Recent Approaches to Gender and Sexual Identities across the US and Latin America

CHAIR **Gilberto Blasini** • *University of Wisconsin-Milwaukee*

Jen Kelly • *DePaul University* • "The Triumphs and Pitfalls of Netflix's *Sense8*: How the Series Succeeds at Queer Representation and Fails in Its Construction of the Global"

Edward Danecki • *University of Wisconsin-Milwaukee* • "Space, Sexuality, and Disconnection: Lucía Puenzo's *XXY* and Contemporary New Argentine Cinema"

Gilberto Blasini • *University of Wisconsin-Milwaukee* • "Queer Incarnations"

Luisela Alvaray • *DePaul University* • "Visible Lives: Transgenderism in Latin American Films"

RESPONDENT **Yeidy Rivero** • *University of Michigan*

SPONSORS Latino/a Caucus *and* Queer Caucus

T14 WORKSHOP Pedagogy beyond the Podium

Teaching Using Twenty-first-century Technologies

CHAIR **Miriam Posner** • *University of California, Los Angeles*

WORKSHOP PARTICIPANTS

Brendan Kredell • *Oakland University*

Miriam Sweeney • *University of Alabama*

Nicole Cooke • *University of Illinois at Urbana-Champaign*

Meredith Ward • *Johns Hopkins University*

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SUN APRIL 3

SESSION T

T15 War in Contemporary Global Media

Between Commemoration and Critique

CHAIR **Tanine Allison** • *Emory University*

Tanine Allison • *Emory University* • "Saving White Masculinity: American War Films of the Late 1990s"

Graeme Stout • *University of Minnesota* • "Between War and Rebellion: Reconciling Media Commemoration in Contemporary Ireland"

Ying Xiao • *University of Florida* • "*The Flowers of War*!?: Chinese Cinema and the Unbearable Lightness of Memory and Commemorating in the Postwar Era"

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T16 Consistent Inconsistencies

Gender, Globality, and the Complexities of Historical Media Industries Research

CHAIR **Sara Levavy** • *University of North Carolina at Chapel Hill*

Courtney Brannon Donoghue • *Oakland University* • "Breaking 'Hollywood's Glass Ceiling'?: Institutional Structures, Management Cultures, and Women in the Conglomerate Era"

Mary Samuelson • *University of California, Los Angeles* • "Changing Stations: Gracie Allen, Marion Jordan and the Transition from Radio to Television"

Emily Carman • *Chapman University* • "Hard Bargainer: Constance Bennett as Star-turned-producer in Postwar Hollywood"

Ross Melnick • *University of California, Santa Barbara* • "Warner Worldwide: Warner Bros. Theater Circuits and the Global Marketplace, 1938–2013"

T17 Readings in Film and Television Comedy

CHAIR **Andrew Horton** • *University of Oklahoma*

Rebecca Burditt • *Hobart and William Smith College* • "Laughing at Failure: Gag Reels and Contemporary Hollywood Comedy"

Katherine Morrissey • *Rochester Institute of Technology* • "Modular Love: The Contemporary Hyper-romance Comedy"

Kriszta Pozsonyi • *Cornell University* • "The Politics of Jocular Butts on *Inside Amy Schumer*"

Seth Soulstein • *Cornell University* • "That's Hysterical!: A Genealogy of Gesture from Tragic to Comic"

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T18 Hitchcock Adapted

Constructing and Reconstructing an Auteur

CHAIR **Matthew Bolton** • *Concordia College New York*

Sidney Gottlieb • *Sacred Heart University* • "Truffaut Adapts Hitchcock"

Donna Kornhaber • *University of Texas at Austin* • "Alfred Hitchcock Presents Alfred Hitchcock: Brand, Media, and Directorial Identity"

John Hellmann • *Ohio State University* • "Petzold's Hitchcock"

Matthew Bolton • *Concordia College New York* • "Hitch Out-Hitches Hitch: Consolidation of a Romantic Style in *The Man Who Knew Too Much*"

T19 Post-cinematic Control

CHAIR **Lisa Akervall** • *Bauhaus University, Weimar*

Lisa Akervall • *Bauhaus University, Weimar* • "The Truth of Auto-Tune: Voice Modulations in Post-cinematic Media Ecologies"

Viviana Lipuma • *North Carolina State University* • "Semiocapitalism: The Production of Signs as the Production of Desire in the Media"

Gregory Flaxman • *University of North Carolina at Chapel Hill* • "Left of Conspiracy"

RESPONDENT **Shane Denson** • *Duke University*

T20 WORKSHOP
Transmedia Studies
Where Now?

CHAIR **Elizabeth Evans** • *University of Nottingham*

WORKSHOP PARTICIPANTS

Mark J.P. Wolf • *Concordia University Wisconsin*
Helen Kennedy • *University of Brighton*
Sarah Atkinson • *King's College London*
Matthew Freeman • *Bath Spa University*

T21 Re/claiming Film Theory
Politics and Visualities

CHAIR **N. Trace Cabot** • *Hallym University*

Olga Blackledge • *Universty of Pittsburgh* • "Two Soviet Theoretical Systems of Views on Animation: Lev Kuleshov and Sergei Eisenstein"

Joseph Kraemer • *Towson University* • "Abbas Kiarostami's Poetics of Automobility"

Syed Feroz Hassan • *University of Michigan* • "The Hors-champ of Radical Film Theory at *Cahiers du cinéma*: Pascal Bonitzer and the Re-claiming of Bazin"

N. Trace Cabot • *Hallym University* • "The Thing from Another Medium: Kracauer's Theory of CGI"

T22 Computation and Attention
Perspectives on Statistical Tools

CHAIR **Yuri Tsivian** • *University of Chicago*

Zdenko Mandusic • *University of Chicago* • "Editing Strategies of the Soviet New Wave"

Kaitlin Fyfe • *University of Wisconsin-Madison* • "Visualizing Strategies for Cutting Dialogue Scenes"

Mohsen Nasrin • *Carleton University* • "Measurement and Perception in Using Statistical Analysis"

T23 Animal Studies and Mediated Cuteness

CHAIR **Katy Peplin** • *University of Michigan*

Samantha Close • *University of Southern California* • "The Melodramatic Imagination of the Internet: Cute Animal Videos and the New Flow"

Melissa Bianchi • *University of Florida* • "Awkward Animal Avatars: Examining *Goat Simulator* as a Case of Botched Taxidermy"

Kelly Wolf • *University of South Carolina* • "The Cybercute Universe: Media Convergence and Multispecies Celebrity"

Katy Peplin • *University of Michigan* • "'She's Such a Good Mama': Constructions of Motherhood, Adoptability, and Cuteness in Shelter Livestreams"

MEETING

11:00 AM – 12:45 PM

Sound Studies Scholarly Interest Group

ROOM **410** • Fourth Floor

MEETING

11:00 AM – 12:45 PM

Oscar Micheaux Society

ROOM **206** • Second Floor

SUNDAY
APRIL 3
1:00 – 2:45 PM

SESSION U

U1 Multi-platform Cuteness
Media and Cute Affect

CHAIR **Joyce Goggin** • *University of Amsterdam*

Matt Cornell • *University of Amsterdam* • "The Cuteness within Cruelty: A Close Reading of ISIS Cats"

Maria Pramaggiore • *Maynooth University* • "Military Cuteness: Gaga, Beyoncé, YouTube and the Deployment of Soft Power in the War on Terror"

Rebecca Gordon • *Northern Arizona University* • "Skewering Normative Cuteness with Latinidad"

Julia Leyda • *Free University Berlin* • "Gendering Machine Cuteness: Androids, AIs, and Femininity"

U2 Film Remakes
Transnational Perspectives

CHAIR **Constantine Verevis** • *Monash University*

Lucy Mazdon • *University of Southampton* • "Remaking Scandinavian Cinema in Hollywood"

David Scott Diffrient • *Colorado State University* • "A Tale of Two Balloons: Intercultural Cinema and Transnational Nostalgia in *Le voyage du ballon rouge*"

Iain Smith • *University of Roehampton* • "For the Dead Travel Fast: The Transnational Afterlives of Dracula"

Constantine Verevis • *Monash University* • "Trading Places: *Das doppelte Lottchen* and *The Parent Trap*"

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U3 Tracking Sound
On Film Music, Aesthetics, and Narrative

CHAIR **Paula Musegades** • *Brandeis University*

Paula Musegades • *Brandeis University* • "Communism, Propaganda, and Music: Aaron Copland's Film Score for Lewis Milestone's *The North Star* (1943)"

Kevin John Bozelka • *Bronx Community College* • "Music Is Heard, Not Seen: Grand Rights and the Visualization of Song in Hollywood Cinema"

Hannah Lewis • *University of Texas at Austin* • "*Love Me Tonight* (1932) and the Development of the Integrated Film Musical"

Matthew McDonald • *Northeastern University* • "Behind the Whirring Machinery: Narrative Levels in the Coen Brothers' Films"

SPONSOR Classical Hollywood Scholarly Interest Group

U4 WORKSHOP Teaching Media Industries in the Digital Age

CHAIR **Amanda Lotz** • *University of Michigan*

WORKSHOP PARTICIPANTS

Tim Havens • *University of Iowa*
Serra Tinic • *University of Alberta*
Chuck Tryon • *Fayetteville State University*
Erin Copple Smith • *Austin College*
Amanda Lotz • *University of Michigan*

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U5 Eroticism and Ideology in Spanish Cinema (1960s–2010s)

CHAIR **Santiago Fouz-Hernandez** • *Durham University*

CO-CHAIR **Annabel Martin** • *Dartmouth College*

Annabel Martin • *Dartmouth College* • "The Failures of Sexualized Nationhood in 1960's Spain: Queering Neoliberalism, Tourism, and Dictatorship"

Jorge Perez • *University of Kansas* • "Undressing the Opus Dei: On the Underrated Political Currency of Destape"

Santiago Fouz-Hernandez • *Durham University* • "Boys Interrupted: Sex between Men in Recent Spanish Cinema"

Txetxu Aguado • *Dartmouth College* • "Another Type of Sexual Body Politics: Erika Lust's Feminist Porn"

SPONSOR Adult Film History Scholarly Interest Group

U6 Digital Dispersions

CHAIR **Matt Applegate** • *Molloy College*

Silpa Mukherjee • *Jawaharlal Nehru University* • "Badmash Networks: Dispersion of the Item Numbers of Bombay Cinema"

Kuhu Tanvir • *University of Pittsburgh* • "Voices of Devotion: Voice, Mediation, and Taste in the Remixed Devotional Song"

Ayanna Dozier • *McGill University* • "Affect and Body Intensities in FKA Twigs's *M3LL155x*"

Matt Applegate • *Molloy College* • *and* **James Cohen** • *Molloy College* • "Communicating with the Homologlyph: Mimesis, Visual Culture, and Commodification as Culture"

SUN APRIL 3

SESSION U

U7 Elements of Style
On Film Form and Aesthetics

CHAIR **Jenny Oyallon-Koloski** • *University of Wisconsin-Madison*

Guy Harrison • *Arizona State University* • "Bennett Miller's Big Gamble: *Moneyball*, the Baseball Film, and Mise-en-scène"

Hiaw Khim Tan • *University of Chicago* • "From Augustus Egg to King Vidor: Rediscovering the Emblem Form in Hollywood Visual Style of the Studio Period"

Jenny Oyallon-Koloski • *University of Wisconsin-Madison* • "A Dance in Disguise: Figure Movement and Genre Play in Jacques Demy's *Peau d'âne*"

Shu Ching Chan • *University of Texas at Austin* • "Cinematographers of Coproduction: Eastern Aesthetics Meets Western Technology"

U8 Worldbuilding on Television
Poetics, Artificiality, Gender

CHAIR **Elizabeth Alsop** • *Western Kentucky University*

C. Lee Harrington • *Miami University* • *and* **Byron Miller** • *Miami University* • "Mapping the Daytime Landscape: Worldbuilding on US Soap Opera"

Anne Gilbert • *University of Kansas* • "Sex, Money, Anti-heroine: Lifetime's *UnREAL* and the Dirty Feminism of Quality Television"

Elizabeth Alsop • *Western Kentucky University* • "Stop Action: The Lyrical Turn in Complex Television"

Despina Kakoudaki • *American University* • "Artificial People in *The Twilight Zone*, 1959–1964"

U9 Africa, the Cold War, and Film Culture

CHAIR **Aboubakar Sanogo** • *Carleton University*

Ros Gray • *Goldsmiths, University of London* • "The Socialist Friendships of Filmmaking in the Mozambican Revolution"

Kodwo Eshun • *Goldsmiths, University of London* • *and* **Doreen Mende** • *Haute École d'art et de design* • "*The Black Star*: A Cinema of Affiliation and Conflict in Ghana, East Germany, and West Germany"

Aboubakar Sanogo • *Carleton University* • "Cinematic Revisitations of the Congo Crisis"

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U10 Negotiated Personas
Investigating the Woman in American Crime Film Narratives, Mass Media, and Audience Appeal

CHAIR **Sarah Delahousse** • *York College, CUNY*

Sarah Delahousse • *York College, CUNY* • "Mediating Female Empowerment: Marketing the American Female Detective Figure as an Adventure Heroine in the *Kate Kirby Detective Series* and *The Hazards of Helen*"

April Miller • *Arizona State University* • "Cooking Up Crime: Domesticity and Detection in Clarence Brown's *The Goose Woman*"

Darrell Newton • *Salisbury University* • "Investigating Women Investigators: The Dangerous Dame in *Dark Corner* and *Phantom Lady*"

William Covey • *Slippery Rock University* • "Millennial Female Sleuths: Victims, Vixens, and Victors"

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SUN APRIL 3

SESSION U

U11 Regional Platforms in Asia

CHAIR **Marc Steinberg** • *Concordia University*

Jihoon Kim • *Chung-Ang University* • "Digital Television in the Matrix Media: Broadcasting TV's Multiple 'Lives' in Korean Digital Platforms"

Rahul Mukherjee • *University of Pennsylvania* • "Reconfiguring Mobile Media Assemblages: Chinese DVD Players and Translocal Flows of Platforms across Asia"

Jinying Li • *University of Pittsburgh* • "The Interface Affect of a Contact Zone: Danmaku on China's Video Streaming Platforms"

Marc Steinberg • *Concordia University* • "On Line WeChat: Regional Platforms and Visual Culture"

RESPONDENT **Thomas Lamarre** • *McGill University*

U12 What Will Cinema Become

Paramediality, Interface, Emotion

CHAIR **Matthew Ogonoski** • *Concordia University*

Marc Vernet • *University of Montpellier 3* • "Access to and Cultural Understanding of American Cinema of the 1915–1920 Period"

Matthew Ogonoski • *Concordia University* • "[Be] Coming to a Screen Near You: Advertising and the Shaping of the VCR Film Experience"

Richard Neupert • *University of Georgia* • "Pixar, Embodied Characters, and Emotional Style"

U13 Of Queer Times and Places

CHAIR **Vinicius Navarro** • *Emerson College*

Curran Nault • *University of Texas at Austin* • "'Queer' Philippine Cinema's Undead: Homonationalism and the Zombading"

Vinicius Navarro • *Emerson College* • "Queer Relationality and Place-making in the Films of Fernando Eimbcke"

Jennifer Smith • *University of Wisconsin-Madison* • "Seeing Stars: Northstar, Shatterstar, and the Queer Temporality of Comic Book Seriality"

Victoria Thomas • *University of Washington* • "'Us' versus 'Them': Ideal White Women and Flawed Black Women in *The L Word Mississippi*"

U14 Colonial and Postcolonial Disciplinarities

CHAIR **Nadine Chan** • *Nanyang Technological University*

Paul Fileri • *New York University* • "In the Mirror of Its Constitution: *L'éveil d'un monde* (1949) and the Documentary as Colonial Bureaucratic Document"

Nadine Chan • *Nanyang Technological University* • "Disciplining Slippery Cinemas: Sexual Hygiene and the Governance of Colonial Educational Film"

Dong Hoon Kim • *University of Oregon* • "Reforming the Colony: Moving Picture Unit of the Japanese Colonial Government of Korea"

Michael Potterton • *University of California, Los Angeles* • "Translating Democracy: Intersecting Postcolonialism and Media Imperialism in Postwar Korea Film Policy (1945–1948)"

SUN APRIL 3

SESSION U

U15 Theorizing Documentary Form and Politics

CHAIR **Nora Stone** • *University of Wisconsin-Madison*

Freya Schiwy • *University of California, Riverside* • "Rage, Rebel, Rejoice: Some Thoughts on Cinema, Video, and the Affective Modes of the Political"

Nora Stone • *University of Wisconsin-Madison* • "Omnisicating to Subjectivizing: A Spectrum of Reenactments in Nonfiction Film and Television"

Ashley Smith • *Stockholm University* • "Re-seeing the Home Movie Collection: Documentary Reuse and Live Screenings"

Maria Hofmann • *University of Minnesota* • "Between Respite and Return of the Image: Harun Farocki's *Rewind* and the New Genocide Documentary"

U16 Beyond Backdrop
Landscape Allegory in Transnational Cinema

CHAIR **David Melbye** • *Effat University*

David Melbye • *Effat University* • "The Allegorical Extreme of Joseph Losey's *Figures in a Landscape*"

Susan Barber • *Loyola Marymount University* • "*The Hunter*: Stranger in a Strange Land"

Grant Wiedenfeld • *Sam Houston State University* • "Commons, Commoners, and Tycoons: Progressive Pastoral Landscape in D.W. Griffith's *1776*; or, *The Hessian Renegades*"

Kohki Watabe • *University of Southern California* • "Japanese Farming Immigrants' Cultural Assimilation of the American Frontier Myth in Hollywood Cinema"

U17 The Past and Future of Genre

CHAIR **Patricia Ventura** • *Spelman College*

Dora Valkanova • *University of Illinois at Urbana-Champaign* • "Science Fiction Film as a Site of Memory: Moving Forward while Looking Back"

Luis M. Garcia-Mainar • *University of Zaragoza* • "The Context of the Introspective Realist Crime Film, an International Film Trend"

Chelsea Wessels • *Cornell University* • "North/Western: Industry and Bioregion in *McCabe & Mrs. Miller*"

Patricia Ventura • *Spelman College* • *and* **Beth Maudlin** • *Georgia Gwinnett College* • "Hit Me Baby One More Time: Regenerative Violence and Hipster Racism in Harmony Korine's *Spring Breakers*"

U18 Media and Ecological Crisis

CHAIR **Carolyn Fornoff** • *University of Pennsylvania*

Belinda Smaill • *Monash University* • "Documentary, Life, and Extinction: The Moving Image and the Archive"

Thomas Patrick Pringle • *Brown University* • "Epistemic Barometry: Reading Media Ecological History in Light of Global Nuclearity"

Anastasia Kostina • *Yale University* • "From Geiger's Counter to Birds Singing: Documentary Representations of Chernobyl over Time"

Carolyn Fornoff • *University of Pennsylvania* • "Framing the Guatemalan Tropics: Anxiety and Biophony"

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SUN APRIL 3

SESSION U

U19 Across the Ethers
The US Media Industries in the 1940s

CHAIR **Andrea Kelley** • *Auburn University*

Seth Friedman • *DePauw University* • "Alfred Hitchcock's Radio Lodging: Selling 'The Master of Suspense' across Media"

James Paasche • *Indiana University* • "Citizen Bob: Hope's Transmedia Patriotism"

Andrea Kelley • *Auburn University* • "Jockeying for a Home: Soundies on Early Television"

Susan L. Brinson • *Auburn University* • "*Patrolling the Ether*: A 1944 Film about Radio on Television"

U20 Space, Data, Narrative
Rethinking Video Game and Digital Media Analysis

CHAIR **Blake Hallinan** • *Indiana University*

Mark J.P. Wolf • *Concordia University Wisconsin* • "A Brief History of Procedurally-generated Space in Video Games"

Blake Hallinan • *Indiana University* • "Digitizing the Theatrical Audience: Computers, Communications, and Cards"

Robert Buerkle • *University of Southern California* • "At Play on the Frontier: What the Western Can Teach Us about Open World Videogames"

U21 WORKSHOP
Little Data
Challenges and Strategies for Media Research in Contexts of Absence and Scarcity

CHAIR **Amy Shore** • *SUNY, University at Oswego*

WORKSHOP PARTICIPANTS

Tejaswini Ganti • *New York University*

Debashree Mukherjee • *Columbia University*

Shawn Shimpach • *University of Massachusetts Amherst*

Janine Marchessault • *York University*

U22 Forms and Politics of Representation

CHAIR **Mary Hoque** • *University of Georgia*

Mary Hoque • *University of Georgia* • "'This Is How We Roll': Bro-country and (Re)Defining Country Masculinity"

Marisela Chavez • *Northwestern University* • "The 'Magic' of Liveness: Blackness, Tape-Delay, and the 1980 NBA Finals"

Allison Ross • *University of Southern California* • "Visual Dialogues from Silenced Images: Documenting the Unspeakable in South African LGBT Documentary"

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U23 Between Progadanda and Resistance

Violence, Atrocity, and Media Form

CHAIR **Bret Vukoder** • *Carnegie Mellon University*

Katie Model • *New York University* • "Simultaneous Atrocities in the Interactive Documentary: Eyal Sivan's *Montage Interdit*"

Thong Win • *University of California, Santa Barbara* • "One of Us/US: The USIA in the Republic of Vietnam and Cold War Internationalism"

Bret Vukoder • *Carnegie Mellon University* • "Violent Images as Cold War Currency: The United States Information Agency's Propaganda Documentary, *Vietnam! Vietnam!*"

Qui Ha Nguyen • *University of Southern California* • "Women, Nation, and Space: Northern Socialist Women and Spatial Mobility in Ngoc Quynh's *On Top of the Wave, On Top of the Wind* (1967)"

SPONSOR Asian/Pacific American Caucus

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Cognitive/Analytic Scholarly Interest Group

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Central/East/South European Cinemas Scholarly Interest Group

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Hediger, Vinzenz **E9**
Hedling, Olof **E17**
Heffernan, Kevin **R5**
Hegarty, Kerry **L14**
Helfield, Gillian **A12**
Heller, Dana **O20**
Hellmann, John **T18**
Hendershot, Heather **H15**
Henderson, David **P11**
Henderson, Lisa **M1**
Herndon, Keith **N7**
Hennefeld, Maggie **P3**, **S11**
Henninger, Katherine **L16**
Herbert, Daniel **C22**
Herhuth, Eric **S15**
Herrera, Brian **I6**
Hesmondhalgh, David **G13**
Hessler, Jennifer **P16**
Hewitt, Simon **T6**
Higgins, Scott **N8**
High, Michael **K6**
Highfill, Juli **K23**
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Hills, Matt **D18**, **G2**
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Hinkelman, Jeff **G12**
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Hitchcock Morimoto, Lori **D18**, **K10**
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Hochman, Brian **D10**, **M7**
Hodel, Christina **K16**
Hodge, James **A3**, **I23**
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Hoffman-Han, Alison **I18**
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Holt, Jennifer **D21**, **R11**
Holtmeier, Matthew **P17**
Holtzman, Dinah **Q12**
Hoque, Mary **U22**
Horak, Jan-Christopher **M14**
Horak, Laura **J13**
Horn, Katrin **O20**
Horton, Andrew **T17**
Horton, Justin **H19**
Horton, Zach **H17**
Hou, Yiyang **B9**
Houghton, Daniel **E13**
Howell, Charlotte **K21**, **M16**
Hoyt, Eric **M5**, **Q18**
Hu, Tung-Hui **I23**, **N23**
Hubbert, Julie **I14**
Hueser, Rembert **H18**
Hughes, Kit **L9**
Humphrey, Daniel **C1**, **J21**
Hunter, Aaron **D22**, **I19**
Hussein, Linnea **R19**

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Ickes, Charlotte **F17**
Imre, Aniko **I2**, **S22**
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Innocenti, Veronica **D19**
Ivakhiv, Adrian **K19**
Iversen, Gunnar **I4**
Iyer, Usha **G22**

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Jagoe, Eva-Lynn **C16**
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Janes, Stephanie **E4**, **L13**
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Johnson, Martin **F9**
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Johnston, Nessa **E16**
Johnston, Ruth **T9**
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Jones, Timothy **G21**
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Kafala, Ted **G1**
Kaganovsky, Lilya **K5**
Kahn, Rachel **P11**
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Kakoudaki, Despina **U8**
Kamin, Diana **L7**
Kaminska, Aleksandra **L7**
Kane, Carolyn **H3**
Kaneva, Nadia **S22**
Kang, Kristy H.A. **P22**, **Q22**
Kang, Kyoung-lae **S1**
Kaplan, E. Ann **I5**
Kapse, Anupama **J13**
Kara, Selmin **K19**, **M22**
Karaduman, Arzu **S18**
Karahalios, Harry **Q6**
Karnick, Kristine **D17**
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Kase, J. Carlos **P9**
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Kavka, Misha **O20**
Kealhofer-Kemp, Leslie **T11**
Kearney, Mary Celeste **K21**, **Q19**
Keating, Patrick **L21**
Kee, Chera **P4**
Keeler, Amanda **F22**, **O2**
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Keil, Charlie **P5**
Keilen, Brian **A7**
Keilty, Patrick **P13**
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Keller, Sarah **J21**, **R9**
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Kelley, Michelle **D21**, **H12**
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Kennedy, Helen **T20**
Kern, Douglas **I1**
Kessler, Kelly **R17**
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Khan, Sabiha **N6**
Khan, Tabassum Ruhi **R15**
Khouri, Malek **H11**
Kiaer, Christina **N10**
Kickasola, Joseph **M2**
Kidman, Shawna **N4**, **Q14**
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Kim, Gloria **N8**
Kim, Jihoon **U11**
Kim, Stella **A17**
Kim, Ungsan **S21**
Kimball, Danny **G8**
King, C. Richard **I17**
King, Claire **M20**
King, Homay **B21**
King, Rob **H22**
Kinney, Katherine **B4**
Kirkwood, Jeffrey **M13**
Kish, Zenia **L9**, **M9**
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Klein, Amanda Ann **O5**
Klinger, Barbara **O2**
Klippel, Heike **H18**
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Knight, Arthur **G7**
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Kokas, Aynne **J18**
Kompare, Derek **F5**, **L18**
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Konkle, Amanda **O13**
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Kostova, Julia **L12**
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Kowalik, Natalie **N3**
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Kraemer, Joseph **T21**
Kraszewski, Jon **G6**
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Krayenbuhl, Pamela **D3**
Kredell, Brendan **O3**, **T14**
Krefting, Rebecca **P3**
Kreutzer, Evelyn **O6**
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Kunzelman, Cameron **Q10**
Kupfer, Alex **H8**

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Lauro, Sarah Juliet **D12**
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Leader, Caroline **F13**
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Lee, Jin **A17**
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Lee, Joo Yun **C11**
Lee, Laura **D3**
Lee, Mi-Jeong **Q15**
Lee, Nam **Q15**

Lee, Nathan **Q6**
Leeder, Murray **O18**
Leimbacher, Irina **A20**, **L1**
LeMieux, Patrick **J14**
Lenos, Melissa **T1**
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Lester, Peter **R14**
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Lewis, Hannah **S3**, **U3**
Lewis, Jon **L5**
Lewis, Molly **C5**
Leyda, Julia **U1**
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Lie, Sulgi **E15**
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Lim, Bliss **J5**
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Lison, Andrew **R12**
Liu, Linda **F23**
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Longo, Regina **C21**
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Lopez, Lori **N20**
Lotz, Amanda **U4**
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Lucia, Cynthia **L15**, **S12**
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Lugowski, David **K14**, **M11**
Luna, Ilana **E20**
Lunde, Arne **O15**
Lupher, Sonia **J23**
Luzón-Aguado, Virginia **J15**

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Major, Anne **C19**
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Malone, Beth **B19**
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Mann, Denise **O12**
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Marks, Laura Helen **R5**, **S4**
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Marran, Christine **M17**
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Marsh, Steven **A16**, **J15**
Marshall, Bill **G18**
Marshall, Kelli **D17**, **N16**
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Martin, Annabel **U5**
Martin, Catherine **T12**
Martin, Daniel **P4**
Martin, Florence **Q11**
Martin, Lara **J21**
Martin, Nina **L6**
Marx, Nicholas **C17**
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Marzoni, Andrew **R7**
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Mask, Mia **M3**
Massanari, Adrienne **K3**
Massimi, Fulvia **G18**
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Mattis, Ann **N19**
Mauldin, Beth **U17**
Mayer, Vicki **N16**
Mazdon, Lucy **U2**
Mazumdar, Ranjani **O16**
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McCann, Caitlin **S5**
McCarthy, Anna **D21**, **F5**
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McClearen, Jennifer **I17**
McClennen, Sophia **L14**
McClernon, Tess **D6**
McClure, Nicole **R19**
McCorkle, Brooke **M8**
McCormick, Casey **E18**
McCormick, Richard **D8**
McCracken, Chelsea **C1**
McCulloch, Richard **O19**
McDonald, Kevin **R8**
McDonald, Matthew **U3**
McDonald, Paul **L11**
McDonald, Terrance **D14**
McEwan, Paul **O6**
McFarland, James **N21**
McGlotten, Shaka **I23**, **P13**
McGonagle, Joseph **T11**
McGowan, David **S2**
McGrath, Caitlin **C14**
McHugh, Kathleen **E14**
McIntosh, Heather **L22**
McKenna, Denise **P5**
McKim, Kristi **P23**
McKinney, Cait **E23**
McLean, Adrienne L. **O13**
McNelis, Tim **J16**
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McQueen, Amanda **D11**
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Meek, Michele **C16**
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Meir, Christopher **Q9**
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Melnick, Ross **J1**, **T16**
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Menne, Jeffrey **H19**, **O11**
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Middleton, Jason **H5**
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Miklitsch, Robert **E14**
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Miller, Byron **U8**
Miller, Daniel **J23**
Miller, Henry K. **E15**
Miller, Jade **J11**
Miller, Kiri **K13**
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Mitchell, Lauren **O11**
Mitric, Petar **I22**
Mittell, Jason **L20**, **Q18**
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Mjolsness, Lora **B10**
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Mokdad, Linda **G19**
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Moore, Catherine **N22**
Moore, Kelsey **G9**
Moore, Paul **L23**
Moorman, Jennifer **I18**, **P13**
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Morris, Jeremy **F22**, **R11**
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Morrissey, Katherine **T17**
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Morton, Drew **J20**, **L20**
Morton, Paul **S5**
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Munk, Yael **F8**
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Murugan, Meenasarani **R17**
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Parsard, Kaneesha **F3**
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Price Washington, Christina **B19**
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Ritsma, Natasha **P19**
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Robinson, Janet **M20**
Robinson, Katherine **E6**
Robinson, Lucy **F10**
Robinson, Michelle **H9**
Rodowick, David **R20**
Rodríguez, Pedro Noel **I21**
Rodriguez, Juan **L22**
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Rogers, Kenneth **M19**
Rogers, Maureen **O8**
Rogerson, Ben **H19**
Roggen, Sam **G16**
Romanelli, Claudia **M23**
Rony, Fatimah Tobing **J5**
Rooks, Isaac **T8**
Rose, Marc **P11**
Rosen, Marjorie **O13**
Rosen, Philip **K5**
Rosenblum, Ely **T10**
Ross, Allison **U22**
Ross, Sharon **K16**
Rossie, Amanda **C2**
Roth, Martin **T5**
Rothery, Jason **T6**
Rothman, William **L17**
Rowan-Legg, Shelagh **R18**
Rowin, Michael **C11**
Rozsa, Irene **P14**
Ruberg, Bonnie **I11**
Rubinkowski, Leo **G8**
Ruggill, Judd **G5**, **J22**
Ruiz, Rafico **D15**
Ruiz-Poveda, Cristina **M2**
Rushton, Richard **F12**
Rusnak, Stacy **B20**
Russell, Catherine **L5**
Russell, Kate **S11**
Russill, Chris **D15**
Russo, Alexander **A2**
Russworm, TreaAndrea **P1**, **R1**
Rust, Amy **H17**
Rust, Stephen **B22**
Rutkoff, Rebekah **H3**
Ryabchikova, Natalie **B15**
Ryberg, Ingrid **M1**
Rybin, Steven **E10**

S

Saber, Zeke **E14**
Saglier, Viviane **T7**
Saljoughi, Sara **M4**, **S16**
Salvato, Nick **I6**
Samer, Roxanne **M1**
Sammond, Nicholas **O17**, **S11**
Samuelson, Mary **P15**, **T16**
San Filippo, Maria **K9**
Sánchez-Salas, Daniel **M23**
Sandler, Monica **S5**
Sanogo, Aboubakar **U9**
Sanson, Kevin **E23**
Sarkar, Bhaskar **P10**
Sarkissian, Raffi **H4**
Sarlin, Paige **M18**
Satchell-Baeza, Sophia **F23**
Satterwhite, Emily **A9**
Sayers, Jentery **M12**
Scaglioni, Massimo **F21**
Scahill, Andrew **N17**
Scandiffio, Theresa **C14**
Scepanski, Philip **C17**
Schaefer, Eric **L4**, **R5**
Schaefer, Joy **F11**
Schatz, Thomas **J1**
Schauer, Bradley **L21**
Scheibel, Will **E10**
Scheible, Jeff **E5**
Schifani, Allison **S1**
Schiwy, Freya **U15**
Schleier, Merrill **E19**, **Q2**
Schlumpf, Erin **B9**
Schmitt, Mary **B4**
Schneider, Molly **M16**
Schoemann, Sarah **A13**
Schonig, Jordan **C3**
Schoonover, Karl **E9**, **R13**
Schrader, Paul **M2**
Schroeder Rodriguez, Paul **P6**
Schroeder, Tyler **I3**
Schules, Douglas **T5**
Schupp, Janina **A7**
Schwartz, Margaret **O23**
Schweigert, Peter **S17**
Schweitzer, Dahlia **C8**
Sciachitano, Marian **C16**
Scott, Ellen **G3**
Scott, Karly-Lynne **S13**
Scott, Kevin **P4**
Scott, Suzanne **L18**
Sebok, Bryan **N6**, **T4**
Seely, Adrienne **C11**
Segal, Shira **M20**
Seid, Danielle **I13**
Sen, Bish **I2**
Sen, Meheli **I21**
Sen, Priyanjali **A15**
Sengul, Ali **D23**
Serna, Laura Isabel **A11**, **M14**
Serrano, Arturo **A10**
Serrano, Sophia **Q7**
Sewell, Philip **B14**
Sexton, Jamie **K10**
Shaerf, David **T4**
Shafer, Leah **R2**
Shahaf, Sharon **I2**, **R16**
Shail, Robert **N11**
Shanker, Priyadarshini **I13**
Sharma, Sudeep **N4**
Sharrett, Christopher **S12**
Shary, Timothy **J16**
Shaw, Adrienne **K3**
Shaw, Deborah **L14**
Sheehan, Rebecca **R20**
Shekhawat, Sushila **G7**
Shepperd, Josh **Q3**
Sher, Ben Raphael **R1**
Shereen Sakr, Laila **N16**
Shiel, Mark **K12**, **Q20**
Shiga, John **D15**
Shilina-Conte, Tanya **H6**
Shimpach, Shawn **H10**, **U21**
Shimura, Miyoko **E1**
Shivers, Kaia **L10**

Shlossberg, Pavel **Q7**
Shore, Amy **U21**
Shpolberg, Maria **I7**
Shriver-Rice, Meryl **N22**
Shultz, Peter **K13**
Shumow, Moses **I10**
Siddiqui, Gohar **T6**
Sidenova, Raisa **K5**
Sidhu, Maya **K7**
Siegel, Carol **F11**
Siegel, Marc **R13**
Sienkiewicz, Matt **C17**, **E21**
Sieving, Christopher **D22**
Silberman, Robert **G21**, **O15**
Sim, Gerald **N6**
Simeon, Sandrine **T2**
Sinha, Babli **F16**
Sinwell, Sarah **E18**
Siomopoulos, Anna **D11**
Sirmons, Julia **T2**
Slowik, Michael **E7**
Smaill, Belinda **U18**
Smiley, Michelle **Q13**
Smith, Ashley **U15**
Smith, Ashley R. **F4**
Smith, Cherise **L10**
Smith, Frances **N12**
Smith, Iain **K10**, **U2**
Smith, Jacob **T10**
Smith, Jennifer **U13**
Smith, Justin **N11**
Smith, Nova **F13**
Smith, Patrick **S7**
Smith-Rowsey, Daniel **C7**
Smith-Shomade, Beretta **R3**
Smoodin, Eric **M15**
Smyth, J. E. **L15**
Soderman, Braxton **B7**
Solovieva, Olga **G11**
Somaini, Antonio **N5**
Sorensen, Inge **Q9**
Soriano, Lucia **N12**
Sotamaa, Olli **M10**
Soulstein, Seth **T17**
Spadoni, Robert **K18**
Spaulding, Hannah **F6**
Spaulding, Stacy **D13**
Speers, Genne **F1**
Spence, Steve **Q17**
Sperb, Jason **R14**
Spiers, Aurore **P7**
Stabile, Carol **D13**, **O5**
Stadel, Luke **S13**
Staiger, Janet **S2**
Stailey-Young, Amos **R4**
Stalarow, Alexander **H21**
Stamm, Laura **C1**
Stamp, Shelley **T12**
Stanfill, Mel **C18**
Starosielski, Nicole **N23**
Stehle, Maria **S22**
Steimatsky, Noa **I15**
Steimer, Lauren **J6**
Stein, Erica **O23**, **Q20**
Stein, Louisa **D18**, **P21**
Steinbach, Katherine **F14**
Steinberg, Marc **U11**
Steinhart, Daniel **T3**
Steirer, Gregory **P21**
Stenger, Josh **H10**
Stenport, Anna **I4** ,**O15**
Stevens, Kyle **H22**, **J9**
Stewart, Faye **O22**
Stewart, Jacqueline **F2**, **H1**
Stewart, Mark **C18**
Stjernholm, Emil **O15**
Stob, Jennifer **S17**
Stoddard, Matthew **M19**
Stone, Nora **U15**
Stork, Ben **L9**
Stork, Matthias **G13**, **R8**
Stout, Graeme **T15**
Stracke, Caspar **M18**
Strader, Sean **C11**
Strang, Brent **L19**
Strassfeld, Benjamin **S4**
Straw, Will **F17**
Streible, Dan **P15**
Stuckey, Helen **H20**
Stutsman, Staci **E10**
Suarez, Juan **R13**
Suarez, Paulina **M14**
Sullivan, Gordon **C10**
Sullivan, Patrick **R10**
Summit-Gil, Britney **I8**
Sunya, Samhita **M4**
Sutherland, Meghan **B13**, **R20**
Sutton, Katie **Q21**
Svedman, Michael **D6**
Svelch, Jaroslav **M10**
Swain, Sara **C12**
Swalwell, Melanie **H20**
Swanson, Alexander **S14**
Swartz, Lana **L9**
Sweeney, Miriam **T14**
Symes, Katerina **B8**
Synenko, Joshua **A14**
Szczepaniak-Gillece, Jocelyn **O9**
Szczepanik, Petr **F21**

T

Tai, Peng-yi **R8**
Tait, R. Colin **G9**, **I19**
Takacs, Stacy **R21**
Takahashi, Tess **O4**
Talbott, Michael **F20**
Tamirisa, Asha **H23**
Tan, Hiaw Khim **U7**
Tan, Jia **P22**
Tanvir, Kuhu **U6**
Tarancon, Juan **J15**
Tarcov, Marianne **P6**
Teinemaa, Teet **D2**
Telotte, Jay **I4**
Tezuka, Yoshiharu **O7**
Thain, Alanna **K19**
Thames, Ryan **C12**
Therrien, Carl **S14**
Theus, Tyler **A1**
Thevenin, Olivier **B3**
Thibault, Ghislain **M13**
Thimons, Alexander **N4**
Thomas, David **C12**
Thomas, Emily **B18**
Thomas, Victoria **U13**
Thompson, Kirsten Moana **H3**, **I3**
Thorne, Sarah **Q10**
Thouaille, Marie-Alix **O11**
Tierney, Dolores **N14**
Ting, Chun Chun **D16**
Tinic, Serra **R16**, **U4**
Tinkcom, Matthew **G4**, **J21**
Titus, Joan **S3**
Tognolotti, Chiara **G20**
Toles, George **J9**
Tompkins, Joe **C9**
Torcasio, Grace **C5**
Torlasco, Domietta **B13**
Torner, Evan **O22**
Torre, Paul **G8**
Tortum, Halil Deniz **G1**
Trammell, Aaron **F22**
Trice, Jasmine **C6**
Trifonova, Temenuga **G11**, **O1**
Tropiano, Stephen **B1**
Troxell, Jenelle **A19**
Truscello, Michael **D5**
Tryon, Chuck **F11**, **U4**
Tsai, Beth **K15**
Tsika, Noah **E11**
Tsivian, Yuri **T22**
Tucker, Aaron **Q23**
Turim, Maureen **K4**, **M20**
Turner, Graeme **I2**
Turnock, Julie **J1**, **L21**
Turvey, Malcolm **O1**
Tussey, Ethan **L18**
Tweedie, James **K20**
Tyagi, Ila **F6**
Tziallas, Evangelos **A8**
Tzioumakis, Yannis **J16**

U

Udy, Daniel **N13**
Uffreduzzi, Elisa **G20**
Uhlin, Graig **P17**
Uhrich, Andy **F2**, **J22**
Ungar, Steven **F19**
Uroskie, Andrew **J17**, **K1**
Utterson, Andrew **G21**, **S7**

V

Valdes, Julio Jose **C15**
Valkanova, Dora **U17**
Van den Bulck, Hilde **A5**
Van Esler, Mike **N3**

VanCour, Shawn **F2**
Vanderhoef, John **Q10**
Varndell, Daniel **J9**
Vasquez, Joshua **A9**
Vaughan, Hunter **B22**, **P17**
Vaziri, Persheng **M4**
Venegas, Cristina **D20**
Ventura, Patricia **U17**
Verevis, Constantine **U2**
Verheul, Jaap **D21**
Verhoeff, Nanna **O10**
Verhoeven, Deb **L23**
Vernallis, Carol **M22**, **P11**
Vernet, Marc **U12**
Vesey, Alyxandra **H13**
Vielkind, Andrew **A1**
Villarmea Alvarez, Ivan **A22**
Vinogradova, Maria **H8**
Volcic, Zala **S22**
Vollans, Ed **E4**, **L13**
Von Vogt, Matt **B5**
Vonderau, Patrick **O12**, **R11**
Vukoder, Bret **U23**

W

Wada-Marciano, Mitsuyo **L2**, **P20**
Wahl, Chris **L8**
Waldman, Diane **M20**
Waldrep, Shelton **D11**
Walia, Ramna **B18**
Walker, Johnny **L4**
Walker-Canton, Roxana **O5**
Waller, Gregory **M5**, **Q3**
Waller, Katherine Lonsdale **M16**
Waller, Marguerite **R15**
Walsh, Michael **A1**
Wang, Dan **K13**
Wang, Jennifer **B2**
Wang, Qi **G7**
Wang, Tong **C23**
Warchalowska, Anna **P12**
Ward, LaCharles **G3**
Ward, Meredith **K18**, **T14**
Wardell, Kathryn **D8**
Ware, Evan **M8**
Warner, Kristen **G13**, **T1**
Warner, Rick **S7**
Warren, Charles **L17**
Warren, Shilyh **H5**, **L22**
Washington, Christina Price **B19**
Washington, Myra **N20**
Wasko, Janet **K2**
Watabe, Kohki **U16**
Watkins, Raymond **P23**
Watschke, Erik **S6**
Watson, Jacob **R23**
Watson, Ryan **T8**
Watter, Seth **A19**
Waugh, Thomas **L3**
Webb, Lawrence **H16**, **Q20**
Weber, Brenda **O20**
Wedel, Michael **L8**
Weigel, Moira **F18**
Weiler, Lance **I16**
Weinbren, Grahame **P9**
Wellmann, Janina **R22**
Wessels, Chelsea **U17**
Westrup, Laurel **I18**
Wheatley, Catherine **L17**
White, Delene **O22**
White, Kenneth **K1**, **M13**
White, Michele **E2**
Whitehead, Jessica **M23**
Whitworth, Lauran **K19**
Wiedenfeld, Grant **U16**
Wild, Jennifer **M15**, **N5**
William, Jennifer **L8**
Williams, Bruce **F7**
Williams, Danielle **N7**
Williams, Karen **S10**
Williams, Linda Ruth **J9**, **K9**
Williams, Mark **E12**
Williams, Michael **B23**, **G9**
Williams, Patrick **G5**
Williams, Tami **G20**
Williamson, Colin **Q4**
Willoquet-Maricondi, Paula **B22**
Wilsbacher, Greg **P15**
Wilson, Booth **P7**
Wilson, Candice **H9**
Wilson, Julie **O5**
Wilson, Steve **I1**
Win, Thong **U23**
Wing, Carlin **L19**
Wlodarz, Joseph **M11**
Wojcik, Pamela **Q2**
Wolf, Kelly **T23**
Wolf, Mark J.P. **T20**, **U20**
Wolfe, Charles **J1**
Wong, Shirley **D10**
Woo, Benjamin **N2**, **T6**
Wood, Helen **I8**
Woods, Eva **K23**, **N14**
Woods, Faye **T1**
Woodward, Steven **E22**
Wrather, Kyle **G8**
Wright, Benjamin **I14**
Wright, David **L13**
Wuest, Bryan **D1**
Wyatt, Justin **S15**
Wythoff, Grant **M13**

X

Xiao, Ying **T15**

Y

Yablon, Nick **L7**
Yamamoto, Naoki **A19**
Yamazaki, Junko **I3**
Yang, Fan **F15**
Yang, Panpan **F18**
Yanick, Tony **J3**
Yap, Christopher **T5**
Yasar, Zeynep **P8**
Yervasi, Carina **H2**
Yip, Man Fung **K20**
Yockey, Matt **G2**
Yoon, Soyoung **O4**
Yosef, Raz **A8**
Yoshida, Junji **B9**
Youmans, Greg **M1**
Young, Ashley **I13**
Young, Damon R. **K17**
Young, Katie **M23**
Young, Paul **S5**
Younger, James **P23**
Yue, Genevieve **K17**

Z

Zagarrio, Vito **B11**
Zalewska, Maria **B8**
Zamostny, Jeffrey **F16**
Zanger, Anat **T7**
Zhang, Ling **K20**
Zhao, Jing (Jamie) **A17**
Zhu, Ying **C22**
Zimdars, Melissa **N6**
Zimmer, Catherine **M7**, **P16**
Zinman, Gregory **B19**, **P9**
Zolides, Andrew **Q14**
Zryd, Michael **K1**
Zulueta, Ricardo E. **J13**
Zuo, Mila **S10**
Zweig, Noah **I22**
Zwicker, Heather **O10**

AFFILIATE EVENTS

Thursday, March 31

2:30 – 3:30 PM

Crawford Media Services–Post-Production Facility Tour

LOCATION **6 West Druid Hills Drive, NE**

http://ow.ly/X6FZu

Attendees are invited to tour the post-production facilities, including screening room, tracking rooms, audio booths, editing suites and more.

Free to SCMS attendees.

Thursday, March 31

3:00 – 4:00 PM

Routledge–Exhibitor Reception

ROOM **Grand Ballroom East/AB** • Second Floor
at their table in the exhibit area

Reception to celebrate the anniversaries of four Routledge journals.

Thursday, March 31

7:00 – 8:45 PM

French Cinema, A State Affair

History of Cinema and Public Policies from World War II to the Digital Age

ROOM **406** • Fourth Floor

Panel discussion on the role of the state in French film history with Pierre-Emmanuel Lecerf (Director – Financial, Legal and International Affairs, CNC), Jonathan Buchsbaum (CUNY Graduate Center and Queens College) and others. There will be a reception following the panel discussion.

PROVIDED BY Cultural Services of the French Embassy, Centre National du Cinéma et de l'image animée (CNC) *and* the French/Francophone Scholarly Interest Group

Thursday, March 31

7:30 PM Drinks, 8:00 PM Dinner

30th Annual Grrrls Night Out at SCMS!

LOCATION **Truva Atlanta Turkish Kitchen** • 60 Andrew Young International Blvd NE



Grrrls Night Out is an open, friendly networking dinner/social extravaganza aimed at encouraging conversation and connection among all women: trans, cis, and genderqueer. You don't have to be an SCMS member to attend, and we welcome friends and children of our grrrls too.

Tickets must be purchased in advance at
https://www.eventbrite.com/e/30th-annual-grrrls-night-out-at-scms-tickets-20428741917

$29.48 grad and under-employed/$40.03 full-time faculty. Drinks not included.

If the event is sold out, please contact Caetlin Benson-Allott (caetlin@ou.edu) to learn of any last minute cancellations.

DIRECTIONS walk south from the Hilton Atlanta on Courtland St NE for one block. Turn right onto Andrew Young International Blvd NE for one block. Truva is on the corner of Andrew Young International Blvd NE and Peachtree Center Ave NE.

Thursday, March 31

7:30 – 9:30 PM

An Evening with Cuban filmmaker, Gloria Rolando

Screening of *Reembarque/Reshipment* (2014, NR, Documentary/ Foreign Language, 59m) and Q&A with filmmaker

LOCATION **Cinéfest** • 66 Courtland Street NE, Georgia State University, University Center, Suite 240

Reembarque/Reshipment is a documentary film by acclaimed Afro-Cuban filmmaker Gloria Rolando that builds on the memories of Haitians and their descendants in Cuba to understand the impact of the presence of migrant labor on the Island's economic and social history.

DIRECTIONS walk approximately ½ mile south on Courtland St

PROVIDED BY Latino/a Caucus *and* the Department of World Languages *and* Cultures *and* Center for Latin American and Latino Studies, Georgia State University

Thursday, March 31

7:30 – 10:15 PM

Re-hinging Cinematic Theory, History and Philosophy

Thom Andersen's *The Thoughts That Once We Had* (2015, NR, Documentary, 108m) with Q&A between Andersen and D.N. Rodowick

LOCATION **Plaza Theatre** • Briarcliff Plaza Shopping Center, 1049 Ponce De Leon Ave NE

A screening of renowned filmmaker Thom Andersen's latest film, The Thoughts That Once We Had, followed by a discussion between distinguished film scholar and philosopher D.N. Rodowick and Andersen about the film and its broader implications for the study of film theory, history, and philosophy. Held in coordination with the 2016 Atlanta Film Festival.

Tickets can be reserved ahead of time at the SCMS conference on-site registration desk, and will be available on a first-come, first-served basis at the theatre, with SCMS conference badge. A related workshop–'Film and Philosophy: Unanswered Questions' will take place on Saturday.

Free to SCMS attendees.

PROVIDED BY SCMS, Film Philosophy *and* Classical Hollywood Scholarly Interest Groups, The Atlanta Film Festival *and* the 2016 Atlanta Host Committee

Thursday, March 31

8:00 – 10:00 PM

University of Pittsburgh Film Studies Program Reception

ROOM **206** • Second Floor

Reception for students, faculty, alumni/ae, and friends of the Film Studies Program at the University of Pittsburgh.

Thursday, March 31

8:00 – 10:00 PM

University of East Anglia Reception

ROOM **408** • Fourth Floor

The event will be hosted by UEA to offer a chance to UEA alumni and current faculty to meet up and share recent news from the university in teaching and research.

Thursday, March 31

8:00 PM – MIDNIGHT

More Light– Media Art from Atlanta

LOCATION **Eyedrum** • 88 Forsyth St. SW

http://www.eyedrum.org/

Opening night of a gallery exhibition showcasing 15 media artists from Atlanta. Works include looped 16mm projection, single-channel video, outdoor projections, and video games.

Free for SCMS attendees, $5 general public

DIRECTIONS by taxi/Uber, 8 min drive from Hilton. By MARTA, 15min train ride: take Peachtree Station (southbound) to Five Points Station.

PROVIDED BY Experimental Film & Media, CinemArts: Film & Art History, *and* Nontheatrical Scholarly Interest Groups; the School of Media, Literature, and Communication at Georgia Tech; *liquid blackness*, a research group in the Department of Communication at Georgia State University; Eyedrum; Contraband Cinema; *and* Dashboard Co-op.

Thursday, March 31

9:00 – 11:00 PM

Slow Scholarship

A World Building Event

ROOM **410** • Fourth Floor

The event seeks to apply the tenets of slow scholarship to film and media studies collaborative academic production. Slow scholarship posits an alternative approach to producing scholarly work and to working within academic institutions that increasingly demand more time and an accelerated work pace.

PROVIDED BY Women in Screen History *and* Media Literacy & Pedagogy Scholarly Interest Groups; Women's Caucus, Queer Caucus, *and* Latino/a Caucus

Friday, April 1

9:30 –10:30 AM

Bloomsbury Publishing–Exhibitor Reception

ROOM **Grand Ballroom East/AB** • Second Floor

at their table in the exhibit area

Chat with *Global Exploitation Cinemas* series editors Austin Fisher and Johnny Walker!

Friday, April 1

3:00 – 4:00 PM

Rutgers University Press–Exhibitor Reception

ROOM **Grand Ballroom East/AB** • Second Floor
at their table in the exhibit area

A celebration of our authors!

Friday, April 1

3:00 – 4:00 PM

Columbia University Press–Exhibitor Reception

ROOM **Grand Ballroom East/AB** • Second Floor
at their table in the exhibit area

Event to celebrate Roy Thomas and the *Film and Culture* series.

Friday, April 1

7:30 – 8:30 PM

Reception to celebrate *Camera Obscura*'s 40th Anniversary

ROOM **409** • Fourth Floor

Celebrating *Camera Obscura*'s 40th anniversary and the publication of two special issues: "Collectivity: Part 1" and "Collectivity: Part 2". Hosted by Duke University Press, the University of California, Santa Barbara, Department of Film and Media Studies, and *Camera Obscura*.

Friday, April 1

7:30 – 9:00 PM

Georgia Tech
School of Literature, Media and Communication Reception

ROOM **408** • Fourth Floor

Reception for Georgia Tech School of Literature, Media and Communication faculty, students, alumni and friends. Hosted by the GT School of Literature, Media and Communication and the Wesley Center for New Media. Join us for food, drink and works-in-progress demos by GT faculty and students.

Friday, April 1

7:30 – 9:30 PM

New York University Department of Cinema Studies Reception

ROOM **Crystal Ballroom AF** • First Floor

Reception for alumni, students, faculty, and affiliates. Hosted by NYU Cinema Studies.

Friday, April 1

7:30 – 9:30 PM

Oxford University Press–Exhibitor Reception

ROOM **404** • Fourth Floor

A cocktail reception to celebrate the publication of OUP film and media studies books and journals for 2015-2016. All are welcome.

Friday, April 1

7:30 – 10:30 PM

University of California, Los Angeles Reception

ROOM **Crystal Ballroom CD** • First Floor

Reception for UCLA faculty, students and alumni hosted by UCLA's Department of Film, Television and Digital Media.

SCMS

honors

OUTGOING BOARD MEMBERS

Kara Keeling

Neepa Majumdar

Thank you so much for your service –
you will be greatly missed!

FOURTH ANNUAL

SCMS Undergraduate Conference

April 14–17, 2016 • Boulder, CO

Hosted by The University of Colorado Boulder

The Society for Cinema and Media Studies is proud to announce its support for the fourth annual Society for Cinema and Media Studies Undergraduate Conference.

Originating at the University of Notre Dame in 2013, 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 2016, the panel will be composed of faculty from the CU Film Studies Department. 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 Colorado Boulder, April 14–17, 2016. The 2017 Conference will be hosted by the faculty of the University of Minnesota. The deadline for submitting to this year's conference has passed but members are encouraged to think about the 2017 conference. More information about next year's conference will be available on the SCMS website in the fall.

Questions about the 2016 conference should be directed to Dr. Tiel Lundy, at University of Colorado (tiel.lundy@colorado.edu).

For the call for papers, please visit
https://cmstudies.site-ym.com/?page=undergraduate

Film and Media Studies at Emory University

Students in Emory University's graduate program in film and media studies explore television, video games, new media and media making, as well as Hollywood, European, and East Asian cinemas. Affiliated faculty teach courses on Latin American, Middle Eastern and African cinemas and we encourage students to take full advantage of interdisciplinary opportunities offered across the university. Students benefit from a medium sized program situated within a major research university—an environment that allows for close mentoring and an individually tailored course of study. Emory and Atlanta offer a vibrant film culture, with festivals, special screenings,and guest speakers throughout the year.

The Graduate School at Emory offers the master's degree in film and media studies. It also offers a Ph.D. certificate in film and media to students enrolled in affiliated Emory doctoral programs.

GRADUATE FACULTY

Matthew H. Bernstein, *Chair*
Amy Aidman
Tanine Allison
Rob Barracano
Marc Bousquet
Ryan Cook
Jason Francisco
David B. Pratt
Daniel Reynolds
Michele Schreiber

FOR MORE INFORMATION, please visit our website at filmstudies.emory.edu/home/graduate/index.html



EMORY COLLEGE OF ARTS AND SCIENCES

Department of Film and Media Studies

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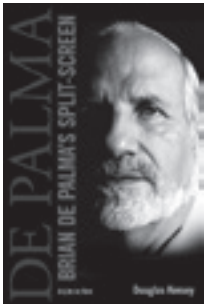
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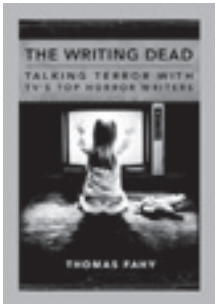
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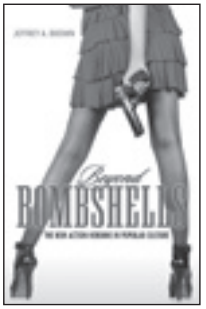
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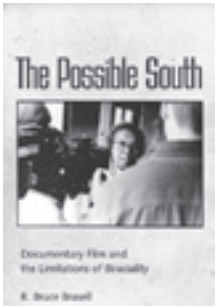
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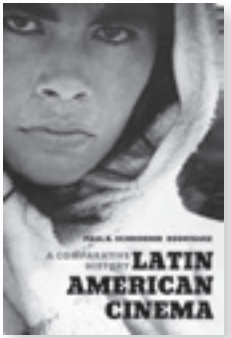
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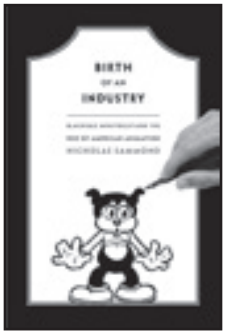






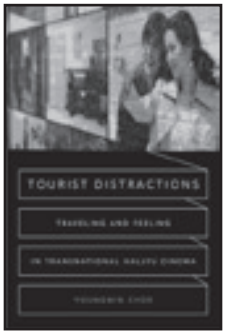
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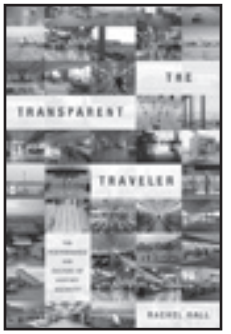
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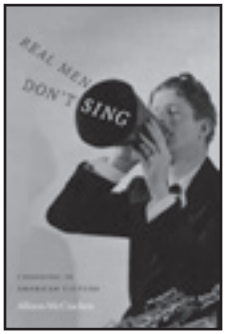
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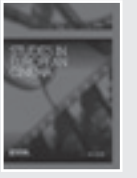
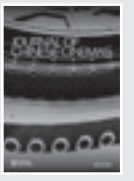
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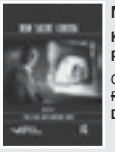
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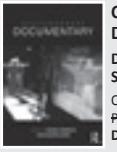
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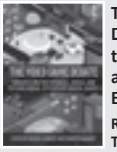
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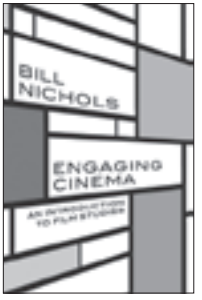
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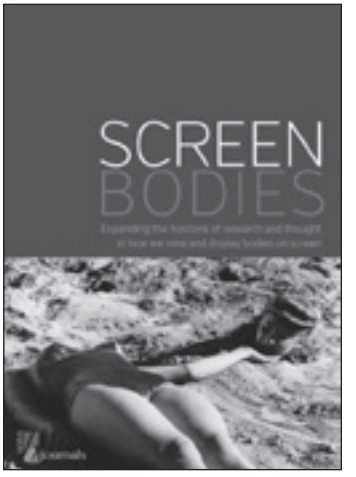
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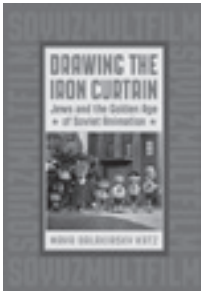
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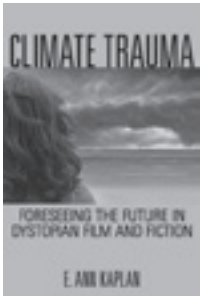
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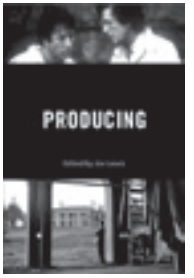


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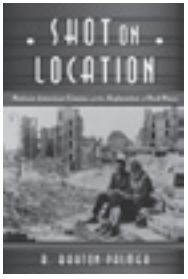


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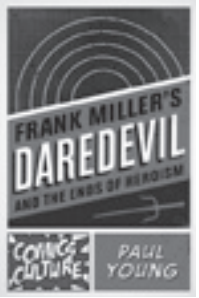
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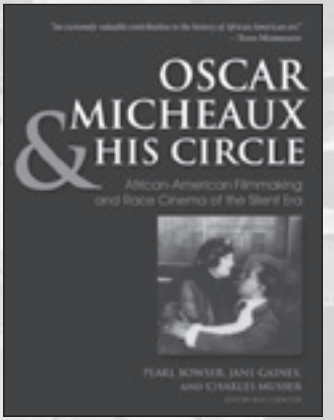
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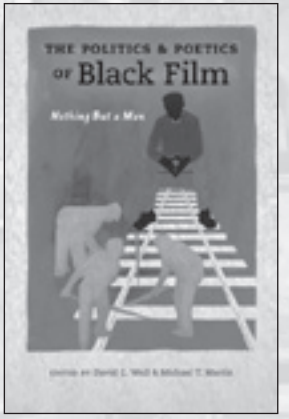
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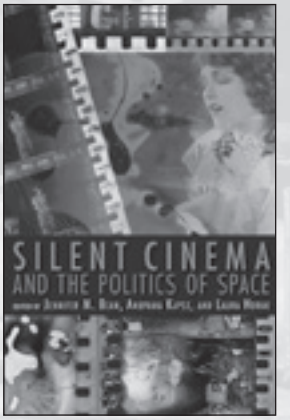
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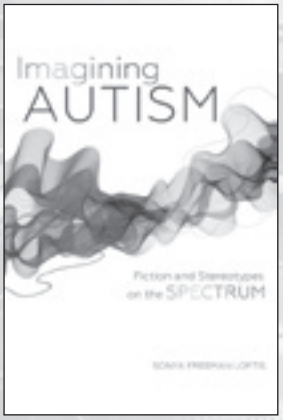
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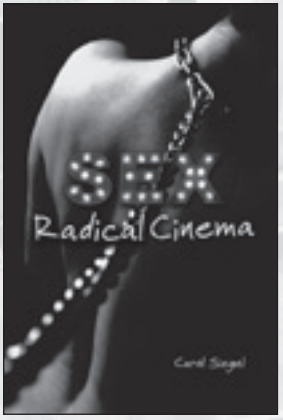
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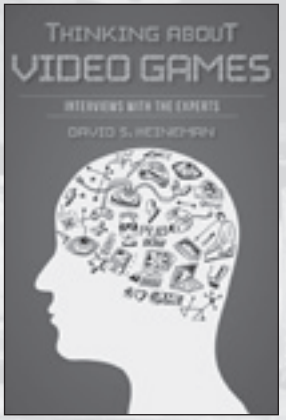
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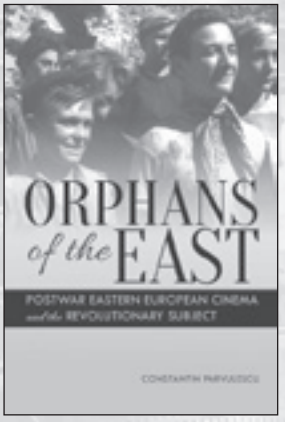


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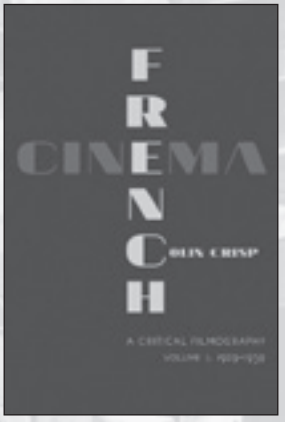
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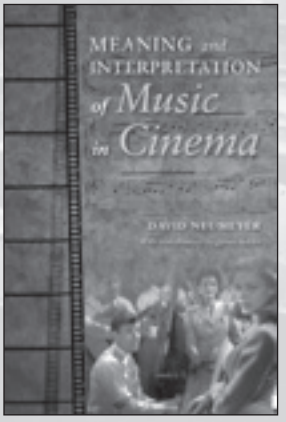
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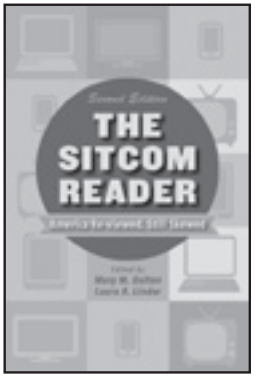
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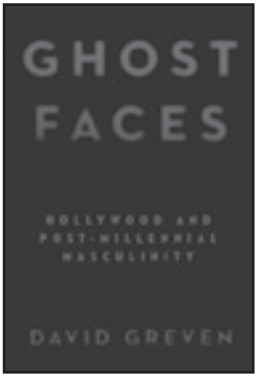
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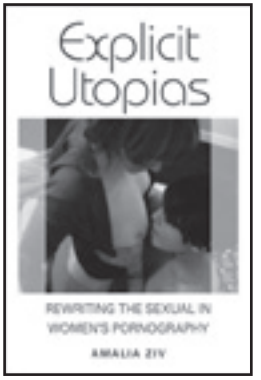
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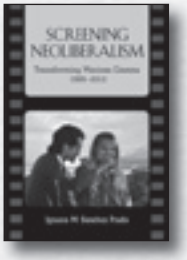
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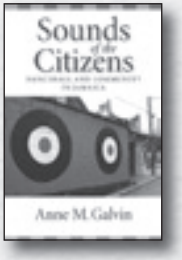
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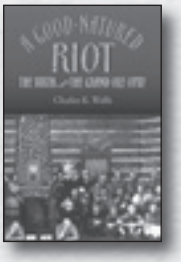
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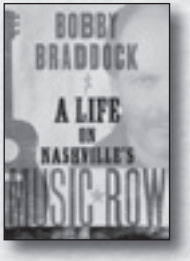
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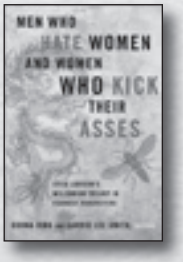
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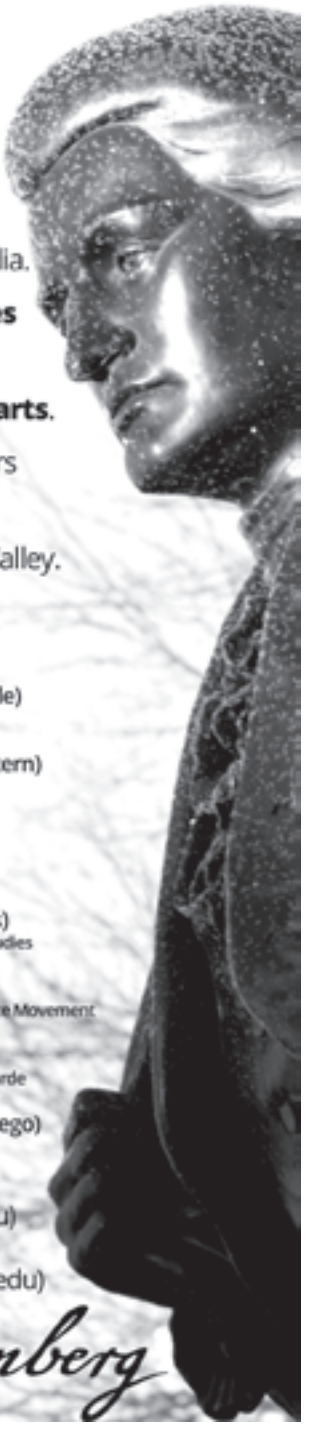
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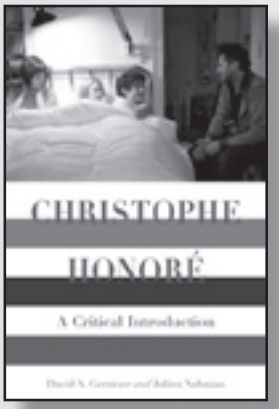
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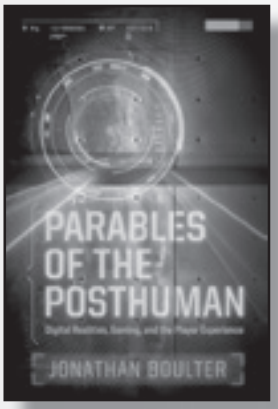


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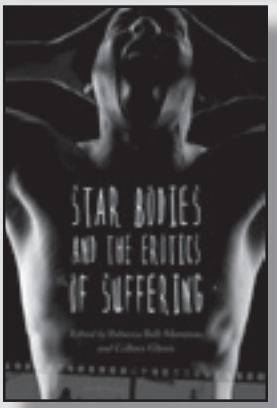


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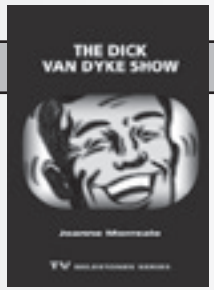
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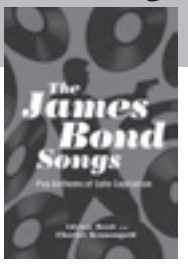




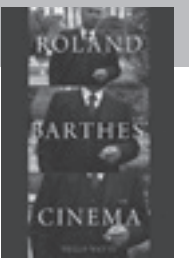
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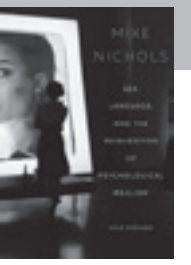
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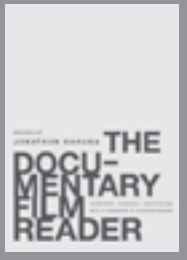












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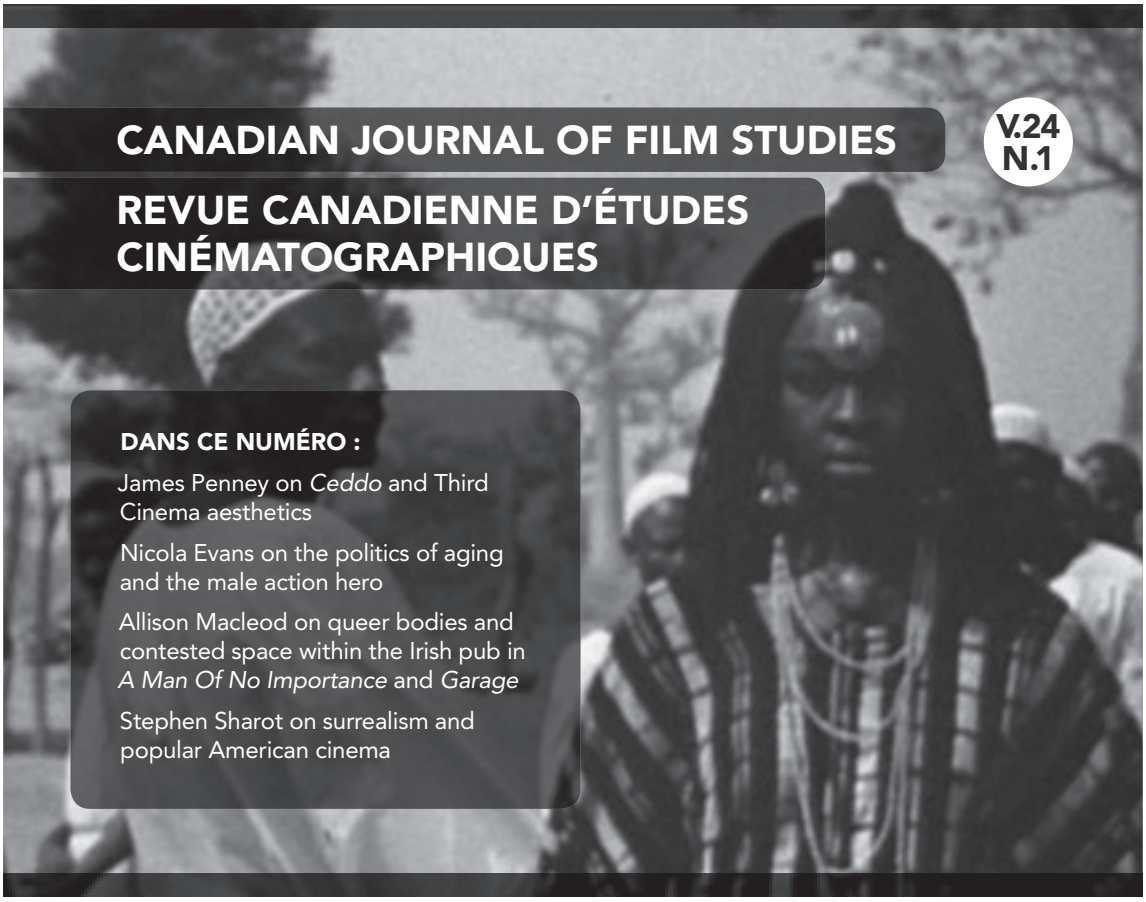
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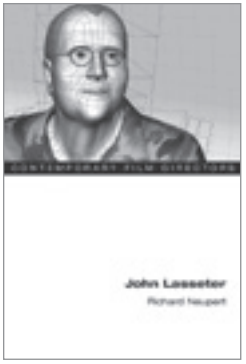
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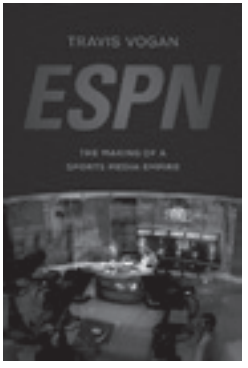
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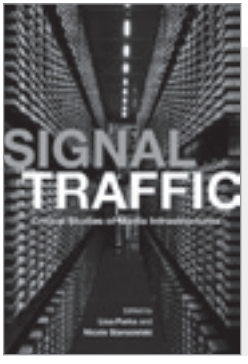
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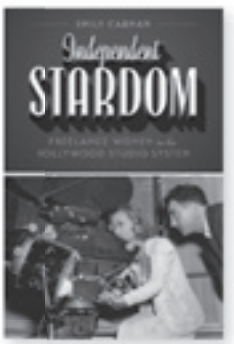
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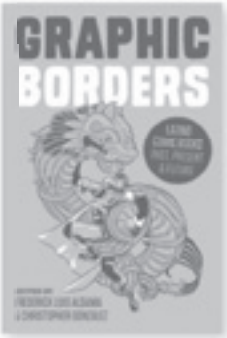
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