SCMS 2017

CONFERENCE PROGRAM

FAIRMONT CHICAGO
MILLENNIUM PARK

March 22–26, 2017

Letter from the President

Dear Friends and Colleagues,

On behalf of the Board of Directors, the Host and Program Committees, and the Home Office staff, let me welcome everyone to SCMS 2017 in Chicago!

Because of its Midwestern location and huge hub airport, not to say its wealth of great restaurants, nightlife, museums, shopping, and architecture, Chicago is always an exciting setting for an SCMS conference. This year at the Fairmont Chicago hotel we are in the heart of the city, close to the Loop, the river, and the Magnificent Mile. You can see the nearby Millennium Park from our hotel and the Art Institute on Michigan Avenue is but a short walk away. Included with the inexpensive hotel rate, moreover, are several amenities that I hope you will enjoy.

I know from previewing the program that, as always, 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. This year we introduced our new policy limiting members to a single role, and I am happy to say that we achieved our goal of having fewer panels overall with no apparent loss of quality in the program or member participation.

With this conference we have made presentation abstracts available online on a voluntary basis, and I urge you to let them help you navigate your way through the program. To assist you further 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 Chicago through in-app maps. I hope you'll check it out!

I know that you will find more information about the big evening events elsewhere in the program and in Pam Wojcik's welcome letter, so let me call your attention to several other events organized by the Board of Directors for the membership. On Thursday from 11:00 AM until 12:15 PM is the Caucus/SIG Open House. 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 overall, to speak with representatives from groups that reflect your academic interests, and to learn about the numerous activities these groups have scheduled during the conference. Everyone is encouraged to attend, whether you are a new SCMS member or are an old hand. On Thursday evening at 7:00 PM the GSO holds its reception, and all graduate student members are invited for some libation and conversation.

Other important SCMS events to put on your calendar take place on Friday. First up is the Members' Business Meeting at 11:00 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 in the Fairmont. 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 Award, Michele Hilmes. Following the ceremony, the official conference reception begins at 5:45 PM in the Mid-America Club on the 80th floor of the AON Center adjacent to the Fairmont. Here, over a drink and something to eat, you will have a chance to mingle with colleagues, catch up with old friends, make new acquaintances, and congratulate the winners.

I hope everyone will attend the reception in the AON Center and enjoy the distinctive panoramic view of Chicago that the Mid-America Club offers from the center's 80th floor. We also have many panels scheduled for the AON Center during each day. Because the center requires an ID check, let me remind you all to keep your conference badges handy since—though you will reach the center via a short walkway from inside the hotel—you will need a badge to enter there for the reception and panels.

Finally, a conference of this size is never possible without the help of many people, so I must single out and thank names you will hear again during the week: Leslie LeMond, Conference Manager; Molly Youngblood, Program Coordinator; Aviva Dove-Viebahn, Web Content Manager; and Bruce Brasell, SCMS Financial Analyst. We would all be lost without the insight and oversight of SCMS Executive Director, Jill Simpson. My gratitude also goes to Pam Wojcik who chaired the Program Committee and to the many hardworking members who volunteered to serve with her this year. I also thank the Host Committee, especially the chairs Eric Freedman and Ariel Rogers, 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 e-mail. 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, Derek Kompare, Juan Llamas-Rodriguez, Linda Mizejewski and Miriam Petty. Juan, Mary B. and Mary D. 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 Joshua Nelson, the new representative of the film program at University of Oklahoma (where the home office is located), who both serve on the Board in an ex-officio capacity.

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 for serving on one of your Society's annual or standing committees.

Enjoy the conference!

Steven Cohan
President

Letter from Program Chair

Welcome to the 58th annual conference of the Society for Cinema Studies and welcome to our 4th conference in Chicago!

This year's program invites you to see Chicago in new ways. Our Host Committee has planned an evening of Chicago short films to be screened at the historical Essaney Studios (home to Chaplin comedies of 1915) on Saturday, March 25, with an after party in Chicago's far north side. Our new Scholarly Interest Group (SIG) in Adult Film History will introduce us to Chicago's Leather Museum and Archives in a special event on Thursday night at 8:00 PM. Thursday at 7:30 PM we also have an event on Migration and Mediations at DePaul University, inspired by Chicago's status as a hub for migration.

Opening night will feature three special events. "Living Thinkers" at 7:00 PM at DePaul University, addresses the role of African American women in the academy, "Listening to History" considers sound, memory, and preservation in the digital age, at 8:00 PM in the Fairmont Hotel. A special pop-up roundtable, "Collective Action in 2017," featuring numerous members and SIG representatives, has been scheduled for Wednesday at 9:00 PM, to address the effects, affect, and desire for activism following the presidential election. This year, we are also including two special film screenings at the Fairmont by SCMS members: John Caldwell will show his media-archeology-road-movie *Boron to Buttonwillow: Muscle, Media and American Identity on Highway 58* on Wednesday night at 8:30 PM and Saturday at 7:00 PM, *Cinema Journal* editor Will Brooker will screen his documentary about *Being Bowie*, his year-long effort to understand Bowie by "being" Bowie.

While the conference is located in Chicago, SCMS is a global organization and the program features more than 260 international speakers from more than 30 nations, and topics ranging across the globe. Many panels deal with films from Latin America and Asia. While some members worried that limiting participants to one role would cut the number of submissions, we had the highest number of open call submissions ever (1004!) and 40 more pre-constituted panel proposals than our last conference in Chicago. The range of topics continues to expand: we noted a surge in papers on sports, games, film festivals, adult film, and timely papers on African Americans and state violence.

Chairing the program committee has been a tremendous honor. A conference this size requires more than a village: it needs a multiverse. Thanks to our program committee, a mix of board members and volunteers, who took time from their busy schedules to read thousands of proposals for papers, panels, and workshops, and who created open call panels: Mark Gallagher, Tina Kendall, Moya Luckett, Zoran Samardzija, Kevin Sanson, Michael Talbott, Miriam Petty, Maggie Hennenfeld, Linda Mizejewski, Justin Rawlins, Nick Davis, Aniko Bodroghkozy, Shawn Shimpach, Grant Wiedenfeld, Justin Wyatt, Cynthia Lucia, Derek Kompare, Carly Kocurek, Mary Beltrán, Nilo Couret, Mary Desjardins, Chris Sieving, Ina Rae Hark, Ben Aslinger, Glyn Davis, Andree Lafontaine, John Bruns, and Elana Levine. Thanks also to those who organized special events, including Andrew Bottomley, Eric Schaefer, Peter Ailunas, John Stadler, Nilo Couret, E.J. Basa, Julian Etienne Gomez, Javier Ramirez, Cynthia Baron, Shelleen Greene, Stefania Marghitu, and especially Karen Ritzenhoff and Carol Vernallis. Thanks to the Host Committee for helping to prepare the guide to Chicago, raising funds, and organizing special events: co-chairs Eric Freedman and Ariel Rogers, plus Aymar Jean Christian, Allyson Field and Michael DeAngelis. The conference truly would not be possible without Leslie LeMond, who finds hotels years in advance, negotiates with them to obtain the

best rooms, wifi, room rates, technology, catering, and more; helps organize special events; and oversees the entire conference plan (including, this year, investigating Chicago's karaoke scene to ensure a robust list for the program guide). Our program coordinator Molly Youngblood joined the SCMS home office in late summer just as proposals started coming in: she jumped in headfirst and became immediately informed, efficient, and essential. Bruce Brasell has the Herculean task of organizing our conference grid—planning the flow of panels, organizing mini-tracks within the conference, and helping to ensure that we avoid conflicts between panels—and he does so seemingly effortlessly. David Risenberg oversees the conference portal and addresses problems with submissions and evaluations throughout the conference organization process. Former Program Chairs Neepa Majumdar and Steven Cohan provided invaluable advice and guidance. Behind it all, our Executive Director Jill Simpson is the auteur who brings together all the parts of the multiverse to make it comprehensible. Above all, I thank all of you for your labor as scholars and for providing us the opportunity to hear your amazing work.

Enjoy the conference,

Pamela Robertson Wojcik
President-Elect and Program Chair

Letter from the Executive Director

Dear SCMS Colleagues,

Welcome to Chicago!

The SCMS Board of Directors, staff, and I are all excited to welcome you back to Chicago for the 2017 conference.

A big shout-out goes to the scores of member volunteers who offered their time and expertise on SCMS committees this year, our amazingly talented and hard-working staff, and our many loyal exhibitors, advertisers, and sponsors. We appreciate each and every one of you, without whose contributions the annual conference would not be possible.

We are pleased to return to Chicago, a city steeped in rich cinema history. As you may know, in the early 1900s when Hollywood was still a small, dusty Los Angeles suburb, Chicago had already established itself a central hub for motion picture production, distribution, and exhibition. Soon after Essanay Studios was founded on Argyle Street in 1907, it grew to become one of the largest film studios in the world, launching the careers of future stars like Charlie Chaplin and Gloria Swanson.

Thanks to the efforts of this year's Host Committee, co-chaired by Eric Freedman and Ariel Rogers, you will have the opportunity to experience Essanay Studios firsthand on Saturday night for what is sure to be an evening of intriguing and entertaining short films. We hope that you won't miss it.

I urge you to attend the Members' Business Meeting on Friday at 11:00 AM. Representatives of the Board of Directors and the SCMS staff will be on hand to report our findings back to you on a number of topics, including the results of the recent change in conference participation rules. We will also provide you with an update on SCMS's financial picture, and will build in time to field questions from the membership in attendance.

For your convenience, this year we will have a few of our conference registration volunteers stationed in the lobbies of the Fairmont Hotel and AON Center, as well as in the connecting walkway, to provide directions as you navigate your way between the two buildings. They will be wearing "Conference Volunteer" stickers.

I look forward to seeing you in the near future.

Best wishes for a great conference!

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.

SCMS Executive Council

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Will Brooker ▸ *Kingston University* • Editor, *Cinema Journal*
Aviva Dove-Viebahn ▸ *Arizona State University* ▸ Web Content Manager
Leslie LeMond ▸ *SCMS* ▸ Conference Manager
Joshua Nelson ▸ *University of Oklahoma* ▸ Director of Film and Media Studies
Jill Simpson ▸ *University of Oklahoma* ▸ Executive Director

Conference Organization

2017 CONFERENCE PROGRAM COMMITTEE

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2017 HOST COMMITTEE

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Ariel Rogers ▸ *Northwestern University* ▸ Chair
Aymar Jean Christian ▸ *Northwestern University*
Michael DeAngelis ▸ *DePaul University*
Allyson Nadia Field ▸ *University of Chicago*
Ilana Emmett ▸ *Northwestern University*
Janina Cartier ▸ *Northwestern University*

2017 CONFERENCE ORGANIZERS

EXECUTIVE DIRECTOR: Jill Simpson
CONFERENCE MANAGER: Leslie LeMond
ASSISTANT CONFERENCE MANAGER: Ginger Leigh
PROGRAM SCHEDULE COORDINATOR AND FINANCIAL ANALYST: Bruce Brasell
PROGRAM COORDINATOR: Molly Youngblood
PROGRAM ASSISTANT: Marcia Tillison
COPY EDITOR: Mark Hain
PROGRAM DESIGNER AND TYPESETTER: Del LeMond
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 2017 conference:

Joel Neville Anderson
Christine Becker
Stephanie Brown
Michael Kackman
Bill Kirkpatrick
Tracy Hartmann
Kristina Kline
Barbara Klinger
Lauren Murljacic
Patrice Petro
David Risenberg, BMM
Desiree Scalavino
Kelley Thompson
Todd Thompson
Haidee Wasson
MAC: Gina Trombetti
PSAV: Cole Murray
RentCom: Rich Franger, Edward Wolinski
SourceOne: Raymond Andel

Replacement conference badges are available at Registration for $5
(see p. 11 for hours)

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—Fairmont Chicago, Millennium Park, 200 N Columbus Drive and the Mid-America Club, 200 East Randolph Drive, 80th Floor, AON Center.

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.

2017 Conference Sponsors

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

Sponsorships

Northwestern University
School of Communication
Department of Radio, Television + Film
Screen Cultures PhD Program
Center for Screen Cultures
Department of Communication Studies
Rhetoric and Public Culture PhD Program

Columbia College, School of Media Arts

University of Notre Dame, Department of Film, Television, and Theatre

Steven Kovacs on behalf of Katherine Singer Kovacs

DePaul University
College of Communication
College of Computing and Digital Media
Global Engagement

University of California Press

Syracuse University, Department of English

University of California, Irvine, Ph.D. Program in Visual Studies

University of Chicago, Department of Cinema and Media Studies

University of Texas, Department of Radio-Television-Film

Schedule of Events at a Glance

Wednesday, March 22

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
7:00–10:00 PM	SPECIAL EVENT: Living Thinkers: An Autobiography of Black Women in the Ivory Tower
8:00–9:30 PM	SPECIAL EVENT: Listening to History: Sound, Memory, and Preservation in the Digital Age
9:00 PM	SPECIAL EVENT: Collective Action in 2017: Responding to Hate, Disenfranchisement, & the Loss of the Commons

Thursday, March 23

9:00–10:45 AM	Session F
11:00 AM–12:15 PM	Caucus/SIG Open House
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
7:30 PM	SPECIAL EVENT: Migrations & Mediations: The Politics of Movement
8:00–10:00 PM	SPECIAL EVENT: An Evening at the Leather Archives & Museum

Friday, March 24

9:00–10:45 AM	Session K
11:00 AM–12:00 NOON	Members' Business Meeting
12:15 PM–2:00 PM	Session L
2:15–4:00 PM	Session M
4:15–5:30 PM	Awards Ceremony
5:45–6:45 PM	Reception

Saturday, March 25

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
7:30–11:00 PM	HOST COMMITTEE EVENT: Chicago Shorts & After Party

Sunday, March 26

9:00–10:45 AM	Session S
11:00 AM–12:45 PM	Session T
1:00–2:45 PM	Session U
3:00–4:45 PM	Session V

SCMS Social Media & Mobile App

Instagram

Follow us on Twitter (@SCMStudies) and Instagram (@scmstudies).
Use #SCMS17 to post about your experiences during the conference.
Find us on Facebook: facebook.com/SCMStudies and
keep up to date on conference events via our Grupio mobile app.

Grupio

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.

Registration Hours

Program/Badge Pick-Up (if you have pre-registered)

ROOM **Imperial Ballroom, Pre-Function Area** ▸ Fairmont, B2 Level

On-site Registration

ROOM **Imperial Parlor** ▸ Fairmont, B2 Level

TUESDAY, MARCH 21
4:00– 6:00 PM*
*Tuesday hours for badge and conference program pick-up only (pre-registered attendees)

WEDNESDAY, MARCH 22
8:00 AM– 5:00 PM

THURSDAY, MARCH 23
8:00 AM– 5:00 PM

FRIDAY, MARCH 24**
8:00– 10:45 AM
12:15– 4:00 PM

SATURDAY, MARCH 25
8:00 AM– 5:00 PM

SUNDAY, MARCH 26
8:30 AM– 12:00 NOON

**On Friday, March 24, the registration desks will be closed from 10:45 AM to 12:15 PM for the Members' Business Meeting. Registration will re-open at 12:45 PM that day and will close again at 4 PM for the Awards Ceremony and Reception. Please be aware, conference attendees will not be able to pick up their registration materials or register on site during these times.

Please allow 15 minutes for conference registration. If you are registering as a student, please be prepared to provide your student ID at the time of registration.



Your Name Badge Is Required For Admittance

Registration fees help cover the cost of putting on the conference, and as such, only those who have registered are permitted to attend conference events. You should be aware that your conference badge will be **required** for admittance to the AON Center (the location of the Mid-America Club where many panels, workshops, SIG/Caucus meetings, and the conference reception will take place). It is the third tallest building in the city of Chicago and thus requires additional security. Your name badge is your proof of registration, and it is required that you wear it whenever attending a meeting session or event.

The Fairmont Chicago and the AON Center are connected via an underground walkway (pedway). Again, you will be required to show your badge to security on site to enter the AON Center. Please keep your name badge with you at all times. Replacement name badges will only be printed during registration hours (see above).

Replacement conference badges are available at Registration for $5.
Replacement badges will only be printed during registration hours (see above)

About the Annual Conference

Thanks for staying at the Fairmont Chicago, Millennium Park—If you booked a room at the Fairmont Chicago, Millennium Park under the SCMS room block (online or by phone), your guest room rate includes the following:

- $15 food & beverage credit to your guestroom per night, applicable towards meals, bar, in-room dining, etc. Food & beverage credit is non-transferable.
- 15% discount off restaurant and in-room dining pricing, as long as guests charge to individual guestrooms
- Complimentary basic guestroom Internet (valued at $14.95/day)
- Complimentary access to MySpa fitness center (valued at $15/day)
- 15% discount off 2017 MySpa treatment pricing
- 20% discount off 2017 overnight valet parking—will automatically go into effect when charged to your room

Wireless Internet Access—Standard in all meeting space at SCMS 2017. This includes the Exhibit Area (Imperial Ballroom, Fairmont, B2 Level) and the SCMS Lounge/Recharge Area (Fairmont, 2nd Floor). You will need to obtain a password at conference registration.

The Front Desk will provide you details of how to log on to the Internet in your guest room so that it is taken care of on your final bill.

Green Partnership—Once you have arrived at the conference, please consider these greening options:

- **Linen services**—Cancel daily hotel linen service whenever possible.
- **Cleaning products**—Use your own toiletry products (shampoo, soap, etc.).
- **Contribute to the 2017 SCMS Soap Drive**—As an organization, we are collecting used & unused/opened & unopened hotel soaps, shampoos, conditioners, and other toiletry items that people in need might find useful. Please take your donations to the Registration area and look for the soap drive bin. More information about this initiative can be found on the website under the Conference tab, then under SCMS Policies. This year, we are thrilled that the Fairmont is lending support and taking part in this initiative with us!
- **Recycling**—Utilize paperless check-in, check-out, and billing procedures to minimize use of paper. Use the many recycling cans around the hotel. Reduce your electricity and water use in rooms.
- **Recycle your name badge and conference program**—Look for the bins in Registration area to turn in your name badge and your conference program.

Nursing Area—You are welcome to nurse wherever you feel comfortable feeding your child. If you are looking for a more private space, you can use the nursing area located on the 10th floor of the Fairmont in Room 1023.

Ask Me My Pronouns

Pronoun Stickers—As a show of SCMS's commitment to diversity and inclusion, this year we are introducing pronoun stickers for your name badge. Stickers will be available for pickup at registration and can easily be worn as a show of solidarity, and a means of making our annual conference a friendly and safe environment for all.

All-Gender Restroom—SCMS is committed to making the conference accessible and welcoming to all of our community. Gender-neutral bathrooms are an important part of making the annual conference more inclusive. All person-all access restrooms are available at the Fairmont Chicago on the 2nd Floor close to the Embassy Room, the Gold Room and the International Ballroom. The all-gender restroom is marked with special signage during the conference. To find other safe restrooms in Chicago, visit Refuge <refugerestrooms.org>.

On-site Accessibility Issues—Should you encounter an accessibility issue at SCMS 2017, please notify the hotel's front desk (or the Mid-America's front desk) so they can assist you immediately. You may also report the problem by e-mail <hotel@scmsconference.com>.

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.

Sanctuary City Status—On Jan 25, Mayor Rahm Emanuel reiterated that Chicago will remain a Sanctuary City regardless of the political or economic cost. Chicago Police will not collaborate with any federal directive aimed at detaining or deporting foreign citizens. Likewise, Cook County has a sanctuary ordinance that states that the Sheriff's Office will not do so either. Passed before the recent presidential election, these ordinances are widely revered in Chicago as the cornerstone of the city's reputation for welcoming citizens of all nations. The SCMS website links to Sanctuary City Supportive Resources. Look under the Conference tab, then under SCMS Policies.

SCMS Lounge/Recharge Area

with Computer/Printer Access

ROOM **Pre-Function Area of the International Ballroom** ▸ Fairmont, 2nd Floor

Feel free to hang out in this area, network, hold informal meetings, charge your devices, work on your computer/tablet. All registered attendees of SCMS 2017 may use this area free of charge.

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.

Quiet Room

During the conference, persons who desire a quiet place to prepare for a presentation may visit the SCMS Quiet Room. It is located on the 10th floor of the Fairmont in Room 1023.

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.

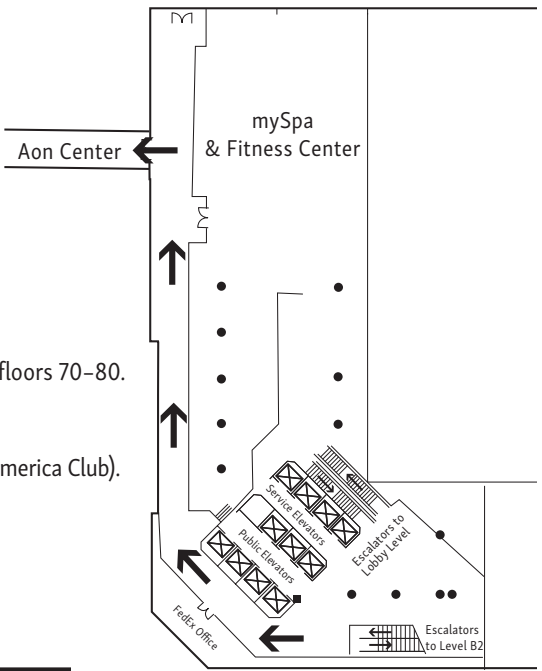
How do I get to the Mid-America Club?

Directions to the Mid-America Club, 80th Floor, AON Center

FROM THE FAIRMONT

- Take the elevator or escalator to the B1 level of hotel.
- Follow the corridor past FedEx Office toward the Lakeshore Sports and Fitness Club.
- Turn left at the first set of (brass) doors for the AON Center.
- Security table with Mid-America tablecloth will be to your left. Show your conference badge.
- Pass through security gates.
- Take escalator to the upper lobby.
- Walk towards the middle bank of elevators servicing floors 70–80.
- **Smart Elevator Directions**
  - Enter your destination on touchscreen (in this case, select "80" for the 80th floor, the Mid-America Club).
  - Receive your elevator assignment.
  - Follow the directions to your assigned elevator.

Fairmont ▸ B1 Level



AON Center's Smart Elevator Directions

Smart elevators make up and down buttons obsolete—users input their destinations and specific elevators are assigned to them—designed to boost efficiency.

- Enter your destination on the touchscreen (in this case, select "80" for the 80th floor, the Mid-America Club).
- Receive your elevator assignment.
- Follow the directions to your assigned elevator.

FROM THE MAIN ENTRANCE/SOUTH SIDE/RANDOLPH DRIVE

- The main entrance to the AON Center is located to the South (closest to Millennium Park) on Randolph Drive.
- To access the lobby, walk down the stairs near the water fountain.
- Check in with security at the main desk by showing your conference badge.
- Pass through the security gates.
- Take the escalator to the upper lobby.
- Walk towards the middle bank of elevators servicing floors 70–80.
- **Smart Elevator Directions**
  - Enter your destination on touchscreen (in this case, select "80" for the 80th floor, the Mid-America Club).
  - Receive your elevator assignment.
  - Follow the directions to your assigned elevator.

Accessible Directions to the Mid-America Club, 80th Floor, AON Center

FROM THE FAIRMONT

- Take the elevator to the B1 level of hotel.
- Follow the corridor past FedEx Office toward the Lakeshore Sports and Fitness Club. Turn left at the first set of (brass) doors for the AON Center. A security table with a Mid-America tablecloth will be to your left. Show your conference badge.
- Security will open gate. Proceed up the ramp to the bank of elevators servicing floors 3–19.
- Take the elevator up to "UL".
- Head to middle bank of elevators servicing floors 70–80, even floors.
- **Smart Elevator Directions**
  - Enter your destination on touchscreen (in this case, select "80" for the 80th floor, the Mid-America Club).
  - Receive your elevator assignment.
  - Follow the directions to your assigned elevator.
  - Once on the 80th floor, the entire Club is Accessible.

FROM THE MAIN ENTRANCE/SOUTH SIDE/RANDOLPH DRIVE

- Use the Plaza elevators down 1 level to the fountain.
- Proceed around the fountain.
- Proceed through the ADA sliding doors on the opposite side of the fountain.
- Check in with security at the main desk by showing your conference badge.
- Security will open the gate and you will proceed up the ramp to the bank of elevators servicing floors 3–19.
- Take the elevator up to "UL".
- Head to middle bank of elevators servicing floors 70–80, even floors.
- **Smart Elevator Directions**
  - Enter your destination on touchscreen (in this case, select "80" for the 80th floor, the Mid-America Club).
  - Receive your elevator assignment.
  - Follow the directions to your assigned elevator.
  - Once on the 80th floor, the entire Club is Accessible.

SCMS Caucus & Scholarly Interest Group Meeting Schedule

All SCMS members are welcome to attend.

Burnham Ballroom A is located in the Mid-America Club (MAC) on the 80th Floor, AON Center
The **Lincoln Park Suite** is located in the Fairmont Chicago, 37th Floor, **Room 3709**

Wednesday, March 22		
10:00–11:45 AM	**Experimental Film and Media Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
12:00 NOON–1:45 PM	**Urbanism/Geography/Architecture Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
12:00 NOON–1:45 PM	**Media, Science & Technology Studies Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
2:00–3:45 PM	**Comedy and Humor Studies Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
2:00–3:45 PM	**Cognitive/Analytic Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
4:00–5:45 PM	**Classical Hollywood Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
4:00–5:45 PM	**Caucus Coordinating Committee**	Lincoln Park Suite ▸ Fairmont, Room 3709
6:00–7:45 PM	**Horror Studies Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
Thursday, March 23		
9:00–10:45 AM	**Adult Film History Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
9:00–10:45 AM	**Queer Caucus**	Lincoln Park Suite ▸ Fairmont, Room 3709
1:00–2:45 PM	**Comics Studies Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
1:00–2:45 PM	**Transmedia Studies Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
3:00–4:45 PM	**War and Media Studies Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
3:00–4:45 PM	**Children's and Youth Media and Culture Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
5:00–6:45 PM	**Media Industries Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
5:00–6:45 PM	**Film and Media Festivals Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
7:00–8:45 PM	**Black Caucus**	Ambassador ▸ Fairmont, 2nd Floor
Friday, March 24		
9:00–10:45 AM	**Scholarly Interest Group Coordinating Committee**	Burnham Ballroom A ▸ Mid-America Club
9:00–10:45 AM	**Latino/a Caucus**	Lincoln Park Suite ▸ Fairmont, Room 3709
12:15–2:00 PM	**Women's Caucus**	Burnham Ballroom A ▸ Mid-America Club
12:15–2:00 PM	**Fan and Audience Studies Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
2:15– 4:00 PM	**Animated Media Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
7:00–8:45 PM	**Middle East Caucus**	Regal ▸ Fairmont, B2 Level
7:00–8:45 PM	**Caucus on Class**	Royal ▸ Fairmont, B2 Level
Saturday, March 25		
9:00–10:45 AM	**French/Francophone Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
9:00–10:45 AM	**Media and the Environment Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
11:00 AM–12:45 PM	**Sound Studies Scholarly Interest Group**	37th Floor Boardroom ▸ Fairmont
11:00 AM–12:45 PM	**Documentary Studies Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
11:00 AM–12:45 PM	**Scandinavian Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
1:00–2:45 PM	**Transnational Cinemas Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
1:00–2:45 PM	**Radio Studies Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
3:00–4:45 PM	**Media Literacy and Pedagogical Outreach Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
3:00–4:45 PM	**Television Studies Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
5:00–6:45 PM	**Film Philosophy Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
5:00–6:45 PM	**Digital Humanities and Videographic Criticism Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
Sunday, March 26		
9:00–10:45 AM	**Central / East / South European Cinemas Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
9:00–10:45 AM	**Women in Screen History Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
11:00 AM–12:45 PM	**Video Game Studies Scholarly Interest Group**	Burnham Ballroom A ▸ Mid-America Club
11:00 AM–12:45 PM	**Silent Cinema Cultures Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
1:00–2:45 PM	**Asian Pacific American Caucus**	Burnham Ballroom A ▸ Mid-America Club
1:00–2:45 PM	**Nontheatrical Film and Media Scholarly Interest Group**	Lincoln Park Suite ▸ Fairmont, Room 3709
3:00–4:45 PM	**Oscar Micheaux Society**	Lincoln Park Suite ▸ Fairmont, Room 3709

Exhibit Hours*

ROOM **Imperial Ballroom** ▸ Fairmont, B2 Level

THURSDAY, MARCH 23	FRIDAY, MARCH 24	SATURDAY, MARCH 25
10:30 AM– 5:30 PM	**9:30 AM– 4:15 PM**	**9:00 AM– 6:00 PM**

*hours subject to change

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Become an Institutional Member!

Benefits of SCMS Institutional Membership
(membership year runs from July 1—June 30)

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 receive a free ad in our conference app, a reduced rate on either a conference program ad or up to ten student memberships, and 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 cmstudies.org/?page=institut_membership

Accessibility

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.

All Meeting Locations

All meeting locations have accessible lobbies; several have autoslide doors. Thresholds and doormats are in compliance with American with Disabilities Act (ADA) regulations and door-service personnel are available at most properties. Lobbies have marble floors and/or low-pile carpeting. Elevators connect all levels of each property. Each elevator has Braille numerals beside each control button. Restrooms in lobbies and on meeting room floors are wheelchair accessible and have tactile signage.

Fairmont Chicago, Millennium Park

The Fairmont Chicago, Millennium Park complies with the Americans with Disabilities Act of 1990, its regulations, and guidelines. The Fairmont has an accessible registration desk or will provide a clipboard to guests to complete registration documentation. The hotel has accessible guest rooms. Among other amenities, the guest rooms feature wheelchair-accessible doors, lever/lever door handles, ample room space, grab bars in restrooms, low sinks with insulated pipes, accessible towel racks, and accessible mirrors. The following auxiliary aids are available as well: flashing fire alarm, telephone, closed-caption decoders; Braille signage; and TTY phones.

All areas of the facility are wheelchair accessible. Electronic doors are located at all main lobby entrances. All public restrooms are ADA accessible. Attendees needing assistance with accessibility should speak to a Guest Services representative in the Lobby.

Valet Parking: Valet Parking is available with ADA spaces. The spaces, curb cuts, and garage accommodate vehicles with 82" and 108" clearance needs.

Meeting Rooms: All levels of the Fairmont Chicago, Millennium Park are accessible by elevator.

Restaurants: All dining areas meet ADA requirements and staff are willing and able to make reasonable accommodations for guests' needs.

Other aids can be made available: wheelchair accessible rooms with roll-in showers; policy to block a specific adapted room for guests with disabilities; procedure to flag guests with disabilities in computer and generate printouts; orientation for guests with vision loss; policy to accept service animals with no fees/deposit.

Mid-America Club

All areas of the facility are wheelchair accessible. All elevators are equipped with Braille signage. Attendees needing assistance with accessibility should speak to a Guest Services representative in the Lobby or call the Mid-America Club at (312) 861–1100.

Parking: Parking is available at designated ADA spaces.

Meeting Rooms: The Mid-America Club exists on one level-the 80th floor of the AON Center. The Club is accessible by elevator. To move from one meeting room to the next, there are no obstructions, steps, etc. Lobbies have marble floors and/or low-pile carpeting.

Restaurants: All dining areas meet ADA requirements and staff are willing and able to make reasonable accommodations for guests' needs.

For information regarding Accessible Transportation (Taxis, Vans, Paratransit Services), Scooter Rentals, Service Animal policies, and other Accessibility information, please look under the Conference Tab > SCMS Policies > Accessibility.

2017 Audio Visual Policy



The following equipment will be standard in all panel/workshop rooms at the conference:

- LCD projector (and audio)
- VGA cable (if you have a Mac, bring an adapter—mini display port to VGA, thunderbolt to VGA, etc.)
- Mini audio jack
- Power strip
- Wireless Internet access (you will obtain the password at conference registration)

Because the cost of equipping rooms with computers is prohibitively expensive, we must ask you to bring your own laptop if you plan to use projection. In addition to your own laptop, please be sure to bring your power cord and any proprietary cords required for your computer. Mac users, please bring your own VGA adapter. Wireless Internet access will be provided in the panel/workshop rooms and conference space. We will not be offering computers, DVD players, overhead projectors, slide projectors, CD players, and/or additional audio components.

Best Practices: Panels and workshops with multiple presentations using projection are encouraged to coordinate before their session time to have all presentations on a single computer or flash drive. Designate one person's laptop for use during the session, load all presentations onto the laptop before the session; and test the presentation to make sure they will work with the software on the designated laptop.

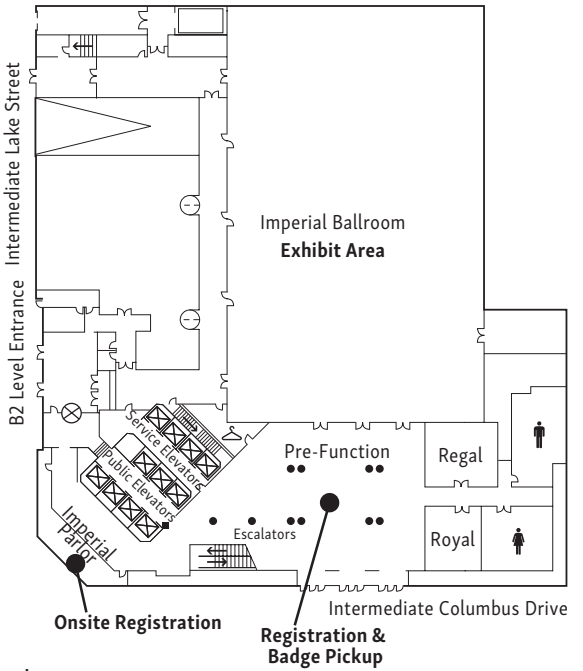
We cannot accommodate changes or requests for AV equipment onsite. SCMS is not responsible for the safety and security of attendee computers.Thank you for your cooperation.

Assistance with AV during the Conference

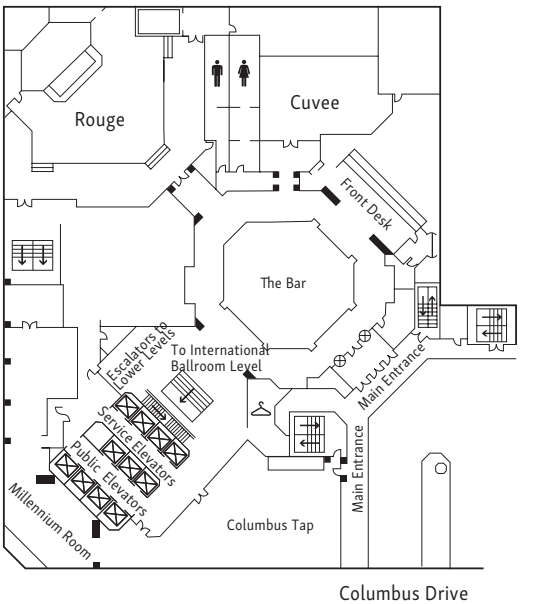
If your room's equipment is malfunctioning or you are having difficulty, please contact one of the technicians from PSAV. At the **Fairmont**, there is a house phone in every room in which any department can be paged. Simply pick up the phone and a call will automatically be placed to the royal services paging department. State you would like a PSAV technician to come to the room and tell them the issue you are experiencing. You may also use this to page a PSAV technician to come speak with you if you have extensive questions to ask before your presentation. At The **Mid-America Club**, if your room's equipment is malfunctioning or you are having difficulty, please seek a service person or RentCom technician. Thank you.

Meeting Space at at Glance

Fairmont ▸ B2 Level

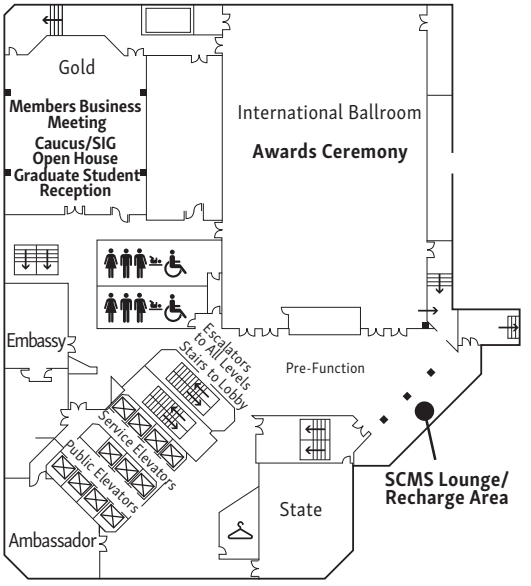


Fairmont ▸ Lobby Level

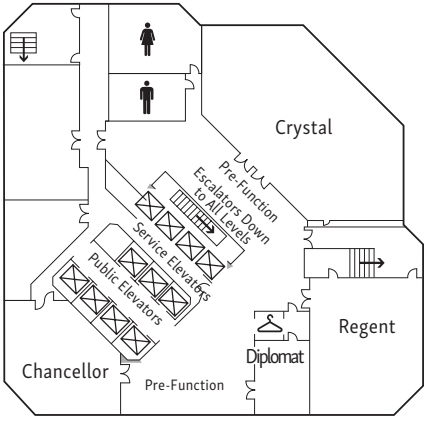


Meeting Space at at Glance

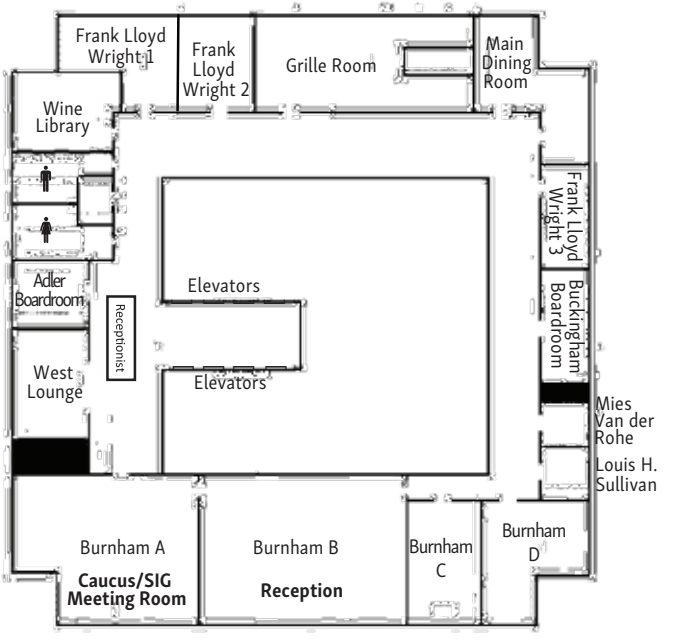
Fairmont ▸ 2nd floor



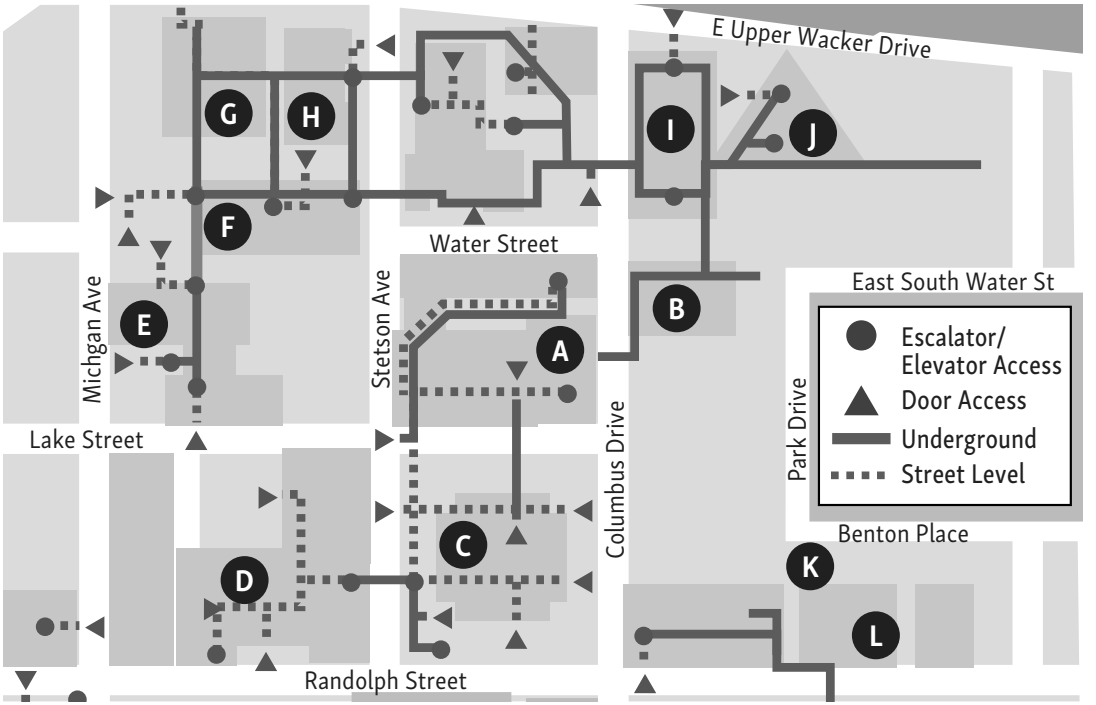
Fairmont ▸ 3rd floor



Mid-America Club, 80th Floor, AON Center



Dining Near the Conference (within 10 min)



We hope this list/map of pedway/ground level eateries, along with the restaurants listed on pages 28–29, will assist you when looking for a quick place to grab something to eat and get back to more panels and workshops! If they are open on the weekend, we have noted it.

A Fairmont Hotel
Columbus Tap (lobby; open weekends)

B Radisson Blu Aqua
Filini Restaurant (lobby; open weekends)

C AON Center
Starbucks (until 6 PM)
Market Thyme (until 3 PM Mon-Tue; until 8 PM Wed-Fri)
Au Bon Pain (until 6 PM)
Sopprafina Marketcaffe (until 4 PM)
Freshii (until 6PM; except Fri until 5 PM)
Baskin Robbins (until 6 PM)
Dunkin' Donuts (until 6 PM)
Jimmy John's (until 7 PM)
Green Apple Café and Juice Bar (until 3 PM)

D Prudential Plaza
Caffe RōM (until 4 PM)
Snarf's Sandwiches (until 3 PM)
Panda Express (until 6 PM)
Market Creations: The Uncommon Café (ground level; until 3 PM)
Wildberry Pancakes & Cafe (ground level; breakfast/lunch only—until 2:30 PM all week)
Tavern at the Park (ground level; open Sat)
Giordano's (ground level; open weekends)

E Michigan Plaza (205–225 N. Michigan Ave.)
Vista Café
Dunkin' Donuts (Sat 5 PM, Sun 2 PM)
Freshii (until 7 PM; open weekends)
Mezza Mediterranean Grill (until 3 PM)
Jaffa Bagels (until 2 PM)
Pret A Manger (until 7 PM)
Starbucks (until 6:30 PM)
Wow Bao (until 6 PM)
Jimmy John's (until 9 PM; except Sun until 6 PM)
Sweetwater Tavern and Grille (until 10 PM; except Fri, Sat & Sun until 12 MIDNIGHT)

F 2 Illinois Center (233 N. Michigan Ave.)
Subway (until 9 PM)
Hannah's Bretzel (until 3:30 PM)
I Love Sushi (until 3:30 PM)
Froyo Chicago (until 4:30 PM)
Cosi Sandwiches (until 7 PM)
Burrito Beach (until 3 PM)
Halsted St. Deli (until 4 PM)
Blackwood BBQ (until 4 PM)

G 1 Illinois Center (111 E. Upper Wacker Dr.)
Sopraffina (until 3 PM)
Potbelly (until 7 PM Mon-Fri; until 4 PM Sat)
Tokyo Lunch Box (Mon-Thurs only; (until 4 PM)
Farmer's Fridge (salad vending machine)
McDonald's (until 3 PM Sat; all day Sun)

H Hyatt Regency (lobby)
Big Bar (open weekends)
Stetson's Modern Steak and Sushi (open weekends)
American Craft Kitchen & Bar (open weekends)
Market Chicago (24 hours)

I 3 Illinois Center (303 E. Upper Wacker Dr.)
El Jardin Mexican
Bake for Me (upper level; until 5:30 PM Mon-Fri; until 2 PM Sat)

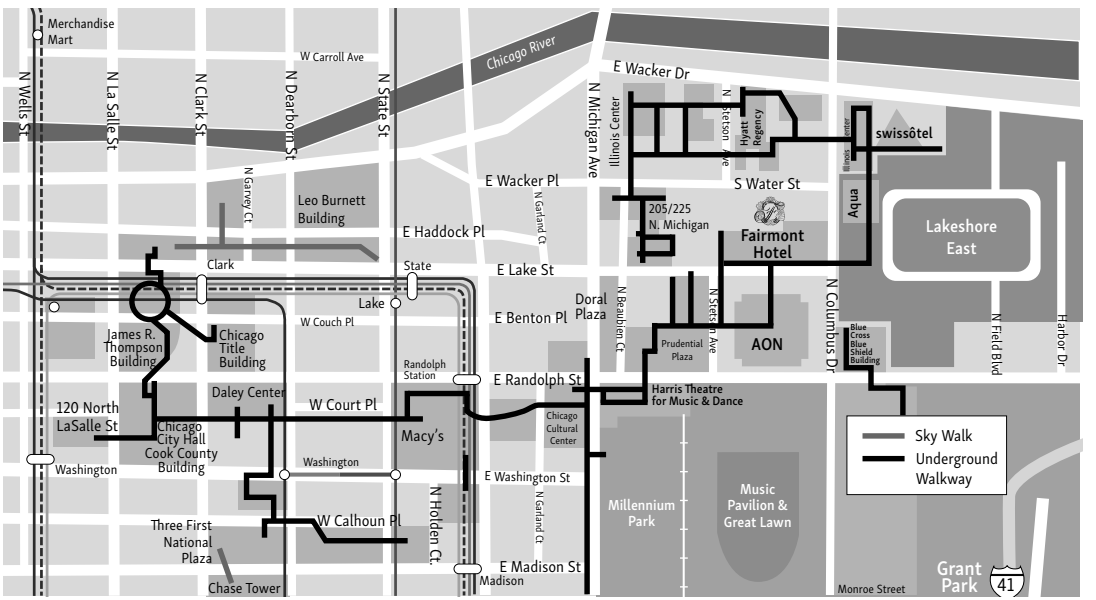
J Swissotel
Geneva Restaurant (breakfast only-until 11 AM Mon-Fri; until 12 PM Sat & Sun)
Amuse Lobby Bar/Café (lobby)
The Palm (lobby)

K Village Market (ground level, outside)
III Forks Steak House (open weekends)
Subway (24 hours)
Mezcalina Mexican Restaurant (closed Mon)
Black Coffee Gallery (open weekends)
Eggy's Diner (until 3 PM all week)
Mariano's Fresh Market (supermarket)

L Behind Village Market on Randolph
Brown Bag Seafood Co. (until 9 PM; closed Sun)

Using the Pedway

Chicago's downtown pedestrian way system, the Pedway, lies in the heart of the city. This system of underground tunnels and overhead bridges links more than 40 blocks in the Central Business District, covering roughly five miles. Used by tens of thousands of pedestrians each day, the Pedway connects more than 50 public and private buildings, CTA stations and commuter rail facilities.The Pedway is a safe, quick and convenient way for pedestrians to travel downtown—especially in the winter and during times of rain or snow.





Chicago 2017

Host Committee Recommendations

Need to Know

Most common credit cards are widely accepted. ATMs are widespread across the city in bank offices, convenience stores, and pharmacies.

Further tourist information is available online at choosechicago.com.

From O'Hare and Midway International Airports to the Conference Hotel

CHICAGO TRANSIT AUTHORITY (CTA)

The elevated train system of the Chicago Transit Authority (CTA) has convenient transport to and from both of Chicago's international airports. The Blue Line, with access to O'Hare, runs 24 hours a day, seven days a week. The Orange Line, with access to Midway, runs Monday through Saturday from 4 a.m. to 1 AM, and Sundays with service ending at 11 PM

From O'Hare International Airport: Take the Blue Line to the Clark and Lake stop. Then either take a cab to the hotel or walk East on Lake St. to Michigan Ave. Cross Michigan and continue to Stetson Ave.; you can walk up and across the hotel plaza to the front door.

From Midway International Airport: Take the Orange Line to the Clark and Lake stop, then follow directions above.

Trains originating from the O'Hare Station cost $5.00 per ride. You may purchase single-ride or 1-day tickets at Ventra machines located in the airports.

More information on CTA transport to and from the airports can be found at transitchicago.com/airports/.

Getting Around Town

Walking

Chicago is a walkable city—flat and easy to explore with a good pair of walking shoes. In March, any type of weather is possible, both in terms of temperature and precipitation, so plan accordingly when packing. The areas around the Fairmont Hotel and N. Michigan Ave. are relatively safe. Still, it would not be advisable to walk in alleys or dark areas by oneself after midnight.

CTA

If you are traveling within the city, one of the easiest ways to get around is by train. Traffic can be particularly heavy in the Loop and Magnificent Mile areas near the conference hotel. The CTA operates both subway and elevated ("L") train lines, with over 140 train stations and more than 240 miles of track. Stations are located throughout the city and nearby suburbs, including Evanston and Oak Park.

The underground subway stations closest to the hotel are Lake (State St. between Lake and Randolph streets) on the Red Line, and Clark/Lake (Lake St. between Clark and LaSalle streets) on the Blue Line. The Red and Blue lines each run 24 hours a day.

The elevated above-ground stations closest to the conference hotel are Randolph/Wabash and State/Lake. In addition to the Blue and Orange lines that service the airports, the Brown Line serves neighborhoods to the north and northwest, the Green Line provides access to Oak Park, and the Purple Line serves Evanston. Please note that these lines do not run all night.

The CTA system also features a number of bus routes with stops along Michigan Ave. You will find train and bus route maps and hours of operation at transitchicago.com.

A one-way ride on the bus or train is $2.25, except for lines to and from the airports. For trains, you may purchase single-ride or 1-day tickets at Ventra machines located in all stations. You may pay your bus fare with either a Ventra card or cash (note that drivers do not carry change). If you are considering multiple rides during your stay in Chicago, consider purchasing a reloadable Ventra card, available at train stations and many CVS and Walgreens stores. The Ventra card machine closest to the Fairmont Hotel is located in the CVS store at 205 N. Michigan Ave., near Lake St.

Stay safe on trains and buses. Keep your possessions in bodily contact and be aware of your surroundings. It is advisable to travel in groups if you are going out late at night.

Taxis

Hailing a cab and riding in Chicago are easy in the Loop and N. Michigan Ave. areas. Chicago taxicabs don't have a uniform make or color, so just look for the light on the top of the cab. Rates are as follows: Base fare is $3.25, with each additional mile $2.25; every 36 seconds of time elapsed is $0.20. The first additional passenger is $1.00 extra, with each additional passenger after the first being an extra $0.50. The departure tax for airport destinations is $4.00.

The cab should have proof of registration and a photo ID of the driver posted for the passenger to see. Taxi drivers generally don't mind if you have more than four passengers. Drivers are required to accept credit cards, although they occasionally do not specify this.

TAXI CAB APP—taxicabapp.com

Need a ride? With the click of a button, TaxiCab app connects you with licensed taxis to get you where you're going quickly and safely. They meet high-standards, including insurance, training, and background checks. You can download the app for free on iTunes and Google Play.

CHECKER CAB

Order a Checker cab by text message: 1) text your address (no city, state or zip code) to 312–520–3029; 2) when asked enter your full name (ex: Jane Doe); 3) to get status of where your cab is—text status; 4) to cancel your trip—text cancel.

CURB—gocurb.com

Curb connects you to safe, reliable rides from professional drivers. Download Curb for iPhone or Android to request your ride with the tap of a button, track your driver's arrival, and pay your fare seamlessly.

Uber and Lyft

Both Uber and Lyft operate in the Chicagoland area and offer competitive rates.

Dining Near the Conference

This list includes restaurants in the vicinity of the Fairmont Hotel, as well as suggestions and directions to other dining options in the city.

In the Hotel

Columbus Tap
(312) 444–9494
columbustap.com
Burgers, ribs, fish, salads, and brunch
Average entrée: $10–30

Breakfast or Brunch Near the Hotel
(within a 10-minute walk from the conference hotel)

Eggsperience
35 W. Ontario St.
(312) 870–6773
eggsperiencecafe.com
Average entrée: $10–20

Einstein Bros. Bagels
300 E. Ohio St.
(312) 787–6100
einsteinbros.com
Average entrée: $5–15

West Egg Café
620 N. Fairbanks Ct.
(312) 280–8366
westeggchicago.com
Average entrée: $10–20

Yolk
355 E. Ohio St.
(312) 822–9655
eatyolk.com
Breakfast and lunch
Average entrée: $10–15

Lunch or Dinner Near the Hotel
(within a 10-minute walk from the conference hotel)

Heaven on Seven
111 N. Wabash Ave.
(312) 263–6443
heaveonseven.com
Cajun, serving breakfast and lunch
Average entrée: $10–15

Park Grill
11 N. Michigan Ave.
(312) 521–7275
parkgrillchicago.com
American cuisine, in nearby Millennium Park
Average entrée: $10–30

Purple Pig
500 N. Michigan Ave.
(312) 464–1744
thepurplepigchicago.com
American, Mediterranean, and Spanish, serving lunch and dinner
Average entrée: $10–15

South Water Kitchen
225 N. Wabash Ave.
(312) 236–9300
southwaterkitchen.com
Midwestern fare, with breakfast, lunch, and dinner
Average entrée: $15–35

Sweetwater Tavern and Grille
225 N. Michigan Ave.
(312) 698–7111
sweetwatertavernandgrille.com
Sandwiches and burgers
Average entrée: $10–15

Trattoria No. 10
10 N. Dearborn St.
(312) 984–1718
trattoriaten.com
Italian, serving lunch and dinner
Average entrée: $15–30

Fast Food and Pubs Near the Hotel

Broken English Taco Pub
75 E. Lake St.
(312) 929–3601
tacopub.com
Mexican
Average entrée: $4–10

Brown Bag Seafood Co.
340 E. Randolph St.
(312) 496–3999
brownbagseafood.com
Terrific take-away fish
Average entrée: $8–11

Corner Bakery
360 N. Michigan Ave.
(312) 236–2400
cornerbakerycafe.com
Bakery and sandwiches
Average entrée: $7–12

Elephant and Castle
185 N. Wabash Ave.
(312) 345–1710
elephantcastle.com
Burgers and pub food, including poutine
Average entrée: $9–16

Epic Burger
227 E. Ontario St.
(312) 257–3260
epicburger.com
Beef, turkey, and portobello burgers, grilled cheese
Average entrée: $5–8

Foodlife
Water Tower Place, 835 Michigan Ave.
(312) 335–3663
foodlifechicago.com
Food court with barbecue, Chinese, pastas, soups, sandwiches, small grocery
Average entrée: $10

The Goddess and Baker
33 S. Wabash Ave.
(312) 877–5176
goddessandbaker.com
Very pleasant pastries, sandwiches, breakfast, lunch and dinner. Nice coffee.
Average entrées: $4–10

Latinicity
108 N. State St.
(312) 795–4444
latinicity.com
Ten Latin-inspired eateries in a food court
Average entrée: varies

Pastoral Artisan Cheese, Bread, and Wine
53 E. Lake St.
(312) 658–1250
pastoralartisan.com
Killer sandwiches, good for picking up food for hotel room
Average entrée: $8–10

Potbelly Sandwich Shop
225 W. Randolph St.
(312) 332–5720
potbelly.com
Made-to-order toasted sandwiches, salads, soups, and baked goods
Average entrée: $5–7

The Protein Bar
Two locations: 151 N. Michigan Ave. and 33 S. Wabash Ave.
(312) 374–1459, (312) 631–3690
theproteinbar.com
Healthy wraps, smoothies, bowls, salads, quinoa-focused. Breakfast and lunch
Average entrée: $8–9

Seven on State
111 N. State St.
(312) 782–1000
Global food court on the seventh floor of Macy's department store, with Japanese, Mexican (Rick Bayless), salads, etc.
Average entrée: $8–10

Wow Bao
Two locations: 225 N. Michigan Ave. and 1 W. Upper Wacker Dr.
(312) 226–2299, (312) 658–0305
wowbao.com
Asian steamed buns
N. Michigan Ave. location closed Saturday and Sunday; Wacker Dr. location open seven days a week
Average entrée: $3–7

Good Places in the Area

The following dining recommendations require a bit farther walk or a short cab ride.

Bar Toma
110 E. Pearson St.
(312) 266–3110
bartomachicago.com
Gourmet pizzas and lots of small plates, plus Italian beers and wines
Average entrée: $11–30

Ditka's Restaurant
100 E. Chestnut St.
(312) 587–8989
ditkasrestaurants.com
Chops, steaks, burgers, with breakfast on weekends
Average entrée: $20–40

Eataly
43 E. Ohio St.
(312) 521–8700
eataly.com
Huge Italian food market with restaurants and food stands
Average entrée: $10–30

Francesca's
200 E. Chestnut St.
(312) 482–8800
miafrancesca.com
Italian trattoria with bar that serves very good pasta, pizza, fish, veal, and beef.
Average entrée: $10–30

Frontera Grill
445 N. Clark St.
(312) 661–1434
rickbayless.com
Celebrity chef Rick Bayless's regional Mexican restaurant
Average entrée: $20–30

The Gage
24 S. Michigan Ave.
(312) 372–4243
thegagechicago.com
Rustic American, with brunch on weekends
Average entrée: $15–35

Gaylord Fine Indian Cuisine
100 E. Walton St.
(312) 664–1700
gaylordil.com
Indian, with lunch buffet Fridays, Saturdays, and Sundays
Average entrée: $15–20

Gibson's Bar & Steakhouse
1028 N. Rush St.
(312) 266–8999
gibsonssteakhouse.com
Steaks, fish, burgers, ribs
Average entrée: $15–60

Grand Lux Café
600 N. Michigan Ave., Suite7
(312) 276–2500
grandluxcafe.com
Eclectic global cuisine
Average entrée: $10–20

Hard Rock Café
63 W. Ontario St.
(312) 943–2252
hardrock.com
American
Average entrée: $10–30

Jake Melnick's Corner Tap
41 E. Superior St.
(312) 266–0400
jakemelnicks.com
Burgers, ribs, sandwiches, and platters, open until 2 AM on weekends
Average entrée: $10–20

Maggiano's Little Italy
516 N. Clark St.
(312) 644–7700
maggianos.com
Italian
Average entrée: $15–25

RL (Ralph Lauren)
115 E. Chicago Ave.
(312) 475–1100
rlrestaurant.com
Salads, sandwiches, and fish entrées
Average entrée: $15–30

Roka Akor
456 N. Clark St.
(312) 477–7652
rokaakor.com
Japanese steaks, seafood, and sushi
Average entrée: $20–40

Roy's
720 N. State St.
(312) 787–7599
roysrestaurant.com
Hawaiian fusion, with "Aloha Hour" drink specials and bar bites
Average entrée: $30–45

Shaw's Crab House
21 E. Hubbard St.
(312) 527–2722
shawscrabhouse.com
Seafood
Average entrée: $30–55

Volare
201 E. Grand Ave.
(312) 410–9900
volarerestaurant.com
Traditional Italian
Average entrée: $20–40

Wildfire
159 W. Erie St.
(312) 787–9000
wildfirerestaurant.com
Steaks, burgers, seafood, salads
Average entrée: $15–30

Xoco
449 N. Clark St.
(312) 661–1434
rickbayless.com
Rick Bayless's Mexican street food, serving breakfast, lunch, and dinner
Average entrée: $8–12

Restaurants Farther Away but Worth a Trip

Pretty close: West Loop

Au Cheval
800 W. Randolph St.
(312) 929–4580
auchevalchicago.com
Upscale "diner" that works with ingredients ranging from bologna to foie gras
Average entrée: $11–30

Avec
615 W. Randolph St.
(312) 377–2002
avecrestaurant.com
Inventive small and large plates, communal seating
Average entrée: $12–30

The Publican
837 W. Fulton Market
(312) 733–9555
thepublicanrestaurant.com
A creative seafood and pork-focused menu, plus global brews, communal tables
Average entrée: $20–35

La Sardine
111 N. Carpenter St.
(312) 421–2800
lasardine.com
Classic French comfort food and drink
Average entrée: $20–35

Wishbone Restaurant
1001 W. Washington Blvd.
(312) 850–2663
wishbonechicago.com
Southern dishes and breakfast with a Cajun spin
Average entrée: $15–20

Not too far, North: Lincoln Park

Café Ba-Ba-Reeba!
2024 N. Halsted St.
(773) 935–5000
cafebabareeba.com
Tapas, pintxos, sangria
Average entrée: $10–20

Not too far, Northwest: Wicker Park/Bucktown

Antique Taco
1360 N. Milwaukee Ave. (also has location in Bridgeport)
(773) 687–8697
antiquetaco.com
Excellent hipster Mexican place, good drinks
Average Entrée: $7–9

Big Star
1531 N. Damen Ave.
(773) 235–4039
bigstarchicago.com
Mexican street food, plus margaritas. Gets crowded
Average entrée: $4–7

Le Bouchon
1958 N. Damen Ave.
(773) 862–6600
lebouchonofchicago.com
Small, bustling neighborhood French bistro with classic cuisine and quaint decor
Average entrée: $25

Furious Spoon Wicker Park
1571 N. Milwaukee Ave. (also has location in Logan Square)
(773) 687–8445
furiousramen.com
Japanese ramen soup offered with toppings and sides
Average entrée: $7–12

Green Zebra
1460 W. Chicago Ave.
(312) 243–7100
greenzebrachicago.com
Vegetarian restaurant with seasonal, creative small plates
Average entrée: $12

Mana Food Bar
1742 W. Division St.
(773) 342–1742
manafoodbar.com
Intimate spot with global vegetarian/vegan food, smoothies, sake cocktails
Average entrée: $15

Mindy's Hot Chocolate Restaurant and Dessert Bar
1747 N. Damen Ave.
(773) 489–1747
hotchocolatechicago.com
Family-friendly American eatery known for its seasonal fare, rich desserts, and hot chocolate
Average entrée: $20

Trenchermen
2039 W. North Ave.
(773) 661–1540
trenchermen.com
Hip spot for modern American dining and craft cocktails
Average entrée: $20–40

Not too Far, Northwest: Logan Square

Chicago Diner
2333 N. Milwaukee Ave. (also has location in Lakeview)
(773) 252–3211, ext. 1
Veggiediner.com
Vegetarian restaurant
Average entrée: $14

Giant
3209 W. Armitage Ave.
(773) 252–0997
giantrestaurant.com
Seasonal New American plates and craft cocktails. Small and can be tough to get a seat
Average entrée: $31

Longman and Eagle
2657 N. Kedzie Ave.
(773) 276–7110
longmanandeagle.com/
Nose-to-tail brew pub. Does not take reservations
Average entrée: $12–32

Lula Café
2537 N. Kedzie Blvd.
(773) 489–9554
lulacafe.com
Excellent farm-to-table restaurant serving brunch and dinner
Average entrée: $12–30

A Short Cab Ride South and West: Pilsen and Bridgeport

Kimski
960 W. 31st St. (seating available in Maria's Packaged Goods and Community Bar)
community-bar.com/kimski
Counter-serve spot featuring Korean-Polish fusion eats (kimchi pierogi!) with draft beer and wine
Average entrée: $7

Maria's Packaged Goods and Community Bar
5357 W. Belmont Ave. (connected to Kimski)
(773) 545–9428
community-bar.com
Amazing bar with great cocktails, home brew, and music

Pleasant House Bakery
2119 S. Halsted St., #1
(773) 523–7437
pleasanthousepub.com/
Rustic café with a blackboard menu of farm-to-table fare, savory pies, baked goods, brunch, and Sunday tea service
Average entrée: $15

Far North: Edgewater

Alice & Friends' Vegan Kitchen
5812 N. Broadway
(773) 275–8797
Average entrée: $11–30

Cookies & Carnitas
5757 N. Broadway
(773) 769–2900
cookiesandcarnitas.com
Organic sandwiches, tacos, pizza, and cookies; BYOB
Average entrée: $10–15

Demera Ethiopian Restaurant
4801 N. Broadway
(773) 334–8787
demeraethiopian.com
Average entrée: $15–20

Mango Pickle
5842 N. Broadway
(773) 944–5555
mangopicklechicago.com
Innovative Indian bistro
Average entrée: $15–20

Mas Alla del Sol
5848 N. Broadway
(773) 654–1900
masalladelsolrestaurant
Mexican
Average entrée: $15–25

Thai Pastry & Restaurant
4925 N. Broadway
(773) 784–5399
thaipastry.com
Average entrée: $10–20

"Old School" Chicago Joints

Billy Goat Tavern
430 N. Michigan Ave. (lower level)
(312) 222–1525
Burgers, breakfast, and bar—tavern inspired the famous "Cheezborger"/John Belushi Saturday Night Live skit.
Average entrée: $5–7

Gold Coast Dogs
159 N. Wabash Ave.
(312) 917–1677
Hot dogs, cheddar fries
Average entrée: $5–10

Lou Mitchell's
565 W. Jackson Blvd.
(312) 939–3111
loumitchellsrestaurant.com
Breakfast
Average entrée: $10–15

Manny's
1141 S. Jefferson St.
(312) 939–2855
mannysdeli.com
Deli
Average entrée: $10–15

Portillo's
100 W. Ontario St.
(312) 587–8910
portillos.com
Hot dogs, burgers, Italian beef, ribs
Average entrée: $5

Chicago-style Pizza

Gino's East
162 E. Superior St.
(312) 266–3337
ginoseast.com

Giordano's
Two locations: 730 N. Rush St. and 130 E. Randolph St.
(312) 951–0747; (312) 616–1200
giordanos.com

Lou Malnati's
439 N. Wells St.
(312) 828–9800
loumalnatis.com

Pizzeria Uno
29 E. Ohio St.
(312) 321–1000
unos.com

Pizzeria Due
619 N. Wabash Ave.
(312) 943–2400
unos.com

Bars/Hangouts

Arbella
112 W. Grand Ave.
(312) 846–6654
arbellachicago.com
Chic, cozy bar with global eats, craft cocktails, regular DJs, and sometimes dancing

Boleo at the Kimpton Gray Hotel
122 W. Monroe St.
(312) 750–9007
boleochicago.com
Luxury rooftop restaurant and bar with a resident DJ

Chicago Athletic Association Hotel
12 S. Michigan Ave.
(312) 940–3552
chicagoathletichotel.com
Lavish, large bar with early twentieth-century club feel

The Signature Lounge at the John Hancock Center
875 N. Michigan Ave.
(312) 787–9596
signatureroom.com
Classic bar and restaurant with a fantastic city view from the 95th floor of the Hancock Center

Burton Place
1447 N. Wells St.
(312) 664–4699
yelp.com/biz/burton-place-chicago
Casual, three-story bar and grill featuring TVs, pool tables, and a jukebox, plus pub grub served late

Game Room Chicago at the Chicago Athletic Association
12 S. Michigan Ave., 2nd Floor
(312) 792–3535
lsdatcaa.com/game-room-chicago
Billiards tables, a full-sized bocce court, cards, checkers and chess tables, foosball, shuffleboard, and more. Delicious beverages and finger-friendly foods

Headquarters Beercade—River North
213 W. Institute Pl.
(312) 291–8735
hqbeercade.com
Funky arcade bar with loads of throwback video games, plus craft beers and specialty cocktails

The Redhead Piano Bar
16 W. Ontario St.
(312) 640–1000
redheadpianobar.com
Cocktail piano bar dressed in yesteryear memorabilia draws the well-heeled for crooners and cocktails

SPiN Chicago
344 N State St
(773) 635–9999
chicago.wearespin.com
Energetic, sprawling hangout featuring lots of ping pong tables, plus global food, cocktails, and DJs

Clubs

Bottom Lounge
1375 W. Lake St.
(312) 666–6775
bottomlounge.com
Hip venue with live music and DJs. Check website for specific shows and times

Disco
111 W. Hubbard St.
discochicago.com
Friday (11 PM–4 AM) and Saturdays (11 PM–5 AM)
All disco, all the time at this chic new venue

Double Door
1551 N. Damen Ave.
(773) 489–3160
doubledoor.com
Big Wicker Park dance club. CumbiaSazo, a popular Latin night, is on Saturday. Check website for other events.

Graffiti Lounge
116 W. Hubbard St., 8th Floor
(312) 955–5000
graffitichicago.com
Luxurious lounge featuring a range of DJs

Primary
5 W. Division St.
primarychi.com
Tuesday–Sunday (10 PM–4 AM), Saturday 10 PM–5 AM)
Dedicated to the best in electronic dance music. Check website for DJs and show times.

Spybar
646 N. Franklin St.
(312) 337–2191
spybarchicago.com
Long-running club and lounge bringing in top tier global DJs

Underground Wonderbar
710 N. Clark St.
(312) 266–7761
undergroundwonderbar.com
Evening live music upstairs and late-night dancing downstairs every day until 4 AM

Karaoke

Alice's Lounge
3556 W. Belmont Ave.
(773) 279–9382
yelp.com/biz/alices-lounge-chicago
Neighborhood tavern near the Belmont Blue Line stop in Avondale transforms from a dive where you may have to be buzzed in during the day into a packed karaoke mecca at night for a mix of young and old singers.

Brando's Speakeasy
343 S. Dearborn St.
(773) 216–3213
brandoschicago.com
This 1920s-themed spot with red velvet curtains has on-demand and planned karaoke in addition to DJs spinning classic soul, comfortable couches, and cheap drink specials.

Cafe Mustache
2313 N. Milwaukee Ave.
(773) 687–9063
originalrapkaraoke.com
Hip hangout offering coffee, local microbrews, and light bites in chill quarters with an eclectic look. Home to Chicago's original hip-hop karaoke on every first and third Saturday night.

Hidden Cove
5338 N. Lincoln Ave.
(773) 275–6711
yelp.com/biz/hidden-cove-chicago
One big main room features a large dancefloor, wood-paneled walls, old-school tube TVs, and many cardboard cutouts of Corona models and Dos Equis ads.

Lincoln Karaoke
5526 N. Lincoln Ave.
(773) 895–2299
lincolnkaraoke.com
Best private-room karaoke on the north side. The interior is no-frills, the drinks are cheap, the food is fried. Hourly rates for groups of all sizes run from $30–50.

Louie's Pub
1659 W. North Ave.
(773) 227–7947
louiespub.com
There's a long main front bar and a back room, with a karaoke booth in the middle where "karaoke jockeys" will play songs that you or groups of tipsy revelers can sing using wireless mics.

Sakura Karaoke
234 W. Cermak Rd.
(312) 326–9168
sakurakaraokebar.com
Dim and almost dive-y, includes a stage in the gently neon-lit main room, and a full-beverage menu with bottle service that's cheaper than other places. Private rooms cost between $30 and $50 per hour.

Shoes Pub
1134 W. Armitage Ave.
(773) 871–4640
shoespubchicago.com
Raucous and loud, Shoes Pub is one main room where locals, DePaul students, and travelers loudly sing karaoke standards deep into the night on Fridays and Saturdays and munch on free popcorn.

Spyners Pub
4623 N. Western Ave.
(773) 784–8719
yelp.com/biz/spyners-pub-chicago
This tavern draws an eclectic crowd for karaoke on Friday and Saturday nights, cheap drink specials, free pool, and free popcorn.

Trader Todd's
3216 N. Sheffield Ave.
(773) 348–3250
tradertodd.com
Florida-imported island-themed karaoke bar has a neon sign inside proclaiming it "Chicago's best karaoke bar," and it gets raucous many nights thanks to the sugary-drink-fueled masses.

LGBTQ+

Berlin
954 W. Belmont Ave.
berlinchicago.com
Late-night staple brings diverse crowds every night until 4 AM (Saturday until 5 AM). Check website for specific parties as they vary widely in target audience.

Progress
3359 N. Halsted St.
progressbarchicago.com
Popular bar/club in the heart of the Boystown strip, every night until 2 AM (Saturday until 3 AM)

Second Story
157 E. Ohio St., #2
(312) 923–9536
Downtown dive bar with diverse crowd, every night until 2 AM (Saturday until 3 AM)

Specialty Film Venues

Black Cinema House
6760 S. Stony Island Ave.
(312) 857–5561
rebuild-foundation.org/site/black-cinema-house
Located at the Stony Island Arts Bank, Black Cinema House screens films by and about Black people and the issues shaping their lives, with programming ranging from silent-era to contemporary.

Block Cinema
40 Arts Circle Dr., Evanston, IL
(847) 491–4000
blockmuseum.northwestern.edu/view/ma
Housed in the Mary and Leigh Block Museum of Art on the Northwestern University campus, Block Cinema screens contemporary as well as classic films.

Chicago Filmmakers
5243 N. Clark St.
(773) 293–1447
chicagofilmmakers.org
Home of Reeling: The Chicago LGBTQ+ International Film Festival and the Onion City Experimental Film and Video Festival, Chicago Filmmakers also offers year-round weekly programming dedicated to artistically innovative, socially relevant, and diverse films and videos.

Doc Films
Max Palevsky Cinema, Ida Noyes Hall, 1212 E. 59th St.
(773) 702–8574
docfilms.uchicago.edu
Located at the University of Chicago and founded in 1940, Doc Films is the longest continuously running student film society in the United States.

Facets Multimedia
1517 W. Fullerton Ave.
(800) 331–6197
facets.org
A leading national media arts and educational organization, Facets screens world, classic, and independent film.

Gene Siskel Film Center
164 N. State St.
(312) 846–2600
siskelfilmcenter.org
Affiliated with the School of the Art Institute of Chicago, the Gene Siskel Film Center presents world-class contemporary independent and international cinema as well as excellent repertory programs in a state-of-the-art space.

Music Box Theatre
3733 N. Southport Ave.
(773) 871–6607
musicboxtheatre.com
One of the premiere venues in Chicago for independent and foreign films, the Music Box Theatre opened as a neighborhood picture palace in 1929, and it has retained its original architecture and atmospheric design.

Northwest Chicago Film Society
Building E, Northeastern Illinois University, 3701 W. Bryn Mawr Ave.
(773) 850–0141
northwestchicagofilmsociety.org
Repertory programming, featuring film prints (mostly 35mm) from studio vaults, film archives, and private collections.

Theaters and Performance Spaces

Chicago is recognized as one of the finest theater towns in the country. A number of productions that originated here in the past years have done on to worldwide fame and recognition. Theater companies are both large and small; some of the best experimental work takes place in the fringe groups.

Auditorium Theatre of Roosevelt University
50 E. Congress Pkwy.
(312) 341–2310
broadwayinchicago.com

Cadillac Palace Theatre
151 W. Randolph St.
(312) 384–1502
broadwayinchicago.com

Chicago Shakespeare Theater
800 E. Grand Ave. (at Navy Pier)
(312) 595–5600
chicagoshakes.com

Chicago Theater
175 N. State St.
(312) 276–1235
thechicagotheatre.com

Goodman Theatre
170 N. Dearborn St.
(312) 443–3800
goodmantheatre.org

Harris Theater
205 E. Randolph St.
(312) 334–7777
harristheaterchicago.org

Lookingglass Theater
821 N. Michigan Ave.
(312) 337–0655
lookingglasstheatre.org

Oriental Theatre
24 W. Randolph St.
(312) 977–1700
broadwayinchicago.com

Private Bank Theatre
17 E. Adams St.
(312) 977–1700
broadwayinchicago.com

Second City
1816 N. Wells St.
(312) 337–3992
secondcity.com

Steppenwolf Theatre
1650 Halsted St.
(312) 335–1650
steppenwolf.org

Victory Gardens Theater
2433 N. Lincoln Ave.
(773) 871–3000
victorygardens.org

Museums

Adler Planetarium
1300 S. Lake Shore Dr.
(312) 992–7827
adlerplanetarium.org
The Adler, which opened in 1930, was the first planetarium in the Western hemisphere. It now houses two star-gazing theaters, a unique collection of antique instruments, extensive exhibit space, and many hands-on exhibits.

Art Institute of Chicago
111 S. Michigan Ave.
(312) 443–3600
artic.edu
Founded in 1879, the Art Institute is one of the leading art museums in the United States, with a collection of about 300,000 works ranging from ancient to contemporary, and from around the world. A new modern wing, designed by Renzo Piano, opened in 2009.

Chicago History Museum
1601 N. Clark St.
(312) 642–4600
chicagohistory.org
The Chicago History Museum exhibits artifacts from the depth of their 22-million-item collection and from the breadth of the city's history.

DuSable Museum of African American History
740 E. 56th Pl.
(773) 947–0600
dusablemuseum.org
DuSable is the nation's oldest museum dedicated to the exploration, documentation, and celebration of the African American experience.

Field Museum of Natural History
1400 S. Lake Shore Dr.
(312) 922–9410
fieldmuseum.org
The Field Museum currently holds, conserves, and studies more than 20 million objects, a collection which grew from holdings received after the World's Columbian Exposition of 1893.

Museum of Broadcast Communications
360 N. State St.
(312) 245–8200
museum.tv
The Museum of Broadcast Communications is devoted to collecting, preserving, and presenting historic and contemporary radio and television content.

Museum of Contemporary Art
220 E. Chicago Ave.
(312) 280–2660
mcachicago.org
Chicago's contemporary art center explores, exhibits, and collects art created since 1945.

Museum of Science and Industry
5700 S. Lake Shore Dr.
(773) 684–1414
msichicago.org
Since 1933, this enormous museum has been dedicated to educating the public about science and technology.

Peggy Notebaert Nature Museum
2430 N. Cannon Dr.
(773) 755–5100
naturemuseum.org
Devoted to "inspiring people to learn about and care for nature and the environment," the Notebaert Nature Museum works in conjunction with the collections and scientists of the Chicago Academy of Sciences.

The Shedd Aquarium
1200 S. Lake Shore Dr.
(312) 939–2438
sheddaquarium.org
The Shedd houses 32,000 animals representing more than 1,500 species from waters around the world.

Life's Necessities (near the hotel)

Grocery Stores

Bockwinkel's
222 N. Columbus Dr.
(312) 228–9920
Grocery store with deli, hot entrees, sandwiches, and liquor—open late

Mariano's
333 E. Benton Pl.
(312) 228–1349
marianos.com

Trader Joe's
44 E. Ontario St.
(312) 951–6369
traderjoes.com

Whole Foods Market
255 E. Grand Ave.
(312) 379–7900
wholefoods.com

Liquor Stores

Bockwinkel's and Mariano's (listed above under "Grocery Stores") sell alcoholic beverages. CVS and Walgreens (listed below under "Pharmacies") both also sell alcoholic beverages; the CVS has a limited selection of beer, wine, and liquor, and Walgreens has an extensive selection of wine.

Office Supplies

Staples
Heritage at Millennium Park
111 N. Wabash Ave.

Dry Cleaners

Associates Center Cleaners & Shoe Repair
150 N. Michigan Ave.
(in the pedway)

Pharmacies

CVS
205 N. Columbus Dr. (across from Fairmont Hotel)
(312) 861–0315

Walgreens
151 N. State St.
(312) 863–4249
walgreens.com
Open until midnight

Miscellaneous

Target
1 S. State St.
(312) 279–2133
target.com

Beyond Necessities: Books, Comics, and Records

Chicago Comics
3244 N. Clark St.
(773) 528–1983
chicagocomics.com
Very good comic shop in pleasant neighborhood

Dusty Groove
1120 N. Ashland Ave.
(312) 342–5800
dustygroove.com
Excellent record store with CDs and vinyl, featuring Latin, jazz, soul, classical, and some rock.

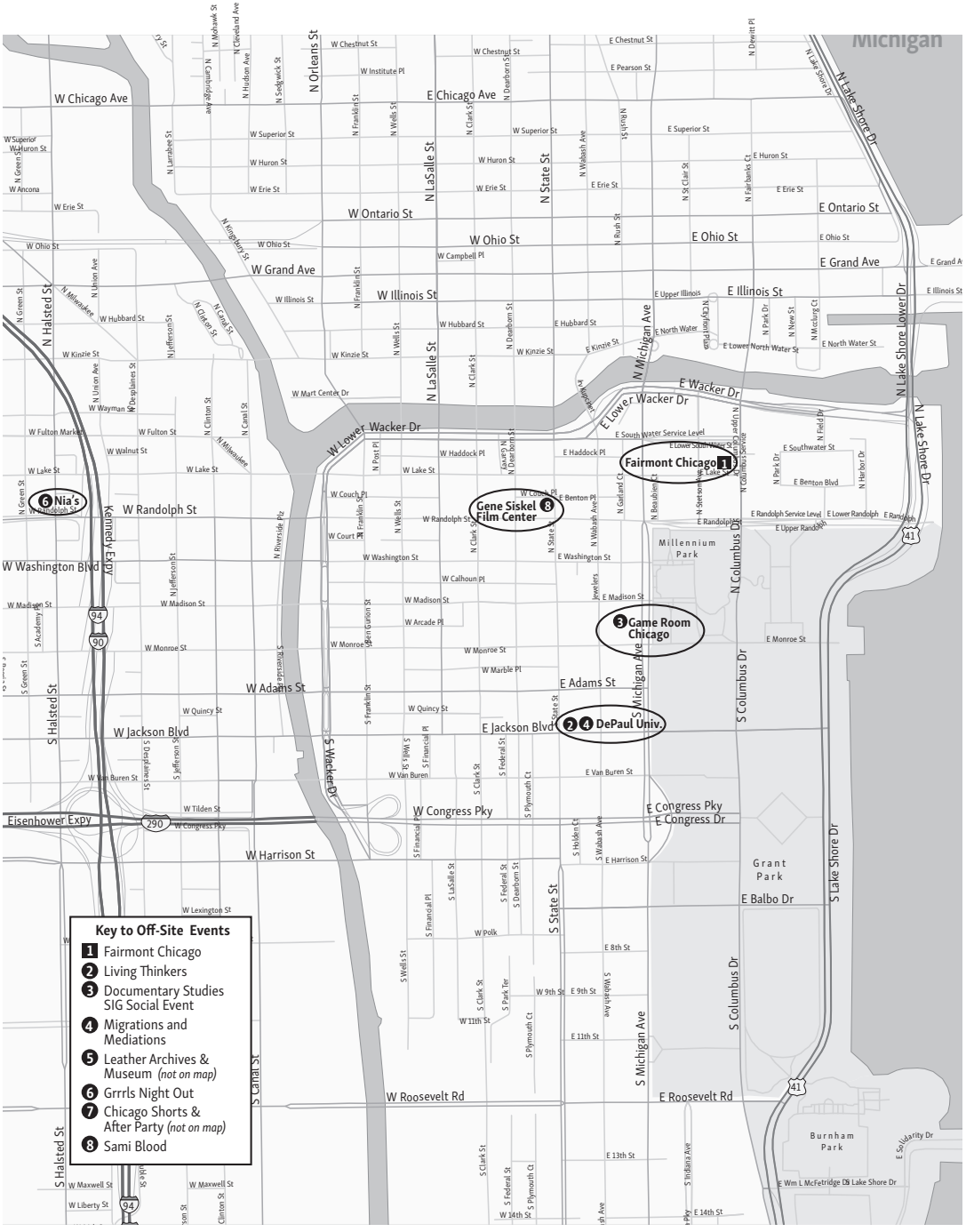
Graham Crackers Comics
77 E. Madison St.
grahamcrackers.com/chstore.htm
Crowded, fun comic shop

Powell's Bookstore
1501 E. 57th Street
(773) 955–7780
powellschicago.com
Not as large as Seattle's famous Powell's, but darn good, filled with excellent used books from University of Chicago faculty and students

Reckless Records
26 E. Madison St.
(312) 629–1810
reckless.com
Terrific record store (CDs and vinyl, as well as DVDs), mainly rock and pop

The Seminary Co-op Bookstore
5751 S. Woodlawn Ave.
(773) 752–4381
semcoop.com
Amazing academic bookstore in Hyde Park neighborhood; a bit far, but worth the trip. See also its sister store 57th Street Books at 1301 E. 57th Street for more popular fare, including cookbooks and children's books.

Chicago 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. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and "please wrap up" at the 20-minute mark.
6. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
7. Please end your panel or workshop promptly at 15 minutes before the hour to allow participants and audience members enough time to get to the next panel or workshop.

TO ALL SCMS MEMBERS

YOU'RE INVITED!

Caucus/SIG Open House

Thursday, March 23
11:00 AM – 12:15 PM
ROOM **Gold** ▸ Fairmont, 2nd Floor

Visit this drop-in open house to learn more about our various Caucuses and Scholarly Interest Groups and their current and upcoming activities. Representatives from these groups will be on hand to answer questions, welcome new conference attendees, and build connections with longtime SCMS members.

Members' Business Meeting

Friday, March 24
11:00 AM – 12:00 NOON
ROOM **Gold** ▸ Fairmont, 2nd Floor

All SCMS members are encouraged to attend the annual Members' Business Meeting to hear reports from the officers, Board of Directors, and Executive Director about recent efforts to support and enhance the member experience, as well as the solidify the overall health of the Society. Q & A to follow.

Awards Ceremony

Friday, March 24
4:15 – 5:30 PM
ROOM **International Ballroom** ▸ Fairmont, 2nd Floor

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

Reception

Friday, March 24
5:45 – 6:45 PM
ROOM **Burnham Ballroom** ▸ Mid-America Club, 80th Floor, AON Center

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. Please remember, your conference badge is required for admittance to the AON Center. You won't want to miss the view at night!

SESSION

A

Wednesday

MARCH 22, 2017

10:00–11:45 AM

A1 Navigating the Past

Excavation, Archiving, and Memory

CHAIR **Sophie Saint-Just** ▸ *Williams College*

Justin Morris ▸ *University of Toronto* ▸ *"Join the Dodge Rebellion!:* Serializing Nostalgia in 1960s Television Advertising"

Monica Filimon ▸ *Kingsborough Community College, CUNY* ▸ "Buried Boxes: The Absurd as a Means of Working through the Past in Corneliu Porumboiu's *The Treasure* (2015)"

Sophie Saint-Just ▸ *Williams College* ▸ "Afro-futurist Guadeloupean Dystopia: Archiving Historical Memory in Janluk Stanislas's *Trafik d'info* (2005)"

A2 Nationhood and Collaboration in Transnational Media Culture

CHAIR **Michael Laramee** ▸ *Lasell College*

Michelle Baroody ▸ *University of Minnesota* ▸ "Politics and Programming the Festival: The Place of Levity and Experiment in Arab Cinema"

Olof Hedling ▸ *Lund University* ▸ "On Present European Co-production Practices through the Prism of *The Girl with the Dragon Tattoo* (2009)"

Michael Laramee ▸ *Lasell College* ▸ "Tunde Kelani, *Sawooride*, and a Model of Pedagogically Intersecting Nollywood with Intergenerational Learning"

SPONSOR Scandinavian Scholarly Interest Group

A3 Screening Race
Cinemas of Difference and Identity

CHAIR **Oliver Speck** ▸ *Virginia Commonwealth University*

Leila Estes ▸ *University of Florida* ▸ "Passing as Transnational Trope: Basil Dearden's *Sapphire*"

Oliver Speck ▸ *Virginia Commonwealth University* ▸ "Absolute Possession: Representations of Black Captivity in Cinema"

Michele Beverly ▸ *Mercer University* ▸ "'Blackness Is a Void': The Metaphysical Cinema of Kathleen Collins"

Sarah Smyth ▸ *University of Southampton* ▸ "White Space: Challenging the Racial Construction of the British Period Drama in Amma Asante's *Belle* (2014)"

A4 Global Queer Audience and Reception

CHAIR **Andrew Davis** ▸ *Oklahoma State University*

Andrew Davis ▸ *Oklahoma State University* ▸ "Transnational Queer Cinema and Its Audiences: Analyzing *Circumstance* and Its Marketing and Reception"

Suzi Garcia ▸ *University of Michigan* ▸ "Don't Be so *Chiflada*: An Examination of Raced Camp, Kitsch, and *Domesticana* in *Ugly Betty* and Monica McClure's *Chiflada*"

SPONSORS Caucus Coordinating Committee, Transnational Cinemas Scholarly Interest Group

A5 Auteurs in Context

CHAIR **Michael Baumgartner** ▸ *Cleveland State University*

Anthony Coman ▸ *University of Florida* ▸ "'A Punch in the Stomach': CinemaScope and Displeasure in *Lola Montès* (1955)"

Michael Baumgartner ▸ *Cleveland State University* ▸ "F for Music or the M-Word as Fake: Music in Orson Welles's Last Completed Film"

Amos Stailey-Young ▸ *University of Iowa* ▸ "Narrative Ecologies: An Environmental Awareness in Agnès Varda's *La Pointe courte* and *The Gleaners and I*"

Priyadarshini Shanker ▸ *New York University* ▸ "Chaitanya Tamhane's *Court*: A Brave, New Bombay Cinema!"

A6 WORKSHOP
Making Media in "The Chi"

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

WORKSHOP PARTICIPANTS

Racquel Gates ▸ *College of Staten Island, CUNY*
Jeffrey McCune ▸ *Washington University in St. Louis*
Aymar Christian ▸ *Northwestern University*
Ricardo Gamboa ▸ *New York University*
Tiffany Curtis ▸ *Professional Actress*

SPONSOR Black Caucus

SESSION A

A7 Inside Out

Technology, Intermediality, Gender, and Sexuality in the Japanese Cinema of Economic Miracle

CHAIR **Chika Kinoshita** ▸ *Kyoto University*

RESPONDENT **Dan O'Neill** ▸ *University of California, Berkeley*

Yutaka Kubo ▸ *Kyoto University* ▸ "Why Left Behind?: The Images of Passing Trains and Women in Keisuke Kinoshita's Films"

Chika Kinoshita ▸ *Kyoto University* ▸ "The Birth of the Fetus and Male Subjectivity: Imaging Technologies, Visual Culture, and the 1960s Japanese Cinema"

Yusuke Kataoka ▸ *Hitotsubashi University* ▸ "The Sound of Occupation: The Sound of the Invisible Airplane and the Image of Pregnant Women in Japanese Atomic Bomb Films"

A8 Scalar Logics in Screen Media

CHAIR **Christopher Ernst** ▸ *Stevenson University*

Anne Pasek ▸ *New York University* ▸ "Climate Visualization and the Problem of Scale"

Christopher Ernst ▸ *Stevenson University* ▸ "Size Matters: Toward a Cinematic Language for Mobile Devices"

Sam Roggen ▸ *University of Antwerp* ▸ "Planimetric Staging and Pictorial Flatness in 1950s CinemaScope: A Systematic Style Analysis"

Steven Pustay ▸ *Independent Scholar* ▸ "The Micro and the Macro: Life, Death, and Fractal Logic in *The Tree of Life*"

A9 Environmental Iterations

Where the Digital and the Ecological Entwine in Media

CHAIR **Dale Hudson** ▸ *New York University Abu Dhabi*

RESPONDENT **Timothy Murray** ▸ *Cornell University*

Dale Hudson ▸ *New York University Abu Dhabi* ▸ "Digital Habitats: Ecologies of Sex, Race, Religion, and Species"

Patricia Zimmermann ▸ *Ithaca College* ▸ "Unsettling and Reimagining Politics: Beyond Interventionist Activism"

Claudia Pederson ▸ *Wichita State University* ▸ "New Screen Worlds: Critiquing Google Earth, YouTube, and Empire"

A10 Contemporary Fandom and Community Archives

CHAIR **John Bruns** ▸ *College of Charleston*

Leah Steuer ▸ *University of California, Los Angeles* ▸ "She Believes in Yesterday: Archiving Intimacy and Obsession with the Beatles Fangirls"

Ann-Marie Fleming ▸ *University of Kent* ▸ "100,000 Copies Can't Be Wrong: British Fandom in *Elvis Monthly* 1960–1965"

Jeremy Moore ▸ *University of California, Santa Barbara* ▸ "Constructing the *Survivor* Archive: Historicizing Reality Television through Surplus Audience Labor"

Mike Van Esler ▸ *University of Kansas* ▸ "'Elated Just to See It': *The Videophile's Newsletter*, Community, and Technological Meaning"

A11 Feminine/Feminist Aesthetic Strategies

CHAIR **Rachel Fabian** ▸ *University of California, Santa Barbara*

Katie Model ▸ *New York University* ▸ "Filming Therapy: Fragmentation, Performance and Narrative Frames in 'The Gloria Films'"

Rachel Fabian ▸ *University of California, Santa Barbara* ▸ "Historicizing Transnational Feminist Documentary Practice: The Case of Martha Stuart Communications, Inc."

Vanessa Cambier ▸ *University of Minnesota* ▸ "*Womanhouse*: Domestic Space, Gender Performance, and the Everyday"

Karen Backstein ▸ *Sterling Publishing* ▸ "Documenting the Dance Institution: Cinema, the Ballet Company, and Culture"

A12 Gameplay

CHAIR **Jason Lopez** ▸ *University of Wisconsin-Madison*

Matthew Knutson ▸ *University of California, Irvine* ▸ "Frame Perfect: Optimization in the Micro-Temporality of Skillful Play"

Christopher Bingham ▸ *University of Oklahoma* ▸ "What's for Sale on Twitch"

Alexander Champlin ▸ *University of California, Santa Barbara* ▸ "Live from the Virtual Sofa: Mediating Intimacy, Immediacy, and Player Power on Twitch.TV"

Jason Lopez ▸ *University of Wisconsin-Madison* ▸ "Regulating Mediated Spaces: Mobile Media and the Rise of Fantasy Sports"

A13 Visual and Print Media
Adaptation, Influence, Intertextuality

-

CHAIR **Sarah Gleeson-White** ▸ *University of Sydney*

Priyanjali Sen ▸ *New York University* ▸ "Transnational Conversations: Shakespeare and Contemporary Bengali Cinema"

Sarah Gleeson-White ▸ *University of Sydney* ▸ "Beyond Picturization: Early American Cinema and Print Cultures, and the Case of Barton's *Camille* (1926)"

Andrea Schmidt ▸ *University of Washington* ▸ "'Then, I go among the Germans:' *Klein Dorrit* (1934)"

Philip Scepanski ▸ *Marist College* ▸ "'Our Most Distinguished Guest': *Prospects of Mankind*, Eleanor Roosevelt, and John F. Kennedy"

A14 Documentary Cinema
Origins, Auteurs, and Performance

-

CHAIR **Caroline Blinder** ▸ *Goldsmiths, University of London*

Kathryn Hearst ▸ *Brooklyn College, CUNY* ▸ "Origins of Contemporary Documentary: Barbara Kopple's *Harlan County, USA,* 40 Years Later"

Daniel Sacco ▸ *Ryerson University* ▸ "Capturing Robert Durst: *The Jinx, All Good Things*, and the Performance of Objectivity"

Shilyh Warren ▸ *The University of Texas at Dallas* ▸ "Observation: Lauren Greenfield and the Limits of Feminist Vérité"

Caroline Blinder ▸ *Goldsmiths, University of London* ▸ "The Lyrical Gaze of Helen Levitt: *In the Street* (1952)"

A15 What Is It Good For?
Aesthetics of War and Peace

-

CHAIR **Jonna Eagle** ▸ *University of Hawaii at Manoa*

Katerina Loukopoulou ▸ *University of the Arts London* ▸ "Peace Documentaries: The Case of Thorold Dickinson's Productions for the United Nations"

Jonna Eagle ▸ *University of Hawaii at Manoa* ▸ "To Be Real: War and American Screen Culture"

SPONSOR War and Media Studies Scholarly Interest Group

A16 Crafting Cinema

-

CHAIR **Constance Balides** ▸ *Tulane University*

Eric Naessig ▸ *Chapman University* ▸ "The Construction of *The Bridge on the River Kwai*: Script Development Obscured with Secrecy"

Brandon Colvin ▸ *University of Wisconsin-Madison* ▸ "Directing Spontaneity: Improvisational Tactics in American Microbudget Cinema"

Julie Lavelle ▸ *Indiana University* ▸ "'A Colored Serial Supreme!': Richard E. Norman's *Zircon* and the Long History of Serial Films"

Constance Balides ▸ *Tulane University* ▸ "Civic Cinema and the Secular Spectator: 'Sociological' Films in the 1910s"

A17 Intersectional Genres and Modes of Address

-

CHAIR **Jason Sperb** ▸ *Benedictine University*

Emily Saidel ▸ *University of Michigan* ▸ "Politics Is the New Black: Governmental Fictions as a Genre of American Prime Time"

Racquel Gonzales ▸ *University of California, Irvine* ▸ "'Entertainment with an Ulterior Motive': The Role of Procedural Reenactment in NBC's *Dragnet*"

Godofredo Mendez ▸ *University of North Texas* ▸ "Gotta Colonize 'em All: Pokémon as the New Western"

Jason Sperb ▸ *Benedictine University* ▸ "Save that Gag for the Tourists: Industrial Reflexivity and Post-tourism Narratives in Hollywood's Hawaii Cycle of the 1930s"

A18 Situating Narrative
Music, Time, and Place

-

CHAIR **Paula Musegades** ▸ *Brandeis University*

Paula Musegades ▸ *Brandeis University* ▸ "Composing Place for *Lost in Space*: John Williams's Television Music"

Georgia Luikens ▸ *Brandeis University* ▸ "Motif and the Mob: Locating *On the Waterfront*"

Reba Wissner ▸ *Montclair State University* ▸ "Suburban Explosions: Music, Destruction, and the Atomic Bomb in 1950s and 1960s Television Anthologies"

A19 Hip-hop, Dance, Song, and Opera

Languages of Musical Cinema

CHAIR **Steve Spence** ▸ *Clayton State University*

Dhrubaa Mukherjee ▸ *Texas A&M University* ▸ "Can the Subaltern Sing?"

Eleonora Sammartino ▸ *King's College London* ▸ "'Tyler Gage Has a Hot Style': Male Dancers and Fluid Masculinities in the Contemporary American Film Musical"

Panpan Yang ▸ *University of Chicago* ▸ "Translocality, Remediation, and the Vernacular: Teochew Opera Film in the 1950s and 1960s"

Steve Spence ▸ *Clayton State University* ▸ "Hip-hop Aesthetics in *La Haine* (Mathieu Kassovitz, 1995)"

SPONSOR Sound Studies Scholarly Interest Group

A20 The Politics and Aesthetics of the (Global) Moving Image

CHAIR **Eric Herhuth** ▸ *Tulane University*

Kalling Heck ▸ *University of Wisconsin-Milwaukee* ▸ "Global Art Cinema Aesthetics and the Messianic Gaze"

Adam Cottrel ▸ *Georgia State University* ▸ "The Liquid Aesthetic of Global Art Cinema"

Eric Herhuth ▸ *Tulane University* ▸ "Post-truth Pixar: Spectatorship and Judgment in Animated Film and Digital Culture"

MEETING

10:00–11:45 AM

Experimental Film and Media Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

SESSION

B

Wednesday

MARCH 22, 2017

12:00 NOON–1:45 PM

B1 Media Temples

Where and How Religion Gets Onscreen

CHAIR **Jenna Supp-Montgomerie** ▸ *University of Iowa*

Saundarya Thapa ▸ *University of California, Los Angeles* ▸ "Of Temples and Goddesses—a Suggestive History of Film Exhibition in Nepal"

Stephen Patino ▸ *University of North Texas* ▸ "Christian Exploitation Films: An Analytical Study of the Marketing and Box Office Success of Sony's Faith-based Films"

Julie Chamberlain ▸ *George Washington University* ▸ "Rethinking the Study of Religion and the American News Media: US Journalists, Global Icons of Compassion, and the Politics of Religious Authenticity, 1980–2000"

Jenna Supp-Montgomerie ▸ *University of Iowa* ▸ "The Medium Is the Mission: Spectacular Media in Colonial Christianity"

B2 In Defense of *Dheepan*

(Jacques Audiard, 2015)

CHAIR **Charlie Michael** ▸ *Georgia State University*

RESPONDENT **Vinay Swamy** ▸ *Vassar College*

Charlie Michael ▸ *Georgia State University* ▸ "Affect, Ambiguity, Audiard: Making Sense of *Dheepan*"

Julianna Blair Watson ▸ *Emory University* ▸ "Can Crime Pay?: Immigrant Criminality in Jacques Audiard's *Dheepan*"

Subha Xavier ▸ *Emory University* ▸ "'A Violence of Their Own': Audiard's Cinematic Attempt to Capture the Tamil Diaspora in France"

SPONSOR **French/Francophone Scholarly Interest Group**

B3 WORKSHOP
Race Postrace
Culture, Critique, and the Color Line

CHAIR **Sarah Banet-Weiser** ▸ *USC Annenberg School for Communication and Journalism*

WORKSHOP PARTICIPANTS

Cynthia A. Young ▸ *Pennsylvania State University*
Karen Tongson ▸ *University of Southern California*
Brandi Summers ▸ *Virginia Commonwealth University*
Eva Hageman ▸ *University of Richmond*
Inna Arzumanova ▸ *University of Southern California*

B4 Screen Queerness, Sexuality, and Feminism

CHAIR **Jenelle Troxell** ▸ *Union College*

Jenelle Troxell ▸ *Union College* ▸ "'I can't get any exultation from bombs bursting': *Close Up* and the Emergence of a Feminist Counter-cinema"

Sarah Panuska ▸ *Michigan State University* ▸ "The Queerly Past and Present in Su Friedrich's *The Ties That Bind*"

Desirae Embree ▸ *Texas A&M University* ▸ "Investigating *Carol*: Lesbian Representability and the Status of Intradiagetic Sound"

B5 Complex Figures in Classic Hollywood

CHAIR **Delia Konzett** ▸ *University of New Hampshire*

Delia Konzett ▸ *University of New Hampshire* ▸ "Racial Fantasy and Colonial Gaze in Pre-Code Racial Adventure Films: W.S. Van Dyke's *Shadows of the South Seas* and *Tarzan the Ape Man*"

Stephen Sharot ▸ *Ben-Gurion University of the Negev* ▸ "Class Passing in Cross-class Romance Films of the 1930s: Societal Comparisons"

Katherine Fusco ▸ *University of Nevada, Reno* ▸ "Cluck Cluck Clams and Baby Burlesks: Child Stars and the Marketing of Wholesome Hollywood"

Andree Lafontaine ▸ *Aichi University* ▸ "'Eating Chinese': Chop Suey Identity in 1930s Hollywood"

SPONSOR Classical Hollywood Scholarly Interest Group

B6 Manufacturing Popular Memory in the Present

CHAIR **Matthew Leggatt** ▸ *University of Winchester*

Matthew Leggatt ▸ *University of Winchester* ▸ "Cold War Nostalgia in Contemporary Television Series (and why it's not all just politics)"

Ian Peters ▸ *Brenau University* ▸ "Post–9/11 Cold War Nostalgia: *The Americans*, *Deutschland 83*, and the International Humanization of Conflict"

Bailey Kelley ▸ *University of Iowa* ▸ "A Tale of Two *Goldbergs*: The Evolution of Jewishness on Broadcast Television"

Matthew Ellis ▸ *Brown University* ▸ "Film and Popular Memory Revisited: The Other Side of Neoliberalism in *The Big Short* and *Two Days, One Night*"

12:00 NOON – 1:45 PM

B7 Moving Images
Videographic Visuality in Post-Mao China

CHAIR **Jennifer Dorothy Lee** ▸ *School of the Art Institute of Chicago*

CO-CHAIR **Katherine Grube** ▸ *New York University*

Katherine Grube ▸ *New York University* ▸ "From Painting to Video: Zhang Peili's *30 x 30*"

Jennifer Dorothy Lee ▸ *School of the Art Institute of Chicago* ▸ "Archiving Zhang Yuan's *Mama*"

Meng Jiang ▸ *New York University* ▸ "Videographing Hong Kong Cinema"

B8 Workflow, Style, and Aesthetics in Digital Cinema

CHAIR **Marc Furstenau** ▸ *Carleton University*

Marc Furstenau ▸ *Carleton University* ▸ "The Aesthetics of Digital Montage: Film, Editing, and Technological Change in the Cinema"

Zach Cheney ▸ *University of Oregon* ▸ "Film Makes the Cut: Editing Long Takes in Analog and Digital"

Matthew Hipps ▸ *University of Iowa* ▸ "Pixar, Pixels, and Paper: Animation and the Digital Amalgam"

Hiaw Khim Tan ▸ *University of Chicago* ▸ "'A Flexible Finish': Approaching the Historiography of Hollywood Studio Style through the Digital Intermediate Process"

B9 Case Studies for New Theories
Subjectivity, Attention, Slowness, Repetition

CHAIR **David Johnson** ▸ *Salisbury University*

Cooper Long ▸ *University of Chicago* ▸ "Rethinking the Disruption-Attention Linkage: Theory, Language, and *The Incredible Shrinking Man*"

N Cabot ▸ *Hallym University* ▸ "Going through the Motions: Theorizing the Limited Animation Sight Gag"

Chang-Min Yu ▸ *University of Iowa* ▸ "Cinema's Turing Test: The Truth of Consciousness in *Hardcore Henry* (2015)"

David Johnson ▸ *Salisbury University* ▸ "The Speed of Cinephilia"

B10 Precarious Movement
Embodied Uncertainty in Contemporary Latin American Cinema

CHAIR **Elaine Basa** ▸ *University of Wisconsin-Milwaukee*

Lucia Palmer ▸ *University of Texas at Austin* ▸ "Precarity, Grievability, and the Lives of Border Crossers: Documentary Film Activism and Reimagining Frameworks of Migration Along the Mexico-US Border"

Javier Ramirez ▸ *Indiana University* ▸ "Affect in Stillness and Slowness: Rodrigo Reyes's *Purgatorio* and the Slow Cinema Aesthetic"

Elaine Basa ▸ *University of Wisconsin-Milwaukee* ▸ "Strange Futures: Land, Body, and Film Intimacies in Perut and Osnovikoff's *SURIRE* (2015)"

Julian Etienne ▸ *University of Texas at Austin* ▸ "Vibrant Media: Gleaning, Digging, and Turbulence in the Work of Bruno Varela"

SPONSOR Latino/a Caucus

B11 Categorical Ambiguity

The Contemporary Genre Corpus and Gendered Identity

CHAIR **Emily Mattingly** ▸ *The University of the Arts*

Daren Fowler ▸ *Georgia State University* ▸ "Queer Fusions: The Queer Utopia of Children's Animation"

Kelsey Cummings ▸ *University of Pittsburgh* ▸ "'Can We Just Breathe?': Contemporary White Masculinities and Chris Evans as Sex Symbol"

Linda Liu ▸ *University of Massachusetts Boston* ▸ "Bright Futures Ahead: Intimate Investments and Social Reproduction in *Advantageous*"

Emily Mattingly ▸ *The University of the Arts* ▸ "Old Friends, Fag Hags, and the Developmental Plotlines of Sitcoms"

B12 Reputation, Reputation, Reputation

Rethinking Contemporary Auteurs

CHAIR **Concepcion Cascajosa Virino** ▸ *Carlos III University of Madrid*

Brad Bellatti ▸ *University of Minnesota* ▸ "Not a Twist, but a Loss: The Politics of Grieving in M. Night Shyamalan's Oeuvre"

Claudia Pummer ▸ *University of Hawaii at Manoa* ▸ "The Voice and the Text: Danièle Huillet's Cinematic (After)life (in Recent Films by J.M. Straub)"

Concepcion Cascajosa Virino ▸ *Carlos III University of Madrid* ▸ "'Everybody Is a Showrunner Now': The Case of Television Creator Javier Olivares in Spain and the Quest for Creative Autonomy"

Maxfield Fulton ▸ *Yale University* ▸ "Gendered Media Consumption and Auteurist Self-fashioning in Lars von Trier's Recent Trilogies"

B13 The Screen Legacy of the Group Theatre

Adler, Garfield, Brando, and De Niro

-

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

Cynthia Baron ▸ *Bowling Green State University* ▸ "The Strasberg-Adler Clash in 1934: A Window into the History of Acting"

Justin Rawlins ▸ *University of Tulsa* ▸ "Pre- and Re-historicizing the Method: John Garfield, the Group Theatre, and the Paratexts of Performance"

Scott Balcerzak ▸ *Northern Illinois University* ▸ "Marlon Brando and the Adler Tradition: Stanislavskian and Yiddish Characterizations"

R. Colin Tait ▸ *Texas Christian University* ▸ "Letters from Gadg: De Niro, Kazan, and *The Last Tycoon*"

B14 Form and Rhetoric in Recent Documentary Film

-

CHAIR **Scott Krzych** ▸ *Colorado College*

Scott Krzych ▸ *Colorado College* ▸ "Hysterical Imitation in Conservative Political Documentaries"

Boaz Hagin ▸ *Tel Aviv University* ▸ "Reenacting Neoliberalism: The Other Untold Story of Cannon Films"

Elisabeth Windle ▸ *Washington University in St. Louis* ▸ "Nostalgia, a Queer Mode of Grief: Freud, Kübler-Ross, and Lovett's *Gay Sex in the 70s* (2005)"

SPONSOR **Documentary Studies Scholarly Interest Group**

12:00 NOON – 1:45 PM

B15 They're the Worst

Interrogating Millennial Television Whiteness

-

CHAIR **Taylor Nygaard** ▸ *University of Denver*

Jorie Lagerwey ▸ *University College Dublin* ▸ "Precarious Whiteness in the Time of Trump: *UnReal*, Anti-heroines, and Mental Illness"

Hunter Hargraves ▸ *California State University, Fullerton* ▸ "Irritated Girls and the Problem of Affective Representation"

Taylor Nygaard ▸ *University of Denver* ▸ "*Broad City*'s Affable Critique and the Racial Discourses of Girlfriendship"

B16 Commodifying Girlhood in the 21st Century

-

CHAIR **Mary Harrod** ▸ *University of Warwick*

David Coon ▸ *University of Washington Tacoma* ▸ "POWER UP Films: Filmmaking and Education as Queer Feminist Activism"

Katherine Lehman ▸ *Albright College* ▸ "Queering the 'Single Girl': Bisexual Desire and Brazen Humor on Comedy Central's *Broad City*"

Mary Harrod ▸ *University of Warwick* ▸ "Prosthetic Identity and Eros as Mediatized Commodity in *Spring Breakers* and *The Bling Ring*"

B17 Packaging Movies

Exhibition and Booking

-

CHAIR **Bradley Schauer** ▸ *University of Arizona*

Jessica Whitehead ▸ *York University* ▸ "From Blind Pigs to Movie Palaces: The Rise and Decline of the Palace Theatre in Timmins, Ontario"

Derek Long ▸ *University of Wisconsin-Madison* ▸ "'Every Production to Stand on Its Own Merit': Selective Distribution and Early Hollywood's 'Open Market Bunk,' 1918–1922"

Bradley Schauer ▸ *University of Arizona* ▸ "The Secret Weapon of the 'Major Minor': Universal-International and the Postwar Programmer"

Claire Jesson ▸ *University of Warwick* ▸ "Experiencing the Difference: Film Exhibition as Represented in Movie Theater Policy Trailers"

B18 Revolutionary Archives

Censorship, Geopolitics, and State Violence

-

CHAIR **Victoria Ruetalo** ▸ *University of Alberta*

Natalie Ryabchikova ▸ *University of Pittsburgh* ▸ "Between the Soviet State and the Film Industry: Association of Workers in Revolutionary Cinema in the 1920s"

Pedro Doreste ▸ *University of Chicago* ▸ "Revolutionary Exceptions: Reception of the Godfather Films in Cuba"

Victoria Ruetalo ▸ *University of Alberta* ▸ "Reading the 'Disappeared' Film Censorship Archive in Argentina"

B19 Labor and Professionalization in Shifting Media Industries

CHAIR **Shawn VanCour** ▸ *University of California, Los Angeles*

Shawn VanCour ▸ *University of California, Los Angeles* ▸ "Defining Production Techniques for Postwar Television: Transformative Media Labor and the Making of the Professional Television Worker, 1945–1959"

Danielle Williams ▸ *Georgia Gwinnett College* ▸ "Television Broadcasting Employment Defies the Forces Reshaping Labor in the Media Industries"

Ritesh Mehta ▸ *University of Southern California* ▸ "'Hustling' in Film School as Anticipating Early Career Work in Media Industries"

Catherine Bernier ▸ *Concordia University* ▸ "The Labor of the 'Agents of Change': Creative Autonomy and Socioprofessional Trajectories in the Bollywood Indies"

SPONSOR **Media Industries Scholarly Interest Group**

MEETING

12:00 NOON–1:45 PM

Urbanism/Geography/Architecture Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

B20 Immersion, Distance, Space, and Duration

Situating Practices of Spectatorship

CHAIR **Nathan Carroll** ▸ *College of St. Scholastica*

Amanda Shubert ▸ *University of Chicago* ▸ "Magic Lantern Projection and the Victorian Affective Spectator"

Nathan Carroll ▸ *College of St. Scholastica* ▸ "One Shot in Real Time: Digitally Staging Sublime Cinema"

Sarah O'Brien ▸ *Georgia Institute of Technology* ▸ "Inhabiting Scarcity and Sprawl: Narrative Complexity and Spectacular Mise-en-scène in the Contemporary Detective Mini-series/Anthology Series"

MEETING

12:00 NOON–1:45 PM

Media, Science & Technology Studies Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

SESSION

C

Wednesday

MARCH 22, 2017

2:00–3:45 PM

C1 National Identities and Cultural Policy in the Fiction Feature

CHAIR **Jeeyoung Shin** ▸ *Yonsei University*

Joseph Coppola ▸ *Columbia University* ▸ "Negotiating Italian Whiteness: Silent Cinema Revised"

Monica Garcia Blizzard ▸ *Ohio State University* ▸ "The Native as Spiritual Other in 20th-Century Mexican Cinema"

Jeeyoung Shin ▸ *Yonsei University* ▸ "Screening North Koreans in Multicultural South Korea"

Michael Turcios ▸ *University of Southern California* ▸ "A Cinematic Attempt to Address Mexico's Blackness as Influenced by Hollywood's Problem Film"

C2 Politics in and of Middle Eastern Fictional Television

CHAIR **Christa Salamandra** ▸ *Lehman College, CUNY*

Arzu Ozturkmen ▸ *Boğaziçi University* ▸ "On Politics of Political Expressivity in Turkish Television Series"

Christa Salamandra ▸ *Lehman College, CUNY* ▸ "The Critical Politics and Somber Poetics of Syrian Television Drama"

Burcu Yildiz ▸ *Istanbul Technical University* ▸ "'It Is a Fictional Drama, Not a Documentary!': The *Magnificent Century* as a Site of Memory in Turkey"

Nour Halabi ▸ *University of Pennsylvania* ▸ "The Spatialized Politics of Syrian Television Drama"

SPONSOR Middle East Caucus

C3 Beyond MTV
Mediating Music on Screen

CHAIR **Andrea Kelley** ▸ *Auburn University*
CO-CHAIR **Landon Palmer** ▸ *Indiana University*

Andrea Kelley ▸ *Auburn University* ▸ "Up-close and Personal: The Shifting Aesthetics of the Jukebox Film"

Landon Palmer ▸ *Indiana University* ▸ "A Record for Your Television: Music and SelectaVision during the Format Wars"

Eric Harvey ▸ *Grand Valley State University* ▸ "From Blondie to Beyoncé: The 'Visual Album' in 1979 and 2016"

Mack Hagood ▸ *Miami University* ▸ "Sonic Selfcraft: A Comparison of Vibro-affective Media Practices"

C4 WORKSHOP
Rethinking the Cinematic
Conversations on Public Engagement

CHAIR **Nora M. Alter** ▸ *Temple University*

WORKSHOP PARTICIPANTS

Christa Blumlinger ▸ *University of Paris 8*
Christopher Pavsek ▸ *Simon Fraser University*
Nora M. Alter ▸ *Temple University*
Louis Massiah ▸ *Scribe Video Center*

C5 Screen Cultures and the Curatorial Impulse

CHAIR **Cary Elza** ▸ *University of Wisconsin-Stevens Point*

Cary Elza ▸ *University of Wisconsin-Stevens Point* ▸ "A *Wunderkammer* of Monsters: Guillermo del Toro, Hollywood Pedagogy, and New Museology"

Sarah Lerner ▸ *University of California, Santa Barbara* ▸ "NASA CineSpace Seeks *Higher Ground*: Appropriation, Public Culture, and the Curatorial"

Ulrike Hanstein ▸ *Friedrich Schiller University Jena* ▸ "Moving Images and Histories of Movements: Transmissions of Pina Bausch's Tanztheater"

C6 Films Without Images

CHAIR **Justin Remes** ▸ *Iowa State University*

Justin Remes ▸ *Iowa State University* ▸ "Walter Ruttmann and the Blind Film"

John Powers ▸ *Washington University in St. Louis* ▸ "Stan Brakhage's Dark Night of the Soul"

Bruce Jenkins ▸ *School of the Art Institute of Chicago* ▸ "Showing Nothing"

Jennifer Proctor ▸ *University of Michigan-Dearborn* ▸ "'Am I Pretty?': Visual Silence and the Disrupted Gaze"

SPONSOR CinemArts Scholarly Interest Group

C7 Contemporary Economies of East Asian Media

CHAIR **Dennis Lo** ▸ *James Madison University*

Hojin Song ▸ *Roberts Wesleyan College* ▸ "Authenticity of *Pasta*: Distinction of the Upper-class Taste and the Boundaries of South Korean Foodways"

Dennis Lo ▸ *James Madison University* ▸ "The Translocal Auteur: Production Studies of Hou Hsiao-Hsien's Cross-Strait Location Shoots"

Raymond Tsang ▸ *New York University* ▸ "The Myth of Hong Kong and the Rule of Law: Rethinking Martial Arts Cinema and Government"

SPONSOR Asian Pacific American Caucus

C8 Small Screens and Mundane Routines

The App-ification of Media

CHAIR **Jeremy Morris** ▸ *University of Wisconsin-Madison*

Jeremy Morris ▸ *University of Wisconsin-Madison* ▸ "Is It Tuesday?: Novelty Apps and Mundane Media"

Elizabeth Ellcessor ▸ *Indiana University* ▸ "Companion: Never Walk Alone"

Devon Powers ▸ *Temple University* ▸ "This. Reader: Curating Influence or Community?"

Sarah Murray ▸ *University of Michigan* ▸ "Carrot To-Do: The Name of the Productivity Game Is Shame"

C9 Manifestos for Multiple Histories of Film

The 'Transitional Zones' of Artists' Films, Live Documentaries, Animations, and Installations

CHAIR **Catherine Fowler** ▸ *University of Otago*

Miriam De Rosa ▸ *Coventry University* ▸ "Manifesto One for a Cinema of Conjunction: Artists' Films and Variability"

Kim Nelson ▸ *University of Windsor* ▸ "Manifesto Two for New Historiophoties: Off-roading Audiovisual Histories Foregrounding Polyvocalities and Human-to-Human Interactivity via Participatory Live Documentary"

Paola Voci ▸ *University of Otago* ▸ "Manifesto Three for the Digital *Animateur*: Shadow Plays and Handmade Cinema"

Catherine Fowler ▸ *University of Otago* ▸ "Manifesto Four for Dynamic Forms: The Precarity, Provisionality and Chaos of Artistic Installations"

SPONSOR Experimental Film and Media Scholarly Interest Group

C10 Advertising and Promotional Culture

CHAIR **JJ Bersch** ▸ *University of Wisconsin-Madison*

Jason Rothery ▸ *Carleton University* ▸ "Advertising Agency: Communicating Agency in Video Game Advertising"

JJ Bersch ▸ *University of Wisconsin-Madison* ▸ "He'll Make Your Company a Star: The Role of the Product Placement Marketer"

Victoria Gerstman ▸ *University of Nottingham* ▸ "Media Industry Anxiety in the Age of Automation: Ethnography at Cannes Lions 2016"

C11 Global Feminist Histories
1950s Cinema and Its Afterlife

CHAIR **Meredith Slifkin** ▸ *Concordia University*

RESPONDENT **Agustin Zarzosa** ▸ *SUNY, Purchase College*

Catherine Russell ▸ *Concordia University* ▸ "*The Three Disappearances of Soad Hosni:* Melodrama, Critical Cinephilia, and Egyptian Modernity"

Meredith Slifkin ▸ *Concordia University* ▸ "Melodrama at Sea: Constructing Female Citizenship in Hollywood's Transnational Imagination"

Mitsuyo Wada-Marciano ▸ *Carleton University* ▸ "*Love Letter:* Images of Prostitutes in Japanese Films of the 1950s"

C12 Remaking Bodies, Remixing Media

CHAIR **Phillip Maciak** ▸ *Louisiana State University*

Sasha Crawford-Holland ▸ *University of Southern California* ▸ "Virtual Healing: Violence and 'Sourcery' in Virtual Reality Exposure Therapy"

Annu Dahiya ▸ *Duke University* ▸ "*Splice*: Femininzing the 'Human' and the Horror of Trans* Non/human Subjectivity"

Jessica Mathiason ▸ *University of Minnesota* ▸ "Patenting the Human: *Orphan Black*, Eugenics, and Synthetic DNA"

Phillip Maciak ▸ *Louisiana State University* ▸ "Post-filmic, Postsecular: Mel Gibson's (Un)subtle Effects"

C13 Avant-garde Practitioners
Experiment, Adaptation, Temporality

-

CHAIR **Allison Ross** ▸ *University of Southern California*

Allison Ross ▸ *University of Southern California* ▸ "Autobiography and Adaptation: Polyvocality and Referential Imagery as Autoethnography in *Damned if You Don't* (1987)"

Atene Mendelyte ▸ *Lund University* ▸ "Structuralist Horror in Hollis Frampton's (*nostalgia*)"

Jungmin Lee ▸ *Harvard University* ▸ "Scrolls as Virtual Media: Kinetic Abstraction and Projection circa 1920"

Victoria Gao ▸ *University of Rochester* ▸ "The Anti-road Movie and Deconstructing Identity in Robert Frank's *Me and My Brother*"

SPONSOR Experimental Film and Media Scholarly Interest Group

C14 Retracing Histories of Soviet and East European Media

-

CHAIR **Zoran Samardzija** ▸ *Columbia College Chicago*

Lora Mjolsness ▸ *University of California, Irvine* ▸ *and* **Michele Leigh** ▸ *Southern Illinois University Carbondale* ▸ "Wom-an-imation: Was There a Soviet Women's Animation?"

Zoran Samardzija ▸ *Columbia College Chicago* ▸ "From Socialist Realism to Political Modernism in Věra Chytilová"

Colleen Montgomery ▸ *University of Texas at Austin* ▸ "'For Those Who Survived the '90s': Aleksei Balabanov's Post-Soviet Heritage Porn"

C15 Media Publics and Communities

-

CHAIR **Evan Brody** ▸ *University of Southern California*

Charles Bludsworth ▸ *Queens University of Charlotte* ▸ "Slates for Sarah: Marking Mourning and Community-building in the Film Industry"

Sangeet Kumar ▸ *Denison University* ▸ "Facebook's Emotional Contagion Study and the Appropriation of Networked Desire"

Evan Brody ▸ *University of Southern California* ▸ "One Day You're Queer and the Next Day You're Gone: OutQ, Logo, and the Shifting Nature of Modern LGBT-specific Programming"

C16 Working It

Performance and Structure in Media Labor

-

CHAIR **Kelly Wolf** ▸ *University of South Carolina*

Kelly Wolf ▸ *University of South Carolina* ▸ "Training Grounds: Performance Infrastructures and Multispecies Ethnography within Media Industries"

Bryan Hartzheim ▸ *Reitaku University* ▸ "Jokes and Stories: Writing for Children's TV in the US and Japan"

Ramna Walia ▸ *University of Texas at Austin* ▸ "Branding Mollywood: Mobile Economy of India's Spoof Video Industry"

Li Cornfeld ▸ *McGill University* ▸ "Sexy Work: Booth Babes as Media Labor"

C17 Faces, Voices, and Sounds in Contested Spaces

-

CHAIR **Babli Sinha** ▸ *Kalamazoo College*

Babli Sinha ▸ *Kalamazoo College* ▸ "Mulk Raj Anand, the BBC Imperial Service, and the Crisis of Cosmopolitanism"

Eszter Zimanyi ▸ *University of Southern California* ▸ "Digital Transciene: Emplacement and Authorship in Refugee Selfies"

Kariann Goldschmitt ▸ *Wellesley College* ▸ "Samba for Survival: Sonic Stereotypes of Urban Violence in *City of God* and *Elite Squad*"

C18 Media in a Surveillance Culture

-

CHAIR **Camilla Fojas** ▸ *University of Virginia*

Camilla Fojas ▸ *University of Virginia* ▸ "Wild Border: Drones and Surveillance Media"

Emma Bedor Hiland ▸ *University of Minnesota* ▸ "Governing from the Armchair Media, Psychiatric Discourses, and Psychosurveillance"

Chris Barnes ▸ *Syracuse University* ▸ "The Embodied Experience of Solitary Confinement in *Herman's House*"

Alexandra Bevan ▸ *Massey University* ▸ "Designed for Threat: School Architecture, Mass Shootings, and Surveillance Culture"

C19 WORKSHOP
Reformattings of Touch
A Workshop in Haptic Media Studies

CHAIR **David Parisi** ▸ *College of Charleston*

WORKSHOP PARTICIPANTS

Jason Archer ▸ *University of Illinois at Chicago*
Kelsey Cameron ▸ *University of Pittsburgh*
Rachel Plotnick ▸ *Northwestern University*
Erkki Huhtamo ▸ *University of California, Los Angeles*

MEETING

2:00–3:45 PM

Comedy and Humor Studies Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

C20 Difference, Disability, and Mental Illness

CHAIR **Kristen Loutensock** ▸ *University of California, Berkeley*

Kristen Loutensock ▸ *University of California, Berkeley* ▸ "Detecting Difference: Disability in Television Crime Serials"

Christina Wilkins ▸ *University of Winchester* ▸ "Recoding the Stereotype: Mental Illness and Technology in *Mr. Robot*"

Slava Greenberg ▸ *Tel Aviv University* ▸ "Disabling the Corporeal Body: Embodiment in Adam Elliot's Claymations"

MEETING

2:00–3:45 PM

Cognitive/Analytic Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

SESSION

D

Wednesday
MARCH 22, 2017
4:00–5:45 PM

D1 Beyond Mise-en-scène
Aspects of Film Style

CHAIR **Ryan Bowles Eagle** ▸ *California State University, Dominguez Hills*

Andrew Falcao ▸ *Wilfrid Laurier University* ▸ "Tragedy, Ecstasy, Doom: Abstract Expressionism and *West Side Story*"

Carolin Kirchner ▸ *University of California, Los Angeles* ▸ "Traces of Noir: Neo-modernist Revisionism and the Vernacular Cityscape in Jacques Deray's *The Outside Man* (1972)"

Ryan Bowles Eagle ▸ *California State University, Dominguez Hills* ▸ "Playing Pretend: The Significance of Staging and Setups in Documentaries about Children"

D2 Unstable Publics
The Political Aesthetics of Media Infrastructures in India

CHAIR **Ishita Tiwary** ▸ *Columbia University*

Ritika Kaushik ▸ *University of Chicago* ▸ "Bureaucratic Film Infrastructures in the Time of Emergency"

Ishita Tiwary ▸ *Columbia University* ▸ "Unsettling News: Video Magazines in 1980s India"

Shaunak Sen ▸ *Jawaharlal Nehru University, New Delhi* ▸ "Infrastructures of Truth: Sting-Videos and 'Court-Video' Cultures in India"

D3 Understanding the Formation

Re-viewing Beyoncé's *Lemonade* through a Media Studies Lens

CHAIR **Miriam Petty** ▸ *Northwestern University*

Bambi Haggins ▸ *Arizona State University* ▸ "Does She Slay?: Beyoncé's Televisual Performances of Blackness through *Lemonade*"

Camille DeBose ▸ *DePaul University* ▸ "Resituating 'Video' as Cinema in *Lemonade*"

Jennifer Porst ▸ *Emerson College* ▸ "Beyoncé's and HBO's *Lemonade* Stand: A Case Study of Exclusivity, Prestige, and Disruption in the Contemporary Media Industry"

Kristen Warner ▸ *University of Alabama* ▸ "Sometimes It Takes a White Man: Authorship, White Artistry, Black Authenticity and Beyoncé's *Lemonade*"

SPONSORS Black Caucus, Oscar Micheaux Society

D4 Relocating the Screen's Gothic Heroine

CHAIR **Christina Petersen** ▸ *Eckerd College*

Katerina Flint-Nicol ▸ *University of Kent* ▸ "There's a Secret behind the Door? And that Secret Is Me?: The Reimagining of the Gothic Heroine as Bluebeard in Agatha Christie's *And Then There Were None*"

A. Dana Weber ▸ *Florida State University* ▸ "Secrets beyond the Prison Door: East German Bluebeards"

Frances Kamm ▸ *University of Kent* ▸ "Gothic Futures: Bluebeard, Science Fiction and *Aliens*"

SPONSOR Central/East/South European Scholarly Interest Group

D5 Eco-criticism across Media

CHAIR **Jacob Smith** ▸ *Northwestern University*

Jacob Smith ▸ *Northwestern University* ▸ "Adventurous Listening and CBS Radio's *Escape*"

Eric Jenkins ▸ *University of Cincinnati* ▸ "The Attraction versus Tracking Media: Insights from *WALL-E* on Cinema and Consumerism in Control Society"

Alok Amatya ▸ *University of Miami* ▸ "Cinematic Itineraries of Conflict: Tracing Ecological Justice Struggles in East-Central India"

Matt Thompson ▸ *University of Toronto* ▸ "Spaceship Earth: *Silent Running* and the Unlikely Union of Space Travel and Environmentalism"

SPONSORS Media and the Environment Scholarly Interest Group, Radio Studies Scholarly Interest Group

D6 Civics Lesson

Screen Media's Potential for Empathy, Engagement, and Humanitarianism

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

Spring-Serenity Duvall ▸ *Salem College* ▸ "Believing in Emma Watson: Fandom and Feminism in Audience Support for the United Nations HeForShe Campaign"

Sarah Bell ▸ *Michigan Technological University* ▸ "Standing in the Middle of the Empathy Machine: Audience Responses to United Nations Virtual Reality Documentaries"

Shirley Roburn ▸ *McGill University* ▸ "Beyond the 'Blackfish Effect': Rethinking Film Impact Frameworks"

Cornel Sandvoss ▸ *University of Huddersfield* ▸ "From Popular Culture to Post-truth Politics: Fandom, Civic Engagement, and Democratic Participation between Utopia and Dystopia"

D7 WORKSHOP
Media Ruins
Objects, Sites, Images, and Salvage

CHAIR **Saul Kutnicki** ▸ *Indiana University*

WORKSHOP PARTICIPANTS

Charles Acland ▸ *Concordia University*
Robert Burley ▸ *Ryerson University*
Maggie Zakri ▸ *Neon Museum*

D8 Politics of Archival Absence and Recovery

CHAIR **Tim Palmer** ▸ *University of North Carolina at Wilmington*

Fredrik Norén ▸ *Umeå University* ▸ *and* **Pelle Snickars** ▸ *Umeå University* ▸ "Film Politics at a Distance—via 7,000 Swedish Governmental Official Reports"

Elizabeth Heffelfinger ▸ *Western Carolina University* ▸ "*Time and Motion Study in a Barn* or *Sorting Personal Laundry*?: A Small College Takes on the Big Task of Choosing Films for Europe's Postwar Recovery"

Tim Palmer ▸ *University of North Carolina at Wilmington* ▸ "A Woman Adrift: Paule Delsol Inside and Outside the French New Wave"

Jasmijn Van Gorp ▸ *Utrecht University* ▸ *and* **Rosita Kiewik** ▸ *Utrecht University* ▸ "What Is Not in the Archive: Teaching Television History in the 'Digital Humanities' Era"

SPONSOR Scandinavian Scholarly Interest Group

D9 Asserting and Unsettling National Identity in Media

CHAIR **Iskandar Zulkarnain** ▸ *University of Rochester*

Lisa Patti ▸ *Hobart and William Smith Colleges* ▸ "Small Worlds: Distributing Global Cinema in the US"

Adele Reinhartz ▸ *University of Ottawa* ▸ "Grace and the Grotesque: Coming of Age in Léolo (Jean-Claude Lauzon,1992)"

Paul McEwan ▸ *Muhlenberg College* ▸ "The Idea of National Cinema"

Iskandar Zulkarnain ▸ *University of Rochester* ▸ "Digital Flag-raising Ceremony: Indonesian Social Media Culture, Nationalism, and Class"

D10 Re-imagining Animation

CHAIR **Heather Osborne-Thompson** ▸ *California State University, Fullerton*

Dan Bashara ▸ *DePaul University* ▸ "Cartographic Cartoons: Animated Space and the Logic of the Map"

Jennifer Lynde Barker ▸ *Bellarmine University* ▸ "Noburô Ôfuji and the Treasure Box of 1930s Animation"

Heather Osborne-Thompson ▸ *California State University, Fullerton* ▸ "*Peppa Pig* vs. *Sarah and Duck*: Nickelodeon, Netflix, and Transnational Quality Children's Television"

Tyler Williams ▸ *University of Iowa* ▸ "The Origin of Adult Swim's 'Minimal' Animation"

SPONSOR Animated Media Scholarly Interest Group

D11 Virtual Reality, Videogames, and First-Person Cinema

CHAIR **Jedd Hakimi** ▸ *University of Pittsburgh*

Chaorong Hua ▸ *Concordia University* ▸ "The Alternative Character Engagement: Point-of-View and Sharing"

Jedd Hakimi ▸ *University of Pittsburgh* ▸ "'Why Are Video Games So Special?': The Supreme Court and the Case against Video Games' Medium Specificity"

Zeke Saber ▸ *University of Southern California* ▸ "Taking Realism Metaphorically: An Interrogation of Virtual Reality and Its Incorporation of Cinematic Myth"

Harry Burson ▸ *University of California, Berkeley* ▸ "Virtually Listening: Sonic Immersion and the Aesthetics of Presence in Cinema and Virtual Reality"

D12 WORKSHOP Applied Media Studies

CHAIR **Kirsten Ostherr** ▸ *Rice University*

WORKSHOP PARTICIPANTS

Bo Reimer ▸ *Malmö University*

Kirsten Ostherr ▸ *Rice University*

SPONSOR Media Literacy and Pedagogical Outreach Scholarly Interest Group

D13 Sex and Gender Ambivalence and Ambiguity

Queering the Boundaries

-

CHAIR **Aviva Dove-Viebahn** ▸ *Arizona State University*

Aviva Dove-Viebahn ▸ *Arizona State University* ▸ "Queering the Femme Fae-tal: Sexual Agency, Identity Politics, and Difference in *Lost Girl*"

Jessica Johnston ▸ *University of Wisconsin-Milwaukee* ▸ "Growing Up Trans: Negotiating the Celebrity and Labor of Teen Activist Jazz Jennings"

Britta Hanson ▸ *University of Texas at Austin* ▸ "Wig in a Box: Queer Ambivalence and Gender Politics on *Lip Sync Battle*"

Jonathan Cicoski ▸ *University of Southern California* ▸ "The Homophilms of Pat Rocco: Queer Collectivity, Monogamy, and Public Idealism"

D14 Between Written Word and Visual Style

Soviet Filmmaking and Criticism, 1930s–1960s

-

CHAIR **Zdenko Mandusic** ▸ *University of Chicago*

RESPONDENT **Lida Oukaderova** ▸ *Rice University*

Vincent Bohlinger ▸ *Rhode Island College* ▸ "Discussions on Innovations in Sound and Color in Soviet Cinema of the 1930s"

Viktoria Paranyuk ▸ *Yale University* ▸ "Framing the Shot: Scriptwriting and Cinematography in Soviet Fiction Film of the 1950s"

Zdenko Mandusic ▸ *University of Chicago* ▸ "The Documentary Style in Soviet Cinema of the 1960s"

D15 Activating Audiences and Performing Fandom

-

CHAIR **Erin Hanna** ▸ *University of Oregon*

Erin Hanna ▸ *University of Oregon* ▸ "#SKWAD Goals and Experiential Marketing: From Active Audience to Activated Audience"

Margaret Rossman ▸ *Indiana University* ▸ "Is This Real Life or Just a Youtube Fantasy?: Shifting Celebrity and Fandom in the Live Digital Performance"

Miranda Larsen ▸ *University of Tokyo* ▸ "Happy Land—Tokyo's Koreatown as K-Pop Paradise"

Aubrey Mishou ▸ *Old Dominion University* ▸ "Swapped, Crossed, and Blurring Boundaries: Negotiations of Identity in Fan Costuming"

D16 "A Different Kind of Soap Opera"

Melodrama Reexamined

-

CHAIR **Kristen Hatch** ▸ *University of California, Irvine*

Nicholas Forster ▸ *Yale University* ▸ "'A New Form of Black Genre Communication': Bill Gunn, *Personal Problems*, and the Afterlives of Production"

Amanda Doxtater ▸ *University of Oregon* ▸ "Melodrama and Affected 'Sleep': Revisiting Carl Th. Dreyer's Nordisk Scenarios, 1913–1920"

Kristen Hatch ▸ *University of California, Irvine* ▸ "Melodrama, Moral Legibility, and Cable TV's Villainous Heroes"

Joseph Perna ▸ *Sewanee: The University of the South* ▸ "Ophüls and Ruttmann in Italy"

D17 New Aesthetics Designs

Reimaging Space in Site-specific Media

-

CHAIR **Matt Von Vogt** ▸ *Indiana University*

Heather Birdsall ▸ *University of California, Los Angeles* ▸ "You've Just Crossed Over Into . . . the Abyss: *Mise en abyme* as a Spatial Narrative Strategy in *The Twilight Zone Tower of Terror*"

Matt Von Vogt ▸ *Indiana University* ▸ "Site-specific Art Meets Apparatus Theory: Robert Smithson's *Cinema Cavern*"

Ryan Thames ▸ *Georgia State University* ▸ "Reflection in Time and Space: How the Design of Game Space Impacts the Experience of Time, Emotion, and Moral Reflection"

D18 Temporalities of Recorded Sound

-

CHAIR **Seth Kim-Cohen** ▸ *School of the Art Institute of Chicago*

RESPONDENT **Neil Verma** ▸ *Northwestern University*

Michael Gallope ▸ *University of Minnesota* ▸ "The Bootleg as a Critical Form of Decay"

Amy Skjerseth ▸ *University of Chicago* ▸ "Haptic Audiovisuality and Yoko Ono's *Fly*: Embodied Vibrations and Tactile Memory"

Berthold Hoeckner ▸ *University of Chicago* ▸ "Mnemonic Innervations: Music Replaying Movies"

SPONSOR **Sound Studies Scholarly Interest Group**

D19 The Parameters of "Television" in the Age of Streaming

CHAIR **Megan Ankerson** ▸ *University of Michigan*

Ian Murphy ▸ *University of North Carolina at Chapel Hill* ▸ "Livestreaming the Gridiron: What the NFL's Streaming Deal with Twitter Says about the Evolution of Live Television"

Myles McNutt ▸ *Old Dominion University* ▸ "Classroom Instruments and Carpool Karaoke: Ritual and Collaboration in Late Night TV's YouTube Era"

Casey McCormick ▸ *McGill University* ▸ "Netflix Poetics"

Megan Ankerson ▸ *University of Michigan* ▸ "The Periscopic Regime of Live Streaming: Media Witnessing in the Platform Era"

SPONSOR Television Studies Scholarly Interest Group

D20 Marketplaces, Economies, Crisis

CHAIR **Diane Cormany** ▸ *University of Minnesota*

Diane Cormany ▸ *University of Minnesota* ▸ "Marketplace and the Sound of Finance"

Harry Karahalios ▸ *Duke University* ▸ "'Nightmare Narratives' of the Economic Crisis: Deconstructing the Family of the *Greek Weird Wave*"

Temitope Abisoye Noah ▸ *New York University* ▸ "Marx and the Cinema of Djibril Diop Mambety"

Jenny Gunn ▸ *Georgia State University* ▸ "Techno(claustro)phobia: Eli Roth's *Knock Knock* and the Compromise Formation"

MEETING

4:00–5:45 PM

Classical Hollywood Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

4:00–5:45 PM

Caucus Coordinating Committee

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

SESSION

E

Wednesday

MARCH 22, 2017

6:00–7:45 PM

E1 Mediating Trauma through the Haunted Screen

CHAIR **Rebecca Harrison** ▸ *University of Glasgow*

RESPONDENT **James Paasche** ▸ *DePauw University*

Rebecca Harrison ▸ *University of Glasgow* ▸ "The Afterlife Onscreen: Cinema and Spiritualism in the First World War"

Marlo DeLara ▸ *University of Leeds* ▸ "Filmmaking, Haunting, and Transgenerational Trauma Narratives for Filipina America"

Thong Win ▸ *University of California, Santa Barbara* ▸ "Saved from the Fire: Haunted Lives in Post-socialist Vietnamese Cinema"

SPONSOR War and Media Studies Scholarly Interest Group

E2 The Body and Its Nonhuman Double

CHAIR **Elena del Rio** ▸ *University of Alberta*

Jennifer M. Barker ▸ *Georgia State University* ▸ "Fucking like Bunnies and Swimming with Sharks: The Interspecies Language of Movement in *The Lobster* (2015)"

Kriss Ravetto-Biagioli ▸ *University of California, Davis* ▸ "Defacing the Close-up"

Nikolaj Lubecker ▸ *University of Oxford* ▸ "From the Human Body to the Sound of Sand: Hiroshi Teshigahara and Jacob Kirkegaard"

Elena del Rio ▸ *University of Alberta* ▸ "*Nymph*()*maniac*: Cruel Polyphony of Nature"

SPONSOR Film Philosophy Scholarly Interest Group

E3 WORKSHOP
Energizing Media

CHAIR **Shane Brennan** ▸ *New York University*
CO-CHAIR **Hunter Vaughan** ▸ *Oakland University*

WORKSHOP PARTICIPANTS

Mél Hogan ▸ *University of Calgary*
Nicole Starosielski ▸ *New York University*
Janet Walker ▸ *University of California, Santa Barbara*

SPONSOR Media and the Environment Scholarly Interest Group

E4 Chinese Queer Fan Cultures in the Twenty-first Century
Queering Heterosexuality, Geopolitics, and Transcultural Imaginations

CHAIR **Jamie J Zhao** ▸ *University of Warwick*
RESPONDENT **Lori Hitchcock Morimoto** ▸ *Independent Scholar*

Maud Lavin ▸ *School of the Art Institute of Chicago* ▸ "Li Yuchun's Fans and Imaginaries of Contemporary Chinese Singledom"

Ling Yang ▸ *Xiamen University* ▸ "'The World of Grand Union': Engendering Trans/nationalism via Boys' Love in Chinese Online *Hetalia* Fandom"

Jamie J Zhao ▸ *University of Warwick* ▸ "The Letter 'L' in Somewhere Else: Worlding in the Chinese Queer Fandom of Western TV—a Study of the GE Fan Site"

SPONSOR Fan and Audience Studies Scholarly Interest Group

E5 Negotiating Crisis in Middle Eastern Media

CHAIR **Greg Burris** ▸ *American University of Beirut*

Chad Elias ▸ *Dartmouth College* ▸ "Emergency Cinema: Documentary Film and Human Rights in Syria"

Julide Etem ▸ *Indiana University* ▸ "Exploring Syrian Refugees in Turkey through Multi- and Hidden-Cameras"

Asli Tunc ▸ *Istanbul Bilgi University* ▸ "*Visualizing the Coup*: Construction of Collective Memory through Iconic Images"

Greg Burris ▸ *American University of Beirut* ▸ "'We're the Kings of Jerusalem': Palestine and the Utopian Present in *My Love Awaits Me by the Sea*"

SPONSOR Middle East Caucus

E6 Hollywood Archives
Race, Indigeneity, and Labor Politics

CHAIR **Philana Payton** ▸ *University of Southern California*

Philana Payton ▸ *University of Southern California* ▸ "The Black List: What the Archive Reveals about Film and Race in the Hollywood Studio System"

Katherine Quanz ▸ *Wilfrid Laurier University* ▸ "Enacting Union Lines: Equity, SAG, and the Battle for the Stars, 1933–1937"

Jacob Floyd ▸ *Oklahoma State University* ▸ "DeMille's Useful History: The Changing Indigenous Metaphors in the Development, Production, and Promotion of *North West Mounted Police*"

Raven Maragh ▸ *University of Iowa* ▸ "Race and Diaspora Online: Lessons from the 20th Century Black International"

SPONSOR Classical Hollywood Scholarly Interest Group

E7 Cinematic Mobility and the Screening of Global Asias

CHAIR **Nadine Chan** ▸ *University of Chicago*

Nadine Chan ▸ *University of Chicago* ▸ "Storage and Circulation: Imagining Asia through Empire Film Libraries and Media's 'Free Flows'"

Dong Hoon Kim ▸ *University of Oregon* ▸ "Mobile Film Screening and the Formation of Colonial Film Spectatorship in Colonial Korea"

Cheryl Narumi Naruse ▸ *University of Dayton* ▸ "Motherhood, Transnational Mobility, and Neoliberal Culture in Anthony Chen's *Ilo Ilo*"

Brian Bernards ▸ *University of Southern California* ▸ "Cinematic Soft Power: Memorializing Taiwan's Colonial History in Umin Boya's *KANO*"

E8 Theatrical Distribution and Exhibition

CHAIR **Alicia Kozma** ▸ *University of Illinois at Urbana-Champaign*

Wyatt Phillips ▸ *Texas Tech University* ▸ "The GFC, the UBO, and the Theatrical Syndicate: The Reorganization of Distribution at/as the Dawn of Mass Media"

Wesley Jacks ▸ *University of California, Santa Barbara* ▸ "High Hopes and Flat Fees: An Analysis of Film Import Distribution in China between 1978–1993"

Leo Rubinkowski ▸ *University of Wisconsin-Madison* ▸ "An Industry on the Periphery: A First Sketch of Alternative Content Distribution in the United States"

Alicia Kozma ▸ *University of Illinois at Urbana-Champaign* ▸ "Screen or Die: Conglomerated Exhibition and Clearances during the Digital Turn"

E9 Strategies of Adaptation

History, Politics, Auteurs

CHAIR **Suzanne Gauch** ▸ *Temple University*

Suzanne Gauch ▸ *Temple University* ▸ "Awesome Sights: The *Arabian Nights* in Three Weimar Films"

Isa Murdock-Hinrichs ▸ *Tulane University* ▸ "Genre-defying Adaptations: Dissolutions of Space and Time in Grant Gee's *Patience* (*After Sebald*) and Stan Neumann's *Austerlitz*"

Peter Lesnik ▸ *University of Pennsylvania* ▸ "Undermining Auteurism through Literary Adaptation in *Blow-Up*"

Booth Wilson ▸ *University of Wisconsin-Madison* ▸ "Literary Adaptation by Political Means: Russian Inter-revolutionary Iconoclasm in *Father Sergius* (1918)"

SPONSOR Central/East/South European Scholarly Interest Group

E10 Digital Aesthetics

CHAIR **Andrew Johnston** ▸ *North Carolina State University*

Andrew Johnston ▸ *North Carolina State University* ▸ "To Render Ghosts: 8-bit Algorithms and Aesthetics"

Forrest Greenwood ▸ *Indiana University* ▸ "Super Mario's Faux-Arabian Ancestry: *Super Mario Bros. 2*, *Yume Koujou: Doki Doki Panic*, and the Transmedia Aesthetics of Character Compositing"

SPONSOR Animated Media Scholarly Interest Group

E11 Screening the Maternal

Motherhood in Contemporary Global Culture

CHAIR **Nam Lee** ▸ *Chapman University*

CO-CHAIR **Linda Robinson** ▸ *University of Wisconsin-Whitewater*

Nam Lee ▸ *Chapman University* ▸ "'Don't you have a mother?': The Monstrous Maternal in Bong Joon-ho's *Mother* (2009)"

Susan Ericsson ▸ *Concordia University Chicago* ▸ "Parenthood, Shame, and Secret Lives: What Do Television Mothers Say about Teen Sex?"

Inyoung Nam ▸ *Dongseo University* ▸ "Performing the Maternal: Alternative Motherhoods in the Korean Feminist Documentaries *Shocking Family* and *2 Lines*"

Linda Robinson ▸ *University of Wisconsin-Whitewater* ▸ "Gram or Glam: The Fairy Godmother as Maternal Helper Character in Disney's *Cinderella* (1950) and *Cinderella* (2015)"

E12 The Ideological Politics of Film/Video Materiality

CHAIR **Heather Hendershot** ▸ *Massachusetts Institute of Technology*

Heather Hendershot ▸ *Massachusetts Institute of Technology* ▸ "Conspiracies, Communists, and the Dumpsters of History; or, How the John Birch Society Used Filmstrips to Make Enemies and Influence People"

Isabel Arredondo ▸ *SUNY, University at Plattsburgh* ▸ "The Super 8 Revolution and Third Cinema: A Matter of Gauge!"

Ann Curran ▸ *Dublin Institute of Technology* ▸ "Mediated (Dis)continuities: Gender, Affect, and Voice in the History of the Irish Tapes"

Emily Rauber Rodriguez ▸ *University of Southern California* ▸ "The Revolution Will Not Be Filmed: The Relationship of Film and Video to the Militant Chicano Movement"

E13 For Whom the Story Is(n't) Told

Making Meaning from Texts and Paratexts

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CHAIR **Jacqueline Vickery** ▸ *University of North Texas*

Paul Reinsch ▸ *Texas Tech University* ▸ "Movies in Speakers: A History of the Unified Soundtrack Album"

Wan-Jun Lu ▸ *University of Wisconsin-Madison* ▸ "*Made* in Taiwan: Taiwanese Audiences and the Paratexts of *Life of Pi*"

Jacqueline Vickery ▸ *University of North Texas* ▸ "'We've all seen *The Fosters*, and it's nothing like that': Teens in Foster Care Respond to *The Fosters*"

Katerina Symes ▸ *Concordia University* ▸ "*Orange Is the New Black* as Complex Television: Contesting the Privileging of Piper Chapman's Narrative Positioning through Nonlinear Storytelling"

E14 Documentary, Authenticity, and the Archive

-

CHAIR **Deborah Jaramillo** ▸ *Boston University*

Jane'a Johnson ▸ *Brown University* ▸ "*Le Sang des bêtes:* On the Fringes of History"

Adam Diller ▸ *Temple University* ▸ "Phonography and the Theory and Practice of Location Sound Recording in Documentary Film"

Laurel Ahnert ▸ *Georgia State University* ▸ "The Agency of the Corpse: The Ethics and Aesthetics of Visualizing Black Death in Documentary Media"

Deborah Jaramillo ▸ *Boston University* ▸ "Atrocity TV: Violence and Authenticity in Netflix's *Narcos*"

E15 Stardom Imaginaries
Industry, Identity, Ethnicity

-

CHAIR **Alice Maurice** ▸ *University of Toronto*

Beth Corzo-Duchardt ▸ *Muhlenberg College* ▸ "The Imaginary Other Spectator: A Paradigm for Early Cinema Spectatorship"

Chris O'Rourke ▸ *University of Lincoln* ▸ "Exploiting Ambition across the Atlantic: Norma Talmadge, First National, and the Search for a British Star"

Alice Maurice ▸ *University of Toronto* ▸ "'Making Themselves Up Ugly': Makeup Practices, Gender, and Character in Early Cinema"

Grace Jung ▸ *University of California, Los Angeles* ▸ "Asian American Masculinity in Classical Hollywood's Cultural Imaginary"

SPONSOR Silent Cinema Cultures Scholarly Interest Group

E16 Stretching beyond the Box
Television across Borders and Screens

-

CHAIR **Sebnem Baran** ▸ *University of Southern California*

Jennifer Kang ▸ *The University of Texas at Austin* ▸ "The Great Inheritance from Television?: The Emergence of South Korean Web Dramas"

Joonseok Choi ▸ *University of Iowa* ▸ "MIPFormats and the Commodification of TV Formats"

Sebnem Baran ▸ *University of Southern California* ▸ "Crossing the Western Borders: *The End* as the Beginning of New Television Flows?"

Margaret Steinhauer ▸ *University of Southern California* ▸ "Who's Really Controlling the Set?: Active Television Spectatorship and Contemporary Reception Dynamics"

E17 Gender and Sexualities
Genre, Ecstasy, and Ordinary Gayness

-

CHAIR **Gregoire Halbout** ▸ *François Rabelais University*

Gregoire Halbout ▸ *François Rabelais University* ▸ "Andrew Haigh on Masculine Intimacy: The Authentic Itinerary of Ordinary Gayness"

Laura Beadling ▸ *Youngstown State University* ▸ "Kelly Reichardt's *Meek's Cutoff* within the Landscape of Contemporary Westerns: Gender, Genre, and Geo-politics"

Edwardo Rios ▸ *University of Nebraska* ▸ "Sights to Dream of, Not to Tell: Ecstatic Visions of Queer Pornographies"

SPONSOR Adult Film History Scholarly Interest Group

E18 Radio, Education, and Urban Crisis

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CHAIR **Alexander Russo** ▸ *The Catholic University of America*

Alexander Russo ▸ *The Catholic University of America* ▸ "Boss Radio in More than One Sense: Bill Drake and Disc-Jockey Labor in 1960s Radio Production Cultures"

Brian Fauteux ▸ *University of Alberta* ▸ "'Good Music' and 'Uplifting' Taste: CKUA Radio's Educational Mandate and Popular Music"

Annie Laurie Sullivan ▸ *Northwestern University* ▸ "Building a Black Television Station: WGPR-TV and the Practice of Urban Archivism"

William Boddy ▸ *Baruch College, CUNY* ▸ "Cinema, the University, and the Urban Crisis in 1960s America"

SPONSORS Oscar Micheaux Society, Radio Studies Scholarly Interest Group

E19 Doing US and Global Media Industry Studies Research from the Ground

CHAIR **Julia Himberg** ▸ *Arizona State University*

CO-CHAIR **Courtney Brannon Donoghue** ▸ *Oakland University*

RESPONDENT **Serra Tinic** ▸ *University of Alberta*

Julia Himberg ▸ *Arizona State University* ▸ "Studying Up: LGBT Hollywood and Under-the-radar Activism"

Kevin Sanson ▸ *Queensland University of Technology* ▸ "Interchangeable Parts?: A Global Ecology of Screen Media Labor and Locations"

Stefano Baschiera ▸ *Queen's University Belfast* ▸ "Location Hubs and Production Mobility: HBO's *Game of Thrones* in Europe"

Courtney Brannon Donoghue ▸ *Oakland University* ▸ "Hollywood's Problem with Women: Navigating Professional Barriers and Managing Power from Financing to Festivals"

E20 Missing Links, Forgotten Roots, and Telling Gaps

Reassessing the History of Film Theory

CHAIR **Scott Curtis** ▸ *Northwestern University*

Daniel Fairfax ▸ *Yale University* ▸ "'The Brain Is the Screen': Gilles Deleuze and *Cahiers du cinéma*"

Randall Halle ▸ *University of Pittsburgh* ▸ "Apparatus Now, More than Ever"

Naoki Yamamoto ▸ *University of California, Santa Barbara* ▸ "Dialectics without Synthesis: Tracking Documentary Film Theory in Japan"

Scott Curtis ▸ *Northwestern University* ▸ "Münsterberg's Missing Link?: *The Photoplay* and the Aesthetics of Ethel Puffer"

MEETING

6:00–7:45 PM

Horror Studies Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

SCMS

Name Badge

If you need a replacement badge, they are available at Registration for $5.

Replacement badges will only be printed during registration hours (see page 11).

SPECIAL EVENT ▸

Wednesday, March 22

7:00–10:00 PM

Living Thinkers: An Autobiography of Black Women in the Ivory Tower

LOCATION **DePaul University, Daley Building, LL 102** ▸ 14 E. Jackson Blvd.

Independent filmmaker and video installation artist Roxana Walker-Canton has gathered the interviews of over one hundred black women professors and administrators across the United States to provide a kaleidoscope of experiences documenting issues surrounding racial identity, race, class, gender roles, and education. Not only does the documentary facilitate discussion on experiences of black women in the university, *Living Thinkers* also addresses the intersectionality of labor issues, race, expectations of women in academia, power dynamics at the university level, and the challenges of navigating the politics of higher education.

The film screening will be followed by a question and answer with the director, Roxana Walker-Canton. There will also be a panel discussion with the following participants:

Roxana Walker-Canton ▸ *Guest Filmmaker*
Dr. Karla Fuller ▸ *Columbia College*
Dr. Soyini Madison ▸ *Northwestern University*
Dr. Miriam J. Petty ▸ *Northwestern University*
Dr. Karen A. Ritzenhoff ▸ *Central Connecticut State University* ▸ Moderator

Admission is free to this event with an SCMS badge.
Theater capacity is 90; seating is available first come, first serve.

DIRECTIONS 10-minute walk from the Fairmont

SPONSORS SCMS, Caucus on Class, Women in Screen History Scholarly Interest Group, University of California Press, Black Caucus, Latino/a Caucus, Queer Caucus, Women's Caucus, Media Literacy and Pedagogical Outreach Scholarly Interest Group

UNIVERSITY OF CALIFORNIA PRESS
Advancing Knowledge, Driving Change

SPECIAL EVENT ▸

Wednesday, March 22

8:00–9:30 PM

Listening to History: Sound, Memory, and Preservation in the Digital Age

ROOM **State** ▸ Fairmont, 2nd Floor

Over the past several years, a vital and widespread discussion has emerged regarding the importance of exploring unprocessed archives for historical memory projects and media studies curricula. Many media-based sources have yet to be preserved, especially materials related to minority, alterity, and subjugated histories. The introduction of new primary sources into curriculum and research holds the capacity to expand historical narratives related to dominance, identity, and social participation. The field of sound preservation is currently undergoing a renaissance in archival, metadata, curatorial, and technical approaches to digitization and public circulation. There are many steps and obstacles to consider, however, when transforming old media into digitally available, accessible content, not the least of which includes rapid material degradation and navigation of complex copyright policies. This roundtable explores how historical memory research benefits from awareness about the federal and logistical processes by which new information is identified, processed, and made available for research.

This roundtable brings together leading representatives from noncommercial media industry groups to discuss the step-by-step processes involved in sound historical memory work. In an interactive format that includes screenings, the following panel will discuss how historical media becomes circulated:

Participants

Josh Shepperd ▸ *2017 Sound History Fellow, Library of Congress' NRPB* ▸ Chair
David Walker ▸ *Smithsonian Center for Folklife and Cultural Heritage*
Allison Schein ▸ *Studs Terkel Radio Archive (Chicago)*
Julie Rogers ▸ *NPR*
Alan Gevinson ▸ *American Archive of Public Broadcasting*
Rhea Combs ▸ *Smithsonian National Museum of African American History and Culture*
Matthew Barton ▸ *Library of Congress/ARSC*

SPONSORS Media Literacy and Pedagogical Outreach Scholarly Interest Group, Nontheatrical Media Studies Scholarly Interest Group, Radio Studies Scholarly Interest Group, Sound Studies Scholarly Interest Group, Media Archives Standing Committee, SCMS

AFFILIATE EVENT ▸ ▸ ▸ ▸ ▸ ▸ ▸

Wednesday–Saturday, March 22–25

10:00 AM–6:00 PM

Patrick Clancy's *peliculas*

LOCATION **Chicago Cultural Center, 78 E. Washington St.**

peliculas—a 16mm film installation created in 1979 by the American artist Patrick Clancy consists of 16mm frames from a found footage film inserted throughout and a hand-written text, written in cursive horizontally across the frames. The film is intended to be experienced in two forms—as a magnified projected image that overflows its frame within a gallery space, and as a material object, accessible to gallery-goers on a rewind table, over a light box, thereby acknowledging the split historical trajectory of the cinema, from projected images and hand-held philosophical toys. *peliculas* invites its spectators to reflect upon the means of film production and reception. The film is being publicly exhibited for the first time since a 1986 screening, curated by Scott MacDonald, and after having just been restored by the artist and Colorlab.

Admission is free to this event. The film will be available on the rewind table from 10:00 AM–6:00 PM each day, and projected in the afternoon.

DIRECTIONS The Cultural Center is located off of Michigan Avenue, opposite Millennium Park, and is an 8-minute walk from the Fairmont. (Use the E. Randolph St. entrance).

PROVIDED BY The Chicago Department of Cultural Affairs and Special Events and the School of the Art Institute.

This coincides with panel H19.
Please see page 94 for more information.

AFFILIATE EVENT ▸ ▸ ▸ ▸ ▸ ▸ ▸

Wednesday, March 22

8:30 PM

Boron to Buttonwillow

Muscle, Media, and American Identity on Highway 58

Screening and Q&A with filmmaker John Caldwell (2016, NR, Documentary, 95m)

ROOM **Chancellor** ▸ Fairmont, 3rd Floor

This film-archeology-road-movie traces the cultural landscape of a single 129-mile remote highway that cuts across one of the most contested landscapes in California. Director John Caldwell re-photographs locations of the 1930s FSA photographers (Lange and Taylor), re-films locations used habitually by Hollywood (Zanuck, Ford, Flaherty, Hitchcock, Soderbergh, Anderson, Ridley Scott), and dredges up a wealth of promotional videos made along this "missing" leg of the 1930s Okie migration route, a roadway that is somehow both nondescript and historically and cinematically significant.

John Caldwell will present a brief introduction, and the film will be followed by a Q&A with the filmmaker immediately after the screening.

PROVIDED BY Documentary Studies Scholarly Interest Group, Media Industries Scholarly Interest Group

SPECIAL EVENT ▸

Wednesday, March 22

9:00 PM

Collective Action in 2017: Responding to Hate, Disenfranchisement, and the Loss of the Commons

ROOM **Gold** ▸ Fairmont, 2nd Floor

Many of us are terrified by the rise in Islamophobia and other racisms, misogyny and homophobia, threats to the environment and increased possibilities of nuclear war, the rise of surveillance and the limits on freedom of speech and movement, demagoguery, the production of ignorance, and increasing income disparity, to name but a few. What can we do? What might be most effective? How can we remain engaged in the face of a possible new normal?

In this session, panelists will present brief presentations and then discussion will be turned over to the floor. We will share PowerPoints of SCMS members' projects that are devoted to protecting the commons.

Participants

Carol Vernallis ▸ *Stanford University* ▸ Chair
Richard Cante ▸ *University of North Carolina*
Dolores Inés Casillas ▸ *University of California, Santa Barbara*
Anna Everett ▸ *University of California, Santa Barbara*
Jenny Korn ▸ *University of Illinois at Chicago*
Maureen Turim ▸ *University of Florida*
Hunter Vaughan ▸ *Oakland University*

PROVIDED BY Black Caucus, Caucus on Class, Latino/a Caucus, Middle East Caucus, Women's Caucus, Media and the Environment Scholarly Interest Group, Queer Caucus, Women in Screen History Scholarly Interest Group

SESSION

F

Thursday

MARCH 23, 2017

9:00–10:45 AM

F1 Negotiating Difference across the Globe

CHAIR **Samanta Ordonez** ▸ *Wake Forest University*

Bruno Guarana ▸ *New York University* ▸ "Taís Araújo: The Black Helena against Brazil's Whitening Television"

Samanta Ordonez ▸ *Wake Forest University* ▸ "Violence, Neoliberalism, and the Transformations of Affect in Contemporary Mexican Film"

Shelley Bradfield ▸ *Central College* ▸ "Producing and Contesting *Colour TV* in Postapartheid South Africa"

Alexander Greenhough ▸ *San Francisco Art Institute* ▸ "Feel Good: Taika Waititi's New Zealand Comedies"

F2 Boardroom Fantasies and Sexy Models

Contextualizing Trends in Media Financing and Labor Agreements

CHAIR **Ethan Tussey** ▸ *Georgia State University*

Ethan Tussey ▸ *Georgia State University* ▸ "A Disturbance in the Force: A Case Study of Evolving Production Cultures"

Andrew deWaard ▸ *University of California, Los Angeles* ▸ "At the Intersection of Hollywood Boulevard and Wall Street: Private Equity Firms and the Financialization of Hollywood"

Shawna Kidman ▸ *University of California, San Diego* ▸ "Legal Scaffolding in New Media Industries: Comic Books, YouTube, and Entrepreneurial Labor"

Karen Petruska ▸ *Gonzaga University* ▸ "Paying Up: Streaming Media, Subscription Packaging, and the Search for a Sustainable Business Model"

SPONSOR Comics Studies Scholarly Interest Group

F3 A Hundred Busters
Keaton's Transnational Legacy

CHAIR **Manuel Garin** ▸ *Pompeu Fabra University*

Charles Wolfe ▸ *University of California, Santa Barbara* ▸ "Still Buster: Robert Benayoun and the Keaton European Revival"

Alex Clayton ▸ *University of Bristol* ▸ "What Is Deadpan?"

Maria Corrigan ▸ *Concordia University* ▸ "Biomechanical Buster: Keaton and Eccentric Soviet Performance"

Manuel Garin ▸ *Pompeu Fabra University* ▸ "Written Busters: The Literary Remediations of Keaton"

SPONSORS Comedy and Humor Studies Scholarly Interest Group, Silent Cinema Cultures Scholarly Interest Group

F4 "Feel the Game"
Cultural, Historical, and Technological Perspectives on EA Sport's *FIFA* Series

CHAIR **Raiford Guins** ▸ *Indiana University*

CO-CHAIR **Henry Lowood** ▸ *Stanford University*

Henry Lowood ▸ *Stanford University* ▸ "'Where There Is Smoke, There Is Fire . . .': The FIFA Engine and Its Discontents"

Carlin Wing ▸ *Scripps College* ▸ "Touching You, Touching Me: Getting the Physics Right in EA FIFA"

Raiford Guins ▸ *Indiana University* ▸ "11 Madeleines in White: Longing, Loving, and Losing as a Leeds United Supporter Playing EA Sport's FIFA"

SPONSOR Video Game Studies Scholarly Interest Group

F5 Israeli Cinema
Beyond the National

CHAIR **Dan Chyutin** ▸ *University of Haifa*

CO-CHAIR **Rachel S. Harris** ▸ *University of Illinois at Urbana-Champaign*

Dan Chyutin ▸ *University of Haifa* ▸ "Notes toward a Transnational History of Israeli Cinema"

Rachel S. Harris ▸ *University of Illinois at Urbana-Champaign* ▸ "Six-Shooters and Headstones: Death and the Western Imaginary in Israeli Cinema"

Tobias Ebbrecht-Hartmann ▸ *The Hebrew University of Jerusalem* ▸ "Traveling Memories: Transnational and Trans-temporal Encounters in Israeli-German Cinema"

Ariel Sheetrit ▸ *Open University* ▸ "Transnational Spaces and Positionings in Palestinian Film that Is 'Made in Israel'"

SPONSOR Transnational Cinemas Scholarly Interest Group

F6 Mediating Infinitude
Framing the Limitless across Film and Media

CHAIR **Iggy Cortez** ▸ *University of Pennsylvania*

CO-CHAIR **Karen Redrobe** ▸ *University of Pennsylvania*

Karen Redrobe ▸ *University of Pennsylvania* ▸ "Underground Cinema and the Mine's Eye: Film and Media Theory from Below"

Karl Schoonover ▸ *University of Warwick* ▸ "Sinkholes"

Iggy Cortez ▸ *University of Pennsylvania* ▸ "Unlimited Flux: Rhythmic Intertextuality in *35 Shots of Rum*"

Eugenie Brinkema ▸ *Massachusetts Institute of Technology* ▸ "*The Lobster*: Infinite Difference and the Form of Love"

SPONSOR Film Philosophy Scholarly Interest Group

F7 Extending the "Margins" of Received Latinx/Latin American Film Historiography

CHAIR **Naida Garcia-Crespo** ▸ *United States Naval Academy*

Colin Gunckel ▸ *University of Michigan* ▸ "LA/LA Land: The Challenges of Researching and Programming Transnational Film History"

Frank García ▸ *University of Illinois at Urbana-Champaign* ▸ "Boxing Racism: Latina Representation, National Discourse, and *The Ring* (1952)"

Naida Garcia-Crespo ▸ *United States Naval Academy* ▸ "Romancing the US Hispanic Market: Juan Viguié's *Romance Tropical* and US/Puerto Rican Film Coproduction in the 1930s"

Irene Rozsa ▸ *Concordia University* ▸ "Latin American Experimental Filmmaking: *Kaleidoscopio* (1945) and the Amateur Cinema League"

SPONSOR Latino/a Caucus

F8 From Pre-Code to Hanky-Code
S/M, Gays, and the Media

CHAIR **David Lugowski** ▸ *Manhattanville College*

RESPONDENT **R. Bruce Brasell** ▸ *Independent Scholar*

David Lugowski ▸ *Manhattanville College* ▸ "Bound to Please: BDSM Representation and Gay Male (Retro)spectatorship, Linking Valentino and Mainstream Media to Modern Porn"

Ken Feil ▸ *Emerson College* ▸ "Slapstick Suffering and Bourgeois Bondage: Pasolini's *I racconti di Canterbury* (1972) and the S/M Aesthetic of Medieval Comedy"

Gary Needham ▸ *University of Liverpool* ▸ "*Born to Raise Hell* (1974): Cutting Sex and Shattering Theory in an 'Underground S/M Classic'"

SPONSOR Adult Film History Scholarly Interest Group

F9 Marginality and Migration across Borders

CHAIR **Christopher Oscarson** ▸ *Brigham Young University*

Ljudmila Bilkic ▸ *University of Pittsburgh* ▸ "Empty Flags and Zones of Exception–Ursula Biemann's *Contained Mobility* and *X-Mission* as De-identification of the Illegal"

Jiwon Ahn ▸ *Keene State College* ▸ "Gendered Voices in the North-South Imagination: Two 'Korean' Films"

Christopher Oscarson ▸ *Brigham Young University* ▸ "Finding Place between the Local and the Global: Nordic Cinema's Deterritorialization and Reterritorialization of the Far North"

SPONSOR Scandinavian Scholarly Interest Group

F10 Exploring Authorship through the Archives
Robert Altman

CHAIR **Lisa Dombrowski** ▸ *Wesleyan University*

Mark Minett ▸ *University of South Carolina* ▸ "Elaborative Infidelity: Reconsidering Robert Altman's Early Transpositional Strategies through the Archive"

Nathan Koob ▸ *Oakland University* ▸ "America's Best-placed Candidate: Robert Altman's Mock-documentary Approach to Mid-West American Cities"

Lisa Dombrowski ▸ *Wesleyan University* ▸ "Ready to Sue: The Anatomy of a Deal Gone Bad in *Altman v. Miramax*"

Philip Hallman ▸ *University of Michigan* ▸ "Stand by Your *Alt*man: The Unheralded Authorship of Kathryn Altman"

F11 Widening the Soundscape
Film Sound beyond the Text

CHAIR **Meredith Ward** ▸ *John Hopkins University*

Eric Dienstfrey ▸ *University of Wisconsin-Madison* ▸ "Harvey Fletcher and the Curious Concept of a Proper Sound System"

Daniel Schwartz ▸ *McGill University* ▸ "Sounding the Inaudible: Urban Noise, Silent Sound, and the City as Auditorium and Orchestra in Walter Ruttmann's *Berlin, Symphony of a Big City* and Dziga Vertov's *Man with a Movie Camera*"

Kyle Stine ▸ *University of Maryland, Baltimore County* ▸ "Ambient Drones and Data Centers: On the Cultural Techniques of Sound Processing"

Meredith Ward ▸ *John Hopkins University* ▸ "The Architect, the Listener, and the Similarity between Sound Cultures: Nineteenth-Century Opera and Cinema with the Shift to Film Sound"

SPONSOR Sound Studies Scholarly Interest Group

F13 Unsanctioned Television Access

-

CHAIR **Mark Stewart** ▸ *University of Amsterdam*

CO-CHAIR **Rhiannon Bury** ▸ *Athabasca University*

Rhiannon Bury ▸ *Athabasca University* ▸ "Now Bring Me that Broadcast: The 'Pirates' of Television Fandom"

Nicole Hentrich ▸ *University of Michigan* ▸ "Not Quite TV Everywhere: Popular, Industrial, and Political Discourses of Unsanctioned Television Access in Australia"

Camilo Diaz Pino ▸ *University of Wisconsin-Madison* ▸ "Trans-Pacific Piracy: Asian Media's Informal Circulation in Mexico City"

Mark Stewart ▸ *University of Amsterdam* ▸ "The Affect of Unsanctioned Television Access"

SPONSOR Fan and Audience Studies Scholarly Interest Group

F14 American Conceptions of Home
Creating Space and Place

-

CHAIR **Jacqueline Pinkowitz** ▸ *University of Texas at Austin*

Carolyn Jacobs ▸ *Yale University* ▸ "There's a Future in Your Ford: Ford Motor Company's Educational Films and the Remapping of Space in Postwar America, 1946–1957"

Ilana Emmett ▸ *Northwestern University* ▸ "The Sounds of Home: Radio Soap Operas and the Creation of Domestic Space"

Jacqueline Pinkowitz ▸ *University of Texas at Austin* ▸ "'A Land of Cavaliers and Cotton Fields Called the Old South': The Production of Place in *Gone with the Wind* (1939)"

Denise Mok ▸ *Columbia University* ▸ "Stella's Spaces: Interiority, Identity, and Liminality in Film Versions of *Stella Dallas* (1925 and 1937)"

F15 Policing Bodies, Witnessing Media

-

CHAIR **Veena Hariharan** ▸ *Jawaharlal Nehru University*

Kiran Samuel ▸ *New York University* ▸ "Witnessing Police Brutality through Media: The Role of Technology in Perpetuating a Racial Unconscious"

Andrew McLaughlin ▸ *University of Oregon* ▸ "Good versus Other: Funker530, the Body-worn Camera, and the Faces of Combat Footage"

Veena Hariharan ▸ *Jawaharlal Nehru University* ▸ "True Lies and False Truths: The Case of *Talvar* (2015)"

F16 Seeing Seeing
The Media of Human Perception

-

CHAIR **Oliver Gaycken** ▸ *University of Maryland*
CO-CHAIR **Will Schmenner** ▸ *University of Pennsylvania*

Will Schmenner ▸ *University of Pennsylvania* ▸ "Keaton's Perceptual Praxis: Patterns of Motion in 1920s Slapstick"

Flora Lysen ▸ *University of Amsterdam* ▸ "The Illuminated Brain Model from Vienna: Dynamic Displays for Dynamic Brains, 1931"

Oliver Gaycken ▸ *University of Maryland* ▸ "Cinema Is 'I Fly': J. J. Gibson and the Aviation Psychology Program's Film Work"

Ben Singer ▸ *University of Wisconsin-Madison* ▸ "Negotiating Stylistic Universals in Film"

SPONSOR Media, Science, and Technology Studies Scholarly Interest Group

F17 WORKSHOP
De-materialized Evidence
Film Archival Holdings and the Transition to Digital Technology

-

CHAIR **Sabrina Negri** ▸ *University of Chicago*

WORKSHOP PARTICIPANTS

Ross Lipman ▸ *Milestone Films/Conner Family Trust*
Giovanna Fossati ▸ *EYE Film Institute Netherlands/University of Amsterdam*
Zack Lischer-Katz ▸ *University of Oklahoma*
Sabrina Negri ▸ *University of Chicago*
Daniela Curro ▸ *George Eastman Museum*

F18 "Stop Bringing Race into This"
Tracing the Operations of Race/Racism in Fan Studies

-

CHAIR **Rukmini Pande** ▸ *University of Western Australia*

Rukmini Pande ▸ *University of Western Australia* ▸ "Recalibration Necessary, Mr. Spock: Race and the Dynamics of Media Fandom Communities"

Angie Fazekas ▸ *University of Toronto* ▸ "Alpha, Beta, Omega: Queer Futurity and Racial Narratives in Erotic Fanfiction"

Dayna Chatman ▸ *University of Pennsylvania* ▸ *and* **Myoung-Sun Song** ▸ *University of Southern California* ▸ "From Colorism to the 'N-word': Black Women K-Pop Fans' Fight against Anti-blackness"

Camila Franco Monteiro ▸ *University of Huddersfield* ▸ "'As long as you stay there': How Favela Culture Is Accepted from Afar"

SPONSOR Fan and Audience Studies Scholarly Interest Group

F19 That Thing Called "Theory"
The Matter of the Feminist Avant-garde

CHAIR **Tess Takahashi** ▸ *Camera Obscura*

Sarah Keller ▸ *University of Massachusetts Boston* ▸ "Radical Content, Radical Form, and Feminist Filmmaking"

Tess Takahashi ▸ *Camera Obscura* ▸ "Films that 'Matter': Rethinking the 1980s Feminist Avant-garde and Minority Documentary Filmmaking"

Soyoung Yoon ▸ *The New School* ▸ "'A Cyborg Manifesto': Theresa Hak Kyung Cha's *Apparatus* Revisited"

SPONSOR Experimental Film and Media Scholarly Interest Group

F20 Race/Ethnicity/Species
Chinese Cinema's Others

CHAIR **Ying Qian** ▸ *Columbia University*

RESPONDENT **Carlos Rojas** ▸ *Duke University*

Ying Qian ▸ *Columbia University* ▸ "Ethnographic Documentary as Cultural Techniques of Rule in China (1956–65)"

Yiman Wang ▸ *University of California, Santa Cruz* ▸ "Almost Wild, but Not Quite: The Animal Other Mediating Ecocinema and Chinese Co-productions, *Born in China* and *Wolf Totem*"

Jenny Chio ▸ *Emory University* ▸ "Ethnic Portraiture and Ethnographic Filmmaking in Minority China"

SPONSOR **Asian Pacific American Caucus**

MEETING

9:00–10:45 AM

Adult Film History Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

9:00–10:45 AM

Queer Caucus

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709



Soap Drive

Contribute to the 2017 SCMS Soap Drive

As an organization, we are collecting used & unused/opened & unopened hotel soaps, shampoos, conditioners, and other toiletry items that people in need might find useful. Please take your donations to the Registration area and look for the soap drive bin.

SESSION

G

Thursday

MARCH 23, 2017

11:00 AM–12:45 PM

G1 Urban Experiments

Space, Trauma, Spectacle

CHAIR **Brigitte Humbert** ▸ *Middlebury College*

Carolina Rueda ▸ *University of Oklahoma* ▸ "Piercing the City: Shapes of Trauma, Affection, and Survival in Iñárritu's *Biutiful*"

Kyle Miner ▸ *University of Wisconsin-Milwaukee* ▸ "Ghostly Trajectories: Neorealism and Urban Movement in Ramin Bahrani's 'American Dream' Trilogy"

Novia Shih-Shan Chen ▸ *Simon Fraser University* ▸ "Hong Kong as a City of the Spectacle: Reading Anson Mak's Experimental Documentaries"

Joni Hayward ▸ *University of Wisconsin-Milwaukee* ▸ "No Safe Space: Economic Anxiety and Post-recession Spaces in Horror Films"

SPONSOR Urbanism/Geography/Architecture Scholarly Interest Group

G2 Cinematic Labor in Southeast and Central Europe, 1945–1989

CHAIR **Masha Shpolberg** ▸ *Yale University*

Joshua Malitsky ▸ *Indiana University* ▸ "Brotherhood and Unity as Master Signifier in Yugoslav Postwar Nonfiction Film"

Marla Zubel ▸ *University of Minnesota* ▸ "Socialist Ciné-ethnography: Representing the African Body in Polish Socialist Newsreels"

Dominic Leppla ▸ *Concordia University* ▸ "Negative Labor in Polish Cinema: The 1970s Experimental Features of Grzegorz Krolikiewicz"

Masha Shpolberg ▸ *Yale University* ▸ "*552% of the Quota*: Deconstructing the Stakhanovite Worker in the Films of Andrzej Wajda and Wojciech Wiszniewski"

G3 When the Astronaut Is a Woman

Beyond the Frontier in Film and Television

CHAIR **Lorrie Palmer** ▸ *Towson University*

CO-CHAIR **Lisa Purse** ▸ *University of Reading*

Catherine Constable ▸ *University of Warwick* ▸ "Getting Above Herself: Transcendence and Rebirth in *Gravity*"

Liz Faber ▸ *Manhattanville College* ▸ "Mother-Ships: Reproduction and Representation in *Star Trek: The Next Generation*, *Stargate SG1*, and *Farscape*"

Lisa Purse ▸ *University of Reading* ▸ "Cheek and Jaw: Connoting Female Strength in the Technologized Worlds of Cinematic Space Travel"

Lorrie Palmer ▸ *Towson University* ▸ "'Off Structure': Chaos, the Female Astronaut, and Untethered Technology in *Gravity*"

G4 The Sounds of Sports Media

CHAIR **Branden Buehler** ▸ *SUNY, University at Oneonta*

CO-CHAIR **Matthew Perkins** ▸ *University of California Los Angeles*

Branden Buehler ▸ *SUNY, University at Oneonta* ▸ "The Lenticular Logic of the Masters Telecast"

Matthew McDonald ▸ *Northeastern University* ▸ "Keeping It Real: The Soundscapes of NFL Broadcasts"

Matthew Mihalka ▸ *University of Arkansas* ▸ "The Prelude to Kilometer 0: The Theme Music of Tour de France Coverage"

Matthew Perkins ▸ *University of California, Los Angeles* ▸ "Voice-over: Authorship in Sports Podcast Networks"

G5 Converging Stars

Weimar Cinema's Beauty Pageants, Movie Magazines, and Police Campaigns

CHAIR **Ervin Malakaj** ▸ *Sam Houston State University*

CO-CHAIR **Sara Hall** ▸ *University of Illinois*

RESPONDENT **Anjeana Hans** ▸ *Wellesley College*

Mila Ganeva ▸ *Miami University* ▸ "Beauty Pageants and the Film Industry in Weimar Germany"

Sara Hall ▸ *University of Illinois* ▸ "Stars of Beat and Screen: The Unique Star Culture of the Weimar Police Film"

Ervin Malakaj ▸ *Sam Houston State University* ▸ "Fandom's Minutia: Palm Readings in Weimar Film Magazine Culture"

SPONSORS **Central/East/South European Scholarly Interest Group, Silent Cinema Cultures Scholarly Interest Group**

G6 Immanent Frames

Thinking Postsecular Cinema

CHAIR **Russell Kilbourn** ▸ *Wilfrid Laurier University*

CO-CHAIR **John Caruana** ▸ *Ryerson University*

Mark Cauchi ▸ *York University* ▸ "Toward a Concept of 'Postsecular Cinema'"

John Caruana ▸ *Ryerson University* ▸ "Postsecular Cinema in an Atheist Key"

Russell Kilbourn ▸ *Wilfrid Laurier University* ▸ "The Passion of the Close-up: Postsecular Cinema and the Affection Image"

Catherine Wheatley ▸ *King's College London* ▸ "Vocation and the Quest for God in the Films of Mia-Hansen Løve"

SPONSOR **Film Philosophy Scholarly Interest Group**

G7 Gaming beyond the Digital Divide

Video Games and Game Cultures of the Global South

CHAIR **Phillip Penix-Tadsen** ▸ *University of Delaware*

Jules Brown ▸ *University of Oxford* ▸ "Colonized Play: Racism, Sexism, and Colonial Legacies in the *Dota 2* South Africa Gaming Community"

Daniel Calleros ▸ *California State University, Fresno* ▸ "Digital Luchadores as Representational Fetish: Articulation of Mexican Pop Culture Icons in Video Games"

Jenna Altomonte ▸ *Ohio University* ▸ "Digital Protest Online: Joseph Delappe's *Killbox*"

Phillip Penix-Tadsen ▸ *University of Delaware* ▸ "Exhibiting Play: Collecting and Dis/playing Video Games in Latin America"

SPONSOR Video Game Studies Scholarly Interest Group

G8 Trans-locality, Temporality, and Queer Asian Cinema in the Age of Globalization

CHAIR **Ungsan Kim** ▸ *University of Washington*

CO-CHAIR **Shi-Yan Chao** ▸ *Hong Kong Baptist University*

Shi-Yan Chao ▸ *Hong Kong Baptist University* ▸ "Queer Diaspora and Post/colonial Ambivalence: A Case Study of Simon Chung"

Arnika Fuhrmann ▸ *Cornell University* ▸ "*Let's Love Hong Kong*: Hyper-density, Virtual Possibility, and Queer Women in Hong Kong Independent Film"

Po-Chen Tsai ▸ *National Yang-Ming University, Taiwan* ▸ "A Cinema of Hopelessness: Rethinking Queerness and Globalization through Three Recent Taiwan Films"

Ungsan Kim ▸ *University of Washington* ▸ "Queerly In-between: Perverse Literacy and Queer Translation in Park Chan-wook's *The Handmaiden*"

SPONSOR Queer Caucus



Join Us

Friday at 4:15 PM
for the Awards Ceremony
International Ballroom
Fairmont, 2nd Floor

G9 Now Being Continued

New Practices in TV Series' Revivals and Reactivations

CHAIR **Kathleen Loock** ▸ *Free University Berlin/ University of Wisconsin-Madison*

Ryan Lizardi ▸ *SUNY Institute of Technology* ▸ "*Gilmore Girls: A Year in the Life*: Re-piloting a Nostalgic Dual Audience One Season at a Time"

Julia Leyda ▸ *Norwegian University of Science and Technology* ▸ "Financial Times: The Economic and Industrial Temporalities of *Arrested Development*"

Matt Hills ▸ *University of Huddersfield* ▸ "The Ontological (In)security of Cult TV Revivals for Their Enduring Fans: *Twin Peaks* as Generational Seriality"

Kathleen Loock ▸ *Free University Berlin/University of Wisconsin-Madison* ▸ "'Everywhere you look': *Fuller House*, Sequelization, and the Series Revival in Times of 'Peak TV'"

SPONSOR Television Studies Scholarly Interest Group

G10 Historical Perspectives on Adult Film and Media Distribution

CHAIR **Maureen Rogers** ▸ *University of Wisconsin-Madison*

Maureen Rogers ▸ *University of Wisconsin-Madison* ▸ "Tent-poles, Drive-ins, and *Dracula's Dog* : Crown International Pictures and Exploitation Distribution in the New Hollywood"

Tom Fallows ▸ *University of Exeter* ▸ "Rotting Flesh/Rutting Bodies: Independent Production and Exploitation Distribution in George A. Romero's *The Crazies* (1973)"

Devin McGeehan Muchmore ▸ *Yale University* ▸ "Fighting 'The Russian Roulette Game of Sexual Mail-order': Mail-order Fraud and the Consumer Politics of Adult Media in the United States, 1968–1972"

SPONSOR Adult Film History Scholarly Interest Group

G11 Media (as) Ventriloquism

Race, Gender, and the Re-embodied Voice

CHAIR **Jaimie Baron** ▸ *University of Alberta*

Ryan Friedman ▸ *Ohio State University* ▸ "'Mike Fright': Racial Ventriloquism in the Hollywood Talkies"

Shannon Wong-Lerner ▸ *The University of North Carolina at Chapel Hill* ▸ "The 'Diva' Lip-Synchs: Media Ventriloquisms and National Voice"

Paul Flaig ▸ *University of Aberdeen* ▸ "Edison's Sirens: Female Noise between Phonographic Doll and Digital Séance"

Jaimie Baron ▸ *University of Alberta* ▸ "Speaking through the Other; or, The Ethics of the Appropriated Voice"

G13 Animation and Advertising
Commerce, Persuasion, and Appeal

-

CHAIR **Malcolm Cook** ▸ *University of Southampton*

Malcolm Cook ▸ *University of Southampton* ▸ "Adapting Illustrations: Advertising and the Development of Animation in Britain in the Early 20th Century"

Timothy Brayton ▸ *University of Wisconsin-Madison* ▸ "Victory through Star Power: Disney Animation and the Marketing of Patriotism"

Timothy Jones ▸ *University of California, Los Angeles* ▸ "'Stupid Little Stories': The Role of Advertising and Interstitials in Shaping the Professional Culture of Indian Animation"

Ronja Trischler ▸ *Justus Liebig University* ▸ "Effective Advertising: Affect in Digital Animation"

SPONSOR Animated Media Scholarly Interest Group

G14 WORKSHOP
The Challenges of Chairing the Media Studies Department

-

CHAIR **Jacqueline Reich** ▸ *Fordham University*

WORKSHOP PARTICIPANTS

Diane Negra ▸ *University College Dublin*
Adam Lowenstein ▸ *University of Pittsburgh*
Sue Thornham ▸ *University of Sussex*
Jacqueline Reich ▸ *Fordham University*

G15 WORKSHOP
Film and Media Studies in the Digital Era
Assessing the Benefits and Challenges of Open Access Publishing

-

CHAIR **Caroline Edwards** ▸ *Birkbeck, University of London*

WORKSHOP PARTICIPANTS

Jefferson Pooley ▸ *Muhlenberg College*
Katie Gallof ▸ *Bloomsbury Publishing*
Anna Froula ▸ *East Carolina University*

G16 Seeing Seeing II
Technologies of Vision

-

CHAIR **Nicholas Miller** ▸ *Loyola University Maryland*

Brian Jacobson ▸ *University of Toronto* ▸ "French Nuclear Vision from Oblivion to Infinity: Védrès, Cocteau, Marker"

Olga Blackledge ▸ *University of Pittsburgh* ▸ "Seeing Thought on the Screen: Animation in Soviet Kul'turfil'mas"

Mikki Kressbach ▸ *University of Chicago* ▸ "Seeing at Every Scale: From Microscopic Image to Global Outbreak"

Nicholas Miller ▸ *Loyola University Maryland* ▸ "Vertical Cinema: Microscopy, Animation, and the Science of Seeing"

G17 The Geopolitics of Film Festivals

Funding New Transnational Spaces

-

CHAIR **Sabine Haenni** ▸ *Cornell University*

CO-CHAIR **Beth Tsai** ▸ *SUNY, University at Stony Brook*

Sabine Haenni ▸ *Cornell University* ▸ "The Festival of the Border Zone: What Does It Mean to Claim the 'Mediterranean'?"

Maya Nedyalkova ▸ *Independent Scholar* ▸ "A Carrier of Transnational Cultural Value: The Sofia International Film Festival in Bulgaria"

Beth Tsai ▸ *SUNY, University at Stony Brook* ▸ "Tsai Ming-liang's Cine-installations: On Film Festivals as Producers and Cinema in the Gallery"

Eren Odabasi ▸ *University of Massachusetts Amherst* ▸ "Funded *for* and *by* Festivals: An Empirical Analysis of Film Funding and the Presence of Turkish Films in International Festivals"

SPONSOR Film and Media Festivals Scholarly Interest Group

G18 Insurgent Historiographies

Media Responses to Anti-black Violence

-

CHAIR **Roxanne Samer** ▸ *University of Southern California*

RESPONDENT **Kara Keeling** ▸ *University of Southern California*

Roxanne Samer ▸ *University of Southern California* ▸ "Producing Freedom: 1970s Feminist Documentary and Women's Prison Activism"

Caetlin Benson-Allott ▸ *Georgetown University* ▸ "Blood, Guns, and Popcorn: *The Warriors* and Collective Fantasies of Theater Violence"

Lokeilani Kaimana ▸ *University of Texas at Austin* ▸ "Creative Combatants: QTPOC Media Aesthetics as Intergenerational Pedagogies"

G19 Slapstick Comedy and the Avant-gardes

CHAIR **Hilde D'haeyere** ▸ *University College Ghent*

Malcolm Turvey ▸ *Tufts University* ▸ "Comedic Modernism"

Hilde D'haeyere ▸ *University College Ghent* ▸ "'What Is Surrealism? Mack Sennett in Movement': Surrealist Nostalgia for Sennett Slapstick Comedy"

Jennifer Wild ▸ *University of Chicago* ▸ "'Hands off Love' Revisited: Slapstick and the Force of Death in the Avant-garde"

Steven Jacobs ▸ *Ghent University* ▸ "Slapstick Cinema and Architectural Modernism"

SPONSORS CinemArts Scholarly Interest Group, Comedy and Humor Studies Scholarly Interest Group, French/Francophone Scholarly Interest Group, Silent Cinema Cultures Scholarly Interest Group

G20 Media Technology
Design, Function, and Failure

CHAIR **Chris Baumann** ▸ *Stockholm University*

Dylan Mulvin ▸ *Microsoft Research New England* ▸ "Through Amber Colored Glasses: Light Mitigation Technologies and the Politics of Media Prophylaxis"

Marley Rosner ▸ *SUNY, University at Stony Brook* ▸ "Through the Years: Memory and Nostalgia in Graphical Interface Design"

Chris Baumann ▸ *Stockholm University* ▸ "A Brief History of Failure: Google's Nexus Q and the Limits of Streaming"

Victoria Simon ▸ *McGill University* ▸ "Playing with Productivity: Musical Screens and the App Economy"

SPECIAL EVENT

Thursday, March 23

11:00 AM–12:15 PM

Caucus/SIG Open House

ROOM **Gold** ▸ Fairmont, 2nd Floor

Visit this drop-in open house to learn more about our various Caucuses and Scholarly Interest Groups and their current and upcoming activities. Representatives from these groups will be on hand to answer questions, welcome new conference attendees, and build connections with longtime SCMS members.

SPONSORED University of Notre Dame, Department of Film, Television, and Theatre

UNIVERSITY OF NOTRE DAME
College of Arts and Letters

SESSION H

Thursday
MARCH 23, 2017
1:00–2:45 PM

H1 Postwar Figures of Liberation Rediscovered
Gender, Sexuality, and Changing Nations

CHAIR **Jinhee Choi** ▸ *King's College London*

Alison Guenther-Pal ▸ *Lawrence University* ▸ "Transforming Masculinity: *Fritz and Friederike* and the 1950s West German Trouser Role Film"

Dijana Jelaca ▸ *St. John's University* ▸ "Socialist Minor Cinema of Soja Jovanović"

Benjamin Kruger-Robbins ▸ *University of California, Irvine* ▸ "'Holy Fruit Salad, Batman!': Unmasking Queer Conceits of ABC's Late–1960s Branding"

Jinhee Choi ▸ *King's College London* ▸ "The 1970s' Girls: Innocence, Sexuality, and Labor"

SPONSOR Central/East/South European Scholarly Interest Group

H2 The Paradox of Intimate Labor in Transpacific Film and Media Cultures

CHAIR **Jih-Fei Cheng** ▸ *University of Southern California*

Feng-Mei Heberer ▸ *Massachusetts Institute of Technology* ▸ "Racial Surplus 2.0"

Hoang Tan Nguyen ▸ *University of California, San Diego* ▸ "How to Win at Censorship: Thai Cinema, Junta Politics, and Queer Transparency"

Kimberly Icreverzi ▸ *Harvard University* ▸ "Guardians of Sleep: Trans-Asian Visions of Somnambulant Labor"

Jih-Fei Cheng ▸ *University of Southern California* ▸ "Visceral Violence and Archives of Indigenous Survivance in *Warriors of the Rainbow: Seediq Bale* (2011)"

SPONSOR Asian Pacific American Caucus

H3 The Politics of Funny Women

Negotiating Femininities and Feminisms through Comedy

CHAIR **Inger-Lise Kalviknes Bore** ▸ *Birmingham City University*

Akane Kanai ▸ *University of Newcastle* ▸ "Desires for Sisterhood: The Family Unit, Comedy, and Feminist Affect in *Sisters* (2015)"

Sarah Ralph ▸ *Northumbria University* ▸ "Queen Bee: Tina Fey and the Enduring Resonance and Cultural Reception of *Mean Girls*"

Inger-Lise Kalviknes Bore ▸ *Birmingham City University* ▸ "Inspirational Amy Schumer: The Unruly Woman as a Pinned Promise of Happiness"

SPONSOR Comedy and Humor Studies Scholarly Interest Group

H4 Mediated Contests

Sports, Race, and the Power of Narrative

CHAIR **Samantha Sheppard** ▸ *Cornell University*

Samantha Sheppard ▸ *Cornell University* ▸ "Bodies, Blackness, and 'Boobie Miles' in and beyond *Friday Night Lights*"

TreaAndrea Russworm ▸ *University of Massachusetts Amherst* ▸ "He's Gotta Have It: *NBA 2K*, Spike Lee, and Gaming's Racial Divide"

Keith Corson ▸ *Rhodes College* ▸ "Beyond *Les Bleus*: French Basketball, American Media, and Racial Performance in *les banlieues*"

SPONSOR Oscar Micheaux Society

H5 Poaching Politics

Fandom and the 2016 Election Cycle

CHAIR **Amber Davisson** ▸ *Keene State College*

Amber Davisson ▸ *Keene State College* ▸ "Broing Out with Bernie Sanders' Dank Meme Stash: Memes and the Politics of Gender in the 2016 Election Cycle"

Ashley Hinck ▸ *Xavier University* ▸ "Ted Cruz Is a *Star Wars* Fan: Deploying Fandom for in the 2016 US Presidential Campaign"

Lies Lanckman ▸ *University of Kent* ▸ "'These days, I think of her as General Leia': The Stardom and Fandom of Hillary Rodham Clinton"

SPONSOR Fan and Audience Studies Scholarly Interest Group

H6 Pure Media/Impure Cinema

CHAIR **Noam Elcott** ▸ *Columbia University*

CO-CHAIR **Nico Baumbach** ▸ *Columbia University*

Noam Elcott ▸ *Columbia University* ▸ "Light as Dirt"

Seb Franklin ▸ *King's College London* ▸ "Unmarked Mediation"

Nico Baumbach ▸ *Columbia University* ▸ "The Desire for Impurity: From Realism to Materialism to Nostalgia"

Damon Young ▸ *University of California, Berkeley* ▸ "Pure and Impure Irony"

SPONSOR CinemArts Scholarly Interest Group

H7 Transnational (Latin American) Genres

CHAIR **Olivia Cosentino** ▸ *Ohio State University*

Ana Lopez ▸ *Tulane University* ▸ "Excavating an Early Transnational Genre: Pornography in Latin American Cinema"

Olivia Cosentino ▸ *Ohio State University* ▸ "Out with the Old, In with the New: The Transnational Youth Genre"

Ignacio Sanchez Prado ▸ *Washington University in St. Louis* ▸ "Neoliberal Gothic: Latin American Horror Cinema and Its Hollywood Remakes"

Dolores Tierney ▸ *University of Sussex* ▸ "Latin American Disaster Films: *Children of Men* (Alfonso Cuarón, 2006) and *Blindness* (Fernando Meirelles, 2009)"

SPONSORS Latino/a Caucus, Transnational Cinemas Scholarly Interest Group

H8 From Margin to Intersection

Approaches to Intersectionality in Video Games

CHAIR **Shira Chess** ▸ *University of Georgia*

Shira Chess ▸ *University of Georgia* ▸ "The Body Problem: Feminism and the Mess of Gaming Bodies"

Stephanie Jennings ▸ *Rensselaer Polytechnic Institute* ▸ "Situated Knowledge, Situated Play: Experiencing *Bloodborne* through Feminist Epistemology"

Adrienne Massanari ▸ *University of Illinois at Chicago* ▸ "Intersectional Game Design: Lessons from *Never Alone*"

SPONSORS Caucus Coordinating Committee, Video Game Studies Scholarly Interest Group

H9 Serial Chronotopes

On Narrative World Building in Screen Media

CHAIR **Jeffrey Sconce** ▸ *Northwestern University*

CO-CHAIR **Babette B. Tischleder** ▸ *University of Goettingen*

Babette B. Tischleder ▸ *University of Goettingen* ▸ "Doing Time in Spatial Fashion: The Women's Prison as Serial Chronotope"

Maria Sulimma ▸ *Free University Berlin* ▸ "No Place like Home?: Apartment Shares of Contemporary Female TV Protagonists"

Jeffrey Sconce ▸ *Northwestern University* ▸ "The Universal Chronotope: Gothicized Europe on American Television"

H10 Open 24/7

Mapping Adult Exhibition's Pasts and Futures

CHAIR **Peter Alilunas** ▸ *University of Oregon*

Peter Alilunas ▸ *University of Oregon* ▸ "Small, Dark, Sticky . . . and Forgotten: The Jefferson Theatre and the Importance of Adult Film Exhibition History"

Whitney Strub ▸ *Rutgers University* ▸ "Pornography in Newark: The Little Theater and Microhistories of Exhibition, Place, Race, and Sexuality from Black Power to Neoliberalism"

Brandon Arroyo ▸ *Concordia University* ▸ "Montreal as Pornosphere"

Lynn Comella ▸ *University of Nevada, Las Vegas* ▸ "Erotic Exhibition and the Rise of the Webcam Auteur"

SPONSOR Adult Film History Scholarly Interest Group

H11 Hearing Queer Voices in Genre Cinema

Horror and the Musical

CHAIR **Joseph Wlodarz** ▸ *University of Western Ontario*

CO-CHAIR **Allison McCracken** ▸ *DePaul University*

Allison McCracken ▸ *DePaul University* ▸ "Bobby Breen and the Cultural Work of the Boy Soprano"

Sean Griffin ▸ *Southern Methodist University* ▸ "With a Smile and a Song: The Queerness of Snow White's Voice"

Joseph Wlodarz ▸ *University of Western Ontario* ▸ "Coding the Male Scream in Classic Horror Cinema"

Morgan Woolsey ▸ *University of California, Los Angeles* ▸ "Listening to the Lesbian Vampire"

SPONSORS Queer Caucus, Horror Studies Scholarly Interest Group

H13 Internet Information and Interaction

-

CHAIR **Bish Sen** ▸ *University of Oregon*

Renee Pastel ▸ *University of California, Berkeley* ▸ "Hashtag Television: Onscreen Branding, Second Screen Viewing, and Emerging Modes of Television Audience Interaction"

Bish Sen ▸ *University of Oregon* ▸ "Informational Aesthetics: Data-driven Entertainment in Indian Television"

Zach Horton ▸ *University of Pittsburgh* ▸ "No Man's Sky and the Cultural Logic of Ubiquitous Scanning"

John McMurria ▸ *University of California, San Diego* ▸ "Race and the Limits of Net Neutrality"

H14 Documenting US History

-

CHAIR **Susan Courtney** ▸ *University of South Carolina*

Laura LaPlaca ▸ *Northwestern University* ▸ "'All We've Broken so Far Is a Vase in Ed Sullivan's Living Room': Technology, Domesticity, and 'Authenticity' in Edward R. Murrow's *Person to Person*"

Nicole Strobel ▸ *University of California, Santa Barbara* ▸ "Capturing the Ephemeral: The Vanderbilt Television News Archive and the Serious Business of Nightly Network News"

Michelle Kelley ▸ *Washington University in St. Louis* ▸ "Pedagogy and Broadcasting: The Planning and Production of *Eyes on the Prize* (1987)"

Ashley J. Smith ▸ *Stockholm University* ▸ "Jim Crow at the Periphery: Southern Home Movies as Uneventful Witness"

H15 WORKSHOP
The Media Ecology Project
Pilot Projects and Hands-on Tutorial

-

CHAIR **Mark Williams** ▸ *Dartmouth College*
CO-CHAIR **Dimitrios Latsis** ▸ *Internet Archive*

WORKSHOP PARTICIPANTS

Tami Williams ▸ *University of Wisconsin-Milwaukee*
Jenny Oyallon-Koloski ▸ *University of Wisconsin-Madison*
Bret Vukoder ▸ *Carnegie Mellon University*
Lauren Tilton ▸ *University of Richmond*
Aparna Sharma ▸ *University of California, Los Angeles*
Brittany Murphy ▸ *Dartmouth College*

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Explore …
the SCMS Exhibit Area
Imperial Ballroom
Fairmont, B2 Level
see page 17 for Exhibit Hours

H16 Rethinking Medium Specificity

-

CHAIR **Konstantinos Koutras** ▸ *Carleton University*

Andrew Lison ▸ *University of Kansas* ▸ "Medium Specificity and Historical Dynamism: Digital Media from Multimedia to Computation"

Matthew Noble-Olson ▸ *Georgetown University* ▸ "Acinematic Atopia"

Grant Wiedenfeld ▸ *Sam Houston State University* ▸ "Screen, Performance, Record: A Disciplined Definition for a Specific Medium"

Konstantinos Koutras ▸ *Carleton University* ▸ "An Idea of Art: Jacques Rancière's Rethinking of Medium Specificity"

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H17 Film Festivals
Collaborative Practices and Affective Economies

-

CHAIR **Daniel Miller** ▸ *University of Oregon*

Jonathan Petrychyn ▸ *York University* ▸ "Sticky Films: Film Festivals as Affective Economies"

Clinton Glenn ▸ *McGill University* ▸ "We Are People–Not Propaganda"

Aniko Kovecsi ▸ *Central European University* ▸ "Accessing Documentary Films: Festivals and Beyond"

Daniel Miller ▸ *University of Oregon* ▸ "All Roads Lead to—and from—IDFA: The Convergence of Impact and Documentary Cinema at the International Documentary Festival, Amsterdam"

SPONSOR Film and Media Festivals Scholarly Interest Group

H18 Navigating Hegemonic Whiteness

Black Americans' Digital Strategies for Negotiating and Resisting Whiteness

-

CHAIR **Sarah Florini** ▸ *Arizona State University*

Catherine Knight Steele ▸ *University of Maryland* ▸ "Deviant Black Bodies and Embodied Black Feminism in the Blogosphere"

Jenny Korn ▸ *University of Illinois at Chicago* ▸ "#Whitesplaining: Where Black Twitter Counters Whiteness"

Sarah Florini ▸ *Arizona State University* ▸ "#BernieSoBlack: Enclaving, Counter-discourse, and Gatekeeping in Black Digital Networks"

André Brock ▸ *University of Michigan* ▸ "Black Respectability Politics as Dogmatic Digital Practice"

H19 The Intermedia Work of Patrick Clancy

CHAIR **Lisa Zaher** ▸ *School of the Art Institute of Chicago*

Scott MacDonald ▸ *Hamilton College* ▸ "Working Marginally: Patrick Clancy's Early Photoscrolls"

Louis Kaplan ▸ *University of Toronto* ▸ "The Photoscroll and the Rhizome: Reflections on Patrick Clancy's *365/360*"

Lisa Zaher ▸ *School of the Art Institute of Chicago* ▸ "Geologies of the Image: The Work of Patrick Clancy across Media"

Tom Gunning ▸ *University of Chicago* ▸ "Cinematography: The Writing of Motion in Patrick Clancy's *peliculas*"

SPONSOR **Experimental Film and Media Scholarly Interest Group**

This panel coincides with the ***peliculas*** installation at the Chicago Cultural Center.
Please see page 74 for more information.

H20 Medial Negotiations

Tele-visuality and the Cinema in Pre-Olympic Japan

CHAIR **Rea Amit** ▸ *Illinois College*

CO-CHAIR **Takuya Tsunoda** ▸ *University of Chicago*

Yoshikuni Igarashi ▸ *Vanderbilt University* ▸ "Japan circa 1959: The High-growth Economy and the Social Effects of Television"

Rea Amit ▸ *Illinois College* ▸ "A Televisual Reality of Cinema: The Postwar Japanese Program Picture"

Michael Raine ▸ *Western University, Canada* ▸ "From Film to Entertainment: Televisual Celebrity in the Cinema of High Economic Growth"

Takuya Tsunoda ▸ *University of Chicago* ▸ "Televisual Transmission of Amateurism: On Reflexivity and the Cinemas of the 1960s"

MEETING

1:00 – 2:45 PM

Comics Studies Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

1:00 – 2:45 PM

Transmedia Studies Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

SESSION 1

Thursday
MARCH 23, 2017
3:00–4:45 PM

1 Deconstructing the "Classical"

CHAIR **Burke Hilsabeck** ▸ *University of Northern Colorado*

Burke Hilsabeck ▸ *University of Northern Colorado* ▸ "Classical Cinema: The History of a Critical Construct"

Andrea Comiskey ▸ *Franklin & Marshall College* ▸ "On the Marketing and Reception of Stop-motion Animation in the Studio Era"

Melissa Gelinas ▸ *University of Michigan* ▸ "De-centering 'Classical Film Theory': Translating the Works of Paulin Soumanou Vieyra"

Selina Hangartner ▸ *University of Zurich* ▸ "Self-reflexivity and Irony in Early German Sound Film"

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2 Television Distribution and Invisible Labor

CHAIR **Eleanor Patterson** ▸ *University of Iowa*

Evan Elkins ▸ *Colorado State University* ▸ "The Work of Pirate Livestreaming"

Taylor Cole Miller ▸ *University of Wisconsin-Madison* ▸ "Edited for Syndication: The Invisible Post-post-production Authors of Television"

Eleanor Patterson ▸ *University of Iowa* ▸ "Troubleshooting TV Distribution: The Invisible Labor of DirecTV's Work-at-Home Technical Support Staff"

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I3 Making a Spectacle of Herself

Women Comedians and the Public Sphere

CHAIR **Linda Mizejewski** ▸ *Ohio State University*

Lori Landay ▸ *Berklee College of Music* ▸ "Producing and Performing Selfhood: Women's TV Comedy and the Pursuit of 'Money, Dick, Power'"

Victoria Sturtevant ▸ *University of Oklahoma* ▸ "Abortion/Comedy: *Obvious Child* (2014) and the Problem of Smashmortion"

Kathryn Kein ▸ *George Washington University* ▸ "Tig Notaro and the Queerness of the Awkward Body"

Linda Mizejewski ▸ *Ohio State University* ▸ "Con Woman and Sister Citizen: Mo'Nique in *I Coulda Been Your Cellmate*"

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I4 From Crying Jordan to Ronda Rousey

Difference and Authenticity in Digital Sports Media

CHAIR **Andrew Harrington** ▸ *Irvine Valley College*

Robert Cavanagh ▸ *Emerson College* ▸ "Crying Jordan and the NBA's Cartoon Difference"

Andrew Harrington ▸ *Irvine Valley College* ▸ "#TFW You Don't Know What's Real: NBA Vines and Rupture of Televised Sports Realism"

Jennifer McClearen ▸ *University of Washington* ▸ "'We Are All Fighters': The Transmedia Marketing of Difference in the Ultimate Fighting Championship (UFC)"

I5 The Celebrity of Politics

Crafting Public Image and Performing the Presidency in the 21st Century

CHAIR **Lindsay Hogan** ▸ *Boston College*

Lindsay Giggey ▸ *University of California, Los Angeles* ▸ "From 'You're Fired!' to #MakeAmericaGreatAgain: Public Personae and the Dubious Relationships between Presidential Politics and Reality TV"

Matt Sienkiewicz ▸ *Boston College* ▸ "Bernie, Larry, and the Contemporary Politics of Jewish Universalism"

Charlotte Howell ▸ *Boston University* ▸ "What Does a Female President Look Like?: TV's Female Presidents and Hillary Rodham Clinton's Candidate Persona"

Lindsay Hogan ▸ *Boston College* ▸ "Making W. Seem Great Again: Jenna Bush Hager and the Presidential Legacy of George W. Bush"

I6 WORKSHOP Researching Amateur Film History

Archives, Publics, Digital Platforms

CHAIR **Charles Tepperman** ▸ *University of Calgary*

WORKSHOP PARTICIPANTS

Dan Streible ▸ *NYU Orphan Film Symposium*
Dwight Swanson ▸ *Center for Home Movies*
Karan Sheldon ▸ *Northeast Historic Film*
Nancy Watrous ▸ *Chicago Film Archives*
Sheena Manabat ▸ *University of Calgary*

SPONSOR Nontheatrical Film and Media Scholarly Interest Group

I7 The Incalculable Futurity of Feminism in Latin American Film Studies

CHAIR **Dianna Niebylski** ▸ *University of Illinois at Chicago*

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

Dianna Niebylski ▸ *University of Illinois at Chicago* ▸ "Adolescent Girls, Sound and Fury in Martel and Carri: The Sonic Range of Divergent Feminisms"

Ana Morana ▸ *Shippensburg University* ▸ "Body Talk: Gender in Postfeminist Times in Lucía Puenzo's *XXY* (Argentina, 2007)"

Leslie Marsh ▸ *Georgia State University* ▸ "Can Bananas Be Her Business?: Women, Gender and Film Comedy in Brazil"

Julian Daniel Gutierrez-Albilla ▸ *University of Southern California* ▸ "Documenting One's Other Self: Memory, Exile, and Feminine Subjectivity in Sandra Kogut's Documentary *Um Passaporte Húngaro* (2001)"

I8 Video Games and Queer Affect

Empathy, Embodiment, Exile, and Economy

CHAIR **Bonnie Ruberg** ▸ *University of Southern California*

Bonnie Ruberg ▸ *University of Southern California* ▸ "Feeling for Others: Video Games and the Uses of Queer Affect"

Whitney Pow ▸ *Northwestern University* ▸ "'Someday We Won't Have to Sneak Around Anymore': Queer Exile, Diaspora, and Affect in the Video Game *Gone Home*"

Christopher Goetz ▸ *University of Iowa* ▸ "Coin of Another Realm: Gaming's Queer Economy"

Diana Pozo ▸ *University of California, Santa Barbara* ▸ "The Trouble With 'Empathy Games': Queer Game Design as Haptic Media"

SPONSORS Queer Caucus, Video Game Studies Scholarly Interest Group

I9 Animals and Ecology in Screen Art

CHAIR **Trevor Mowchun** ▸ *Concordia University*

Carrie Reese ▸ *University of Toronto* ▸ "Of Beasts and Sovereigns: Ana Mendieta's *Dog* and the Borders of Man"

Kathy Kasic ▸ *Montana State University* ▸ "The Sensory Vérité Form in Contemporary Documentary"

Trevor Mowchun ▸ *Concordia University* ▸ "The Death of God, the Birth of Film, and the New Metaphysics"

I10 Digital Documentary

Mediated Citizenship and Networks of Disidentification

CHAIR **Michelle Stewart** ▸ *SUNY, Purchase College*

Scott Richmond ▸ *University of Toronto* ▸ "Suspensions of Identification: #blacklivesmatter and Documentary Violence beyond Melodrama"

Jeff Scheible ▸ *King's College London* ▸ "Deep Mediations: *Citizen Kane*, *Citizenfour*, and Cinema's Digital Futures"

Tom Roach ▸ *Bryant University* ▸ "The Neoliberal Sexual Citizen: Skin, Skill Sets, and Fungible Avatars"

Michelle Stewart ▸ *SUNY, Purchase College* ▸ "Narrowcasting Hate: Rightwing Media and the Crisis of Digital Citizenship"

SPONSOR Documentary Studies Scholarly Interest Group

I11 Histories of Indian Cinema Playback

The Transnational Circulation of Song and Soundtrack

CHAIR **Peter Bloom** ▸ *University of California, Santa Barbara*

CO-CHAIR **Kaitlynn Zigterman** ▸ *University of California, Santa Barbara*

Peter Bloom ▸ *University of California, Santa Barbara* ▸ "'Indomalayan' Radio-Cinema Aesthetics: Indian Playback Cinema in Midcentury Singapore"

Shikha Jhingan ▸ *Jawaharlal University* ▸ "Live Concerts, Transnational Routes: Tracing the Radio Voice of the Playback Singer"

Kaitlynn Zigterman ▸ *University of California, Santa Barbara* ▸ "Transnational Western Bollywood Cinema: Recasting Song and Soundtrack"

Katie Young ▸ *Royal Holloway, University of London* ▸ "Exploring the Transnational Influence of the Hindi Film Song Sequence in Northern Ghanaian Films, 1990-Present"

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I13 Border Cinema

The Aesthetics of Dis-integrating Boundaries

-

CHAIR **Rebecca Sheehan** ▸ *Harvard University*

Marina Hassapopoulou ▸ *New York University* ▸ "Composite Aesthetics as Cultural Cartographies of Europe in Transition"

Rebecca Sheehan ▸ *Harvard University* ▸ "Undocumated: Documentary Animation's Unsettled Borders"

Monica Hanna ▸ *California State University, Fullerton* ▸ "Communication, Corporeality, and Crossings: The Paradoxes of Global Borders in Alejandro González Iñárritu's *Babel*"

Kavita Daiya ▸ *George Washington University* ▸ "'Reunion': The Geopolitics of Peace and Border-crossings in Bollywood Cinema"

I14 Mapping Space in Action Media

-

CHAIR **Joshua Wucher** ▸ *Michigan State University*

Jon Kraszewski ▸ *Seton Hall University* ▸ "The 1980s Action Film and the Politics of Urban Expulsions"

Nick Jones ▸ *Queen Mary University of London* ▸ "Exemplars of British Fortitude: James Bond and the Restructuring of London"

Joshua Wucher ▸ *Michigan State University* ▸ "Urban Militarization, Modern Warfare, and Architectural Space in *Dredd 3D*"

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/15 Black Boxes, Walled Gardens

Political Economies of Copyright and Digital Rights Management Technologies

-

CHAIR **David Murphy** ▸ *York University/Ryerson University*

Sydney Warshaw ▸ *McGill University* ▸ "Beyond Creative Commons: New Licensing Models for a Socially Progressive Future"

Kalervo Sinervo ▸ *Concordia University* ▸ "Distribution Shuffle: Notes on the Piracy-Copyright Dialectic in Digital Comics"

David Murphy ▸ *York University/Ryerson University* ▸ "Consoles, Copyright, and Conduct: Fair Use and the Recording and Sharing of Play"

SPONSOR Comics Studies Scholarly Interest Group

/16 A World of Color in Film and Media

-

CHAIR **Joshua Yumibe** ▸ *Michigan State University*

Joshua Yumibe ▸ *Michigan State University* ▸ "Vivid Color, Revolution, and the 'Primitive' Experience"

Kirsten Moana Thompson ▸ *Seattle University* ▸ "Lanu *Moana* (Blue) and Brown Skin: Disney Color Design and the Pacific"

Sarah Street ▸ *University of Bristol* ▸ "The Monopack Revolution and Global Cinema"

Kirsty Sinclair Dootson ▸ *Yale University* ▸ "Technicolor in China: Printing, Dyeing and Zhang Yimou's *Ju Dou*"

/17 WORKSHOP Art Cinemas, Festivals, and Pop-ups

Indie Theatrical Exhibition in a Streaming Age

-

CHAIR **Joan Hawkins** ▸ *Indiana University*

CO-CHAIR **Andy Uhrich** ▸ *Indiana University*

WORKSHOP PARTICIPANTS

Jacqueline Stewart ▸ *University of Chicago*

Bryan Wendorf ▸ *Chicago Underground Film Festival*

Michael W Phillips Jr. ▸ *South Side Projections*

Amir George ▸ *The Cinema Culture and Black Radical Imagination*

Brian Andreotti ▸ *Music Box Theater*

SPONSOR Film and Media Festivals Scholarly Interest Group

/18 WORKSHOP Approaches to Teaching Moving Images of and about Police Violence

-

CHAIR **Amy Corbin** ▸ *Muhlenberg College*

WORKSHOP PARTICIPANTS

Maryann Erigha ▸ *University of Memphis*

Kimberly Grocher ▸ *Weill Cornell Medicine*

Michelle Materre ▸ *The New School*

SPONSORS Black Caucus, Caucus Coordinating Committee

I19 Sexploitation/Underground/ Experimental/Porn

Intersecting Histories and Contact Zones, 1960–1980

CHAIR **Elena Gorfinkel** ▸ *King's College London*

J. Carlos Kase ▸ *University of North Carolina at Wilmington* ▸ "New Discoveries: Carolee Schneemann, Feminist Icon in the Trenches of Sexploitation Cinema"

Ryan Powell ▸ *Indiana University* ▸ "Sherpix Inc. and the Ubiquitous Underground"

Eric Schaefer ▸ *Emerson College* ▸ "'Turning People On': Jerry Abrams, Art, and Showmanship in the San Francisco Scene, 1967–1975"

Amy Herzog ▸ *Queens College, CUNY* ▸ "'Prurience Is Part of the Machine': Automation, Arousal, and New York's Underground Screens"

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I20 Youth, Gender, and Power in Japanese Popular Culture

CHAIR **Jennifer Coates** ▸ *Kyoto University*

Jennifer Coates ▸ *Kyoto University* ▸ "Youth and Power in Japan's Nuclear Age: The *Shōjo* in Classical Narrative Cinema"

Yuka Kanno ▸ *Doshisha University* ▸ "Queer Girls' Cinema as Counter-climax Cinema"

Grace Ting ▸ *Macalester College* ▸ "The Love and Death of 'Magical Girls': Queer and Feminist Potentialities in Transnational Girls' Culture"

MEETING

3:00–4:45 PM

War and Media Studies Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

3:00–4:45 PM

Children's and Youth Media and Culture Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

SESSION

J

Thursday

MARCH 23, 2017

5:00–6:45 PM

J1

Space, Affect, and (Post) Socialist Subjectification

Readings of the Romanian New Wave

CHAIR **Jesse Schlotterbeck** ▸ *Denison University*

RESPONDENT **Alina Haliliuc** ▸ *Denison University*

Jennifer Stob ▸ *Texas State University* ▸ "The Delinquency of the Script: Corneliu Porumboiu's *Police, Adjective*"

Chris Robe ▸ *Florida Atlantic University* ▸ "Communist Structures of Feeling within the Romanian New Wave"

Marie-Louise Paulesc ▸ *Arizona State University* ▸ "*The Autobiography of Nicolae Ceauşescu*: (Not) a Documentary, (Not) an Autobiography, (Non) Fiction, and (Not) Archival Research"

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

J2

WORKSHOP

Theorizing Craft

History and Interpretation of Below-the-line Creative Work

CHAIR **Chris Cagle** ▸ *Temple University*

WORKSHOP PARTICIPANTS

Patrick Keating ▸ *Trinity University*

Paul Monticone ▸ *University of Texas at Austin*

Bob Rehak ▸ *Swarthmore College*

Chris Cagle ▸ *Temple University*

J3 WORKSHOP
Teaching Comedy and Pedagogies of Laughter
Methods, Modes, and Mediatization

CHAIR **William Costanzo** ▸ *SUNY, Westchester Community College*

WORKSHOP PARTICIPANTS

Amber Day ▸ *Bryant University*
Viveca Greene ▸ *Hampshire College*
Rebecca Krefting ▸ *Skidmore College*
John Alberti ▸ *Northern Kentucky University*
Jared Champion ▸ *Young Harris College*

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J4 WORKSHOP
Sports Media in Cinema and Media Studies
From Research to the Classroom

CHAIR **Travis Vogan** ▸ *University of Iowa*

WORKSHOP PARTICIPANTS

Ron Becker ▸ *Miami University*
Victoria Johnson ▸ *University of California, Irvine*
CL Cole ▸ *University of Illinois at Urbana-Champaign*
Travis Vogan ▸ *University of Iowa*

J5 The Functions of Celebrity in Production Culture

CHAIR **Swapnil Rai** ▸ *University of Texas at Austin*

Andrew Myers ▸ *University of Southern California* ▸ "Recycling Walt Disney: Creating and Preserving a Legacy through Mass Media"

Patrick Terry ▸ *University of Kansas* ▸ "Success through Failure: Kadokawa Haruki and the Persona of the Celebrity Producer"

Swapnil Rai ▸ *University of Texas at Austin* ▸ "The Rise of Bollywood's Global Stars: SRK, Aamir and the Centrality of the Star in Indian Hindi Cinema's Transnational Entertainment Network"

Julie Nakama ▸ *University of Pittsburgh* ▸ "Tailoring Production Studies: Hollywood Costume, Edith Head's Fashion Shows, and the Afterlife of Craft Labor"

J6 Critical University Studies as Media Studies?

CHAIR **Mark Cooper** ▸ *University of South Carolina*

RESPONDENT **Christopher Newfield** ▸ *University of California, Santa Barbara*

Mark Cooper ▸ *University of South Carolina* ▸ *and* **John Marx** ▸ *University of California, Davis* ▸ "Towards a Media History of the University"

Hadi Gharabaghi ▸ *New York University* ▸ "Nation-building via Documentary: Syracuse University Audio-Visual Center in the Middle East during the 1950s"

Michael Zryd ▸ *York University* ▸ "The Experimental Film and Media Syllabus as Teaching Machine"

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J7 WORKSHOP
Inventing Film Studies in Latin America

CHAIR **Nilo Couret** ▸ *University of Michigan*

WORKSHOP PARTICIPANTS

David Wood ▸ *National Autonomous University of Mexico*
Kathleen Newman ▸ *University of Iowa*
Sarah Barrow ▸ *University of Lincoln*
Ana Laura Lusnich ▸ *University of Buenos Aires*
Joao Luiz Vieira ▸ *Federal Fluminense University*

SPONSOR Latino/a Caucus

J8 WORKSHOP
Unobscuring the Work of Games
Design, Designers, and Methods of Inquiry

CHAIR **Carly Kocurek** ▸ *Illinois Institute of Technology*

WORKSHOP PARTICIPANTS

Jennifer deWinter ▸ *Worcester Polytechnic Institute*
Christopher Hanson ▸ *Syracuse University*
Anastasia Salter ▸ *University of Central Florida*
Wendi Sierra ▸ *St. John Fisher College*

J9 Fluid Structures
Gendered Negotiations of the Transnational

CHAIR **Alia Ayman** ▸ *New York University*

RESPONDENT **Samhita Sunya** ▸ *University of Virginia*

Claire Cooley ▸ *University of Texas at Austin* ▸ "Umm Kulthum Enters the Big Screen: Navigating Womanhood and the National through the Sound Film"

Laura Fish ▸ *University of Texas at Austin* ▸ "Thank You for Sharing: Invigorating Online Sharing of Iranian Popular Cinema through Layered Masculinities"

Qui Ha Nguyen ▸ *University of Southern California* ▸ "From a Victim to a Hero: Socialist Modernity and the Remaking of Motherhood in Vietnamese Revolutionary Cinema"

J10 Queer New Media
Histories and Historicities

CHAIR **Dan Udy** ▸ *King's College London*

Abigail De Kosnik ▸ *University of California, Berkeley* ▸ *and* **Andrea Horbinski** ▸ *University of California, Berkeley* ▸ "Historicizing Fandom's Queerness: Conflicts over Sexual Content in the Early Years of Internet Fan Fiction Communities"

Dan Udy ▸ *King's College London* ▸ "Pornogeography: Spatializing Queer History, Historicizing Queer Space"

Richard Cante ▸ *University of North Carolina at Chapel Hill* ▸ "Queer (In)direct Address and the Limits of History"

Eric Freedman ▸ *Columbia College Chicago* ▸ "Engineering Queerness: Historicity and the Game Development Pipeline"

SPONSOR Queer Caucus

J11 WORKSHOP
Everything You Always Wanted to Know about Film Music (But Were Afraid to Teach)

CHAIR **Richard Ness** ▸ *Western Illinois University*

WORKSHOP PARTICIPANTS

Caryl Flinn ▸ *University of Michigan*
Kathryn Kalinak ▸ *Rhode Island College*
Krin Gabbard ▸ *Columbia University*
Jennifer Fleeger ▸ *Ursinus College*

SPONSOR Sound Studies Scholarly Interest Group

J13 Situating Commercial Sponsorship in Broadcast History

-

CHAIR **Molly Schneider** ▸ *Northwestern University*

Jennifer Wang ▸ *Independent Scholar* ▸ "'We Talk': Selling Women's Gossip, Super Suds, and Radio Listening to Early Network Radio Audiences"

Kit Hughes ▸ *Colorado State University* ▸ "Programming Pragmatism: Sponsored Films on Early Television"

Molly Schneider ▸ *Northwestern University* ▸ "Traumas and Fantasies of War: Institutional Advertising in the Midcentury Television Anthology Drama"

Cynthia Meyers ▸ *College of Mount Saint Vincent* ▸ "Ozzie Nelson, Kodak, and J. Walter Thompson (1956–57): A Case Study of the Decline of Sponsor Program Control"

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J14 Local Codes
The Production Code Administration and Film Reception

-

CHAIR **Steven Carr** ▸ *Indiana University-Purdue University Fort Wayne*

RESPONDENT **Walter Metz** ▸ *Southern Illinois University*

Steven Carr ▸ *Indiana University-Purdue University Fort Wayne* ▸ "Inside the Chicago Exhibition of *Inside Nazi Germany* (RKO, 1938)"

Benjamin Strassfeld ▸ *University of Michigan* ▸ "The Politics of Detroit Movie Censorship"

Monica Sandler ▸ *University of California, Los Angeles* ▸ "The Road to the Advertising Code: The Problem of Advertising in Hollywood (1924–1934)"

SPONSOR Classical Hollywood Scholarly Interest Group

J15 Political Cinema and 1968

-

CHAIR **Christina Gerhardt** ▸ *University of Hawaii at Manoa*

Christina Gerhardt ▸ *University of Hawaii at Manoa* ▸ "Ousmane Sembène: Between Global and Local"

Paul Grant ▸ *University of San Carlos* ▸ "*Cinéthique* and Militant Film Practice in Post–68 France"

Zakir Hossain Raju ▸ *Independent University, Bangladesh* ▸ "Zahir Raihan's National(ist) Cinema and the 'Long Sixties' of Europe: Europeanizing (East) Pakistan Cinema?"

Man Tat Terence Leung ▸ *School of Professional Education & Executive Development, Hong Kong Polytechnic University* ▸ "Fidelity and Minimalism: Melancholy, State Repressions, and the Dark Commemorations of 1968 in Philippe Garrel's *Les Amants réguliers* (2005)"

J16 Color, Desire, and the Moving Image

-

CHAIR **Thomas West** ▸ *Syracuse University*

Hannah Garibaldi ▸ *Chapman University* ▸ "Blood, Sand, and Sexuality: Chromatically Deviating from the Hollywood Production Code"

Thomas West ▸ *Syracuse University* ▸ "The (Un) fortunate Fall into Color: The Technicolor Sex Drive and the Unquiet Pleasures of History in Cecil B. DeMille's *Samson and Delilah*"

Allain Daigle ▸ *University of Wisconsin-Milwaukee* ▸ "Of Love and Longing: Color and Queer Nostalgia in *Carol* (2015)"

M.M. Chandler ▸ *Santa Monica College* ▸ "Loving an Artificial Image: Kodachrome Color Aesthetics"

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J17 Mediating Blackness, Then and Now

-

CHAIR **Mary Celeste Kearney** ▸ *University of Notre Dame*

Mary Celeste Kearney ▸ *University of Notre Dame* ▸ "Only Extras?: Black Girls in Early 1960s US Film and Television"

Christopher Sieving ▸ *University of Georgia* ▸ "Integrating the Pantheon: The Cases for (and against) Black Auteurs"

Mary Schmitt ▸ *University of California, Irvine* ▸ "Revolutions that Don't Revolutionize!: The Liberal Rewriting of Black Radical History in Stanley Nelson's *The Black Panthers: Vanguard of the Revolution*"

Christine Acham ▸ *University of Southern California* ▸ "Courting Controversy: The Politics of *The Carmichael Show*"

SPONSORS Black Caucus, Oscar Micheaux Society

J18 Material Horrors

-

CHAIR **Allan Cameron** ▸ *University of Auckland*

Marc Olivier ▸ *Brigham Young University* ▸ "Brian De Palma's Sleeper Sofa: Split Screens, Split Personalities, and Dual-purpose Furniture in *Sisters* (1973)"

Allan Cameron ▸ *University of Auckland* ▸ "Glass, Gauze, Skin, and Steel: The Matter of the Cut in Giallo Cinema"

S Walton ▸ *University of South Australia* ▸ "Something Wicked in the Air: Theorizing Film Mood, Atmosphere, and Environment in *The Witch* (2015)"

Misha Kavka ▸ *University of Auckland* ▸ "On the Strangeness of Things: The Material History of Uncanny Memory in *Stranger Things* (2016)"

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J19 Experiments in Feminine Poetics

CHAIR **Rebekah Rutkoff** ▸ *Princeton University*

RESPONDENT **Paige Sarlin** ▸ *SUNY, University at Buffalo*

Noa Steimatsky ▸ *University of California, Berkeley* ▸ "Cecilia Mangini's Tapestry of Italian Women"

Rebekah Rutkoff ▸ *Princeton University* ▸ "Soft Fictions: Strand/Tsangari"

Ara Osterweil ▸ *McGill University* ▸ "No Visible Embodiment: Chantal Akerman's Monuments to Motherhood"

5:00 – 6:45 PM

J20

Cinema of Displacement

Negotiating Politics, Gender, Identity, and Family in Chinese-language Cinema

CHAIR **Mei-Hsuan Chiang** ▸ *Taipei National University of the Arts*

Weijia Du ▸ *University of Illinois at Urbana-Champaign* ▸ "(Anti-)official Occidentalism: Foreign Films in China, 1949–66"

I In Chiang ▸ *Rhodes College* ▸ "Femme Fatale in Shaw Brothers' Historical Epic: A Modern Woman in Disguise"

Mei-Hsuan Chiang ▸ *Taipei National University of the Arts* ▸ "Interethnic Romance and Displaced Identities in Taiwan's Cold War Cinema"

MEETING

5:00–6:45 PM

Media Industries Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

5:00–6:45 PM

Film and Media Festivals Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

AFFILIATE EVENT

Thursday, March 23

5:00–7:30 PM

Documentary Studies Scholarly Interest Group Social Event

LOCATION **Game Room Chicago** ▸
12 S. Michigan Avenue, 2nd Floor

Chance for members of the Documentary Studies Scholarly Interest Group to connect and socialize

DIRECTIONS Walking distance (.5 miles) from conference hotel

SPONSORED BY Documentary Studies Scholarly Interest Group

MEETING

7:00–8:45 PM

Black Caucus

ROOM **Ambassador** ▸ Fairmont, 2nd Floor

SPECIAL EVENT

Thursday, March 23

7:00 PM

Graduate Student Reception

ROOM **Gold** ▸ Fairmont, 2nd Floor

All graduate student members are invited to meet, mingle, and network at this 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 Northwestern University Department of Radio/Television/Film Screen Cultures PhD Program, Syracuse University Department of English, University of California, Irvine Ph.D. Program in Visual Studies, University of Texas Department of Radio-Television-Film

Northwestern | COMMUNICATION
Department of Radio/Television/Film

English Department
SYRACUSE UNIVERSITY

Ph.D. Program in Visual Studies at University of California, Irvine

The University of Texas at Austin
Radio-Television-Film
Moody College of Communication

AFFILIATE EVENT

Thursday, March 23

7:00–10:30 PM

Grrrls Night Out

LOCATION **Nia's Restaurant** ▸ 803 W. Randolph Street

Grrrls Night Out (GNO) is an open, friendly networking/social extravaganza aimed at encouraging conversation and connection among all women: trans, cis, and gender queer. You don't have to be an SCMS member to attend, and we welcome friends and children of our grrrls, too. And please forward this invitation to any other conference-goers you think might be interested. We especially want to reach out to international scholars and graduate students. This year GNO is proud to host our annual dinner at Nia's Restaurant in Chicago, a Mediterranean adventure.

Vegetarian, vegan, and gluten-free options available; open cash bar (must be paid in cash); wine, beer, other beverages available but not included in the price of the ticket. We will have dinner family style in a private venue that is accessible via a short flight of stairs. Please let us know if that is a challenge.

Tickets must be purchased in advance at
https://www.eventbrite.com/o/the-grrrls-night-out-team–12666815348

$30.00/graduate students and adjunct/under-employed faculty, $40.00 for full time faculty (we ask faculty to pay more to help finance the meals for those who can afford less)

DIRECTIONS The restaurant is about 1.8 miles away from the conference hotel
For questions, please e-mail Karen A. Ritzenhoff (ritzenhoffk@ccsu.edu)
or Sarah Sinwell (sarah.sinwell@utah.edu)

SPECIAL EVENT

Thursday, March 23

7:30 PM

Migrations and Mediations: The Politics of Movement

LOCATION **DePaul University CDM Auditorium** ▸ 14 E. Jackson Blvd., Basement LL 105

For many, Chicago was not always "home." In the early twentieth century, African Americans seeking to leave the racial climate of the American South behind and Mexican migrants seeking work far north of the border joined European migrants new to the city. Today, one out of seven residents of the state of Illinois is an immigrant; almost 34% of those migrants, who come from all over the world, live in Chicago.

This program of six short films explores mediatized representations of the movement and dispersal—voluntary or forced—of populations across the world. The event will bring together experimental media and screen practices that articulate the post-cinemati—how film appears ubiquitous in the museum and on the street, on planes and in cars, and across new digital communication platforms—with inquiries into the movement of people, commodities, ideas, and cultures.

The program includes a post-screening conversation with scholar Pooja Rangan, Amherst College, and US-based filmmakers Javier Ortiz and Alireza Khatami.

Admission is free to this event with an SCMS conference name badge. Theatre capacity is 156; seating is available first come, first serve.

DIRECTIONS The CDM Theatre is roughly one mile from the Fairmont Hotel. WALKING Walk down Columbus Drive and turn right on Randolph Street. Walk west and turn left on Michigan Avenue. Walk south for five blocks until Jackson Street. The venue is 14 E. Jackson Street. PUBLIC TRANSIT Take the Green, Orange or Purple Line at Randolph/Wabash on stop to Adams/Wabash. Similarly, you could take the Bus 3 or 26 down Michigan Avenue from the Michigan & Washington stop.

SPONSORED BY SCMS, Experimental Film and Media Scholarly Interest Group, Latino/a Caucus, Middle East Caucus, French/Francophone Scholarly Interest Group, Urbanism/Geography/Architecture Scholarly Interest Group, Documentary Studies Scholarly Interest Group, Transnational Cinemas Scholarly Interest Group, DePaul University College of Communications, DePaul University College of Computing and Digital Media, and DePaul University Office of Global Engagement

DEPAUL UNIVERSITY COLLEGE OF COMMUNICATION

DEPAUL UNIVERSITY COLLEGE OF COMPUTING AND DIGITAL MEDIA

DEPAUL UNIVERSITY GLOBAL ENGAGEMENT

Thursday, March 23

8:00 PM

An Evening at the Leather Archives & Museum

LOCATION **Leather Archives & Museum** ▸ 6418 N. Greenview Avenue

The Adult History Scholarly Interest Group is pleased to present an evening showcasing holdings of the Leather Archives & Museum. The LA&M is dedicated to the "compilation, preservation, and maintenance of leather, kink and fetish lifestyles." For media scholars focused on Adult Film History, home movies, LGBTQ+ media, and other areas, this event provides a unique overview of the moving image material held by the singular institution.

Doors open at 7:00 PM allowing attendees to experience the LA&M's exhibitions. The screening begins at 8:00 PM and will feature a range of material including *Rose Bonahn Memoirs*, a segment from a 1950s interview with a lesbian S&M practitioner; *Lash of the Lesbian* from the 1930s; the opening of *Danse Macabre*, a straight homemade VHS S&M film; a homemade postwar 8mm threesome movie; a segment from Fred Halsted's classic hardcore feature *Sextool*; *Lesbian Coffin Sex*; and much more.

Seating is strictly limited to 160 and attendees must present a ticket and their SCMS conference name badge for admission. Please attend the AFH SIG meeting or see the Conference Registration Desk for tickets.

DIRECTIONS The Leather Archives & Museum is located at 6418 N. Greenview Avenue in Chicago. Public transportation: From the Fairmont walk west on E. Lake Street to N. State Street, and then south one block to the Chicago Transit Authority Lake Street subway station at N. State and E. Benton Place. Take the Red Line northbound (approx. 30 minutes and 16 stops) to Loyola stop. From the Loyola Station walk south on N. Sheridan Road approximately two blocks to W. Devon Avenue. Proceed west on W. Devon six blocks and then turn right on N. Greenview Avenue. The Archive is on the west side on N. Greenview Avenue.

SPONSORED BY: Adult Film History Scholarly Interest Group and SCMS

SESSION

K

Friday

MARCH 24, 2017

9:00–10:45 AM

K1 The Body as Image

Capitalism and the Monstrous Body

CHAIR **Christine List** ▸ *Chicago State University*

Deborah Tudor ▸ *Southern Illinois University Carbondale* ▸ "Alienation: Cinema's Monstrous Bodies"

Keith B. Wagner ▸ *University College London* ▸ "Radical Feminists and Pretty Capital in South Korean Media: Megalia and *Produce 101* as Gender Gap Extremes"

Jyotsna Kapur ▸ *Southern Illinois University Carbondale* ▸ "Frankenstein's Lab: Playing at Life from Photography and Cinema to Bio Art"

SPONSOR Caucus on Class

K2 Porn, Swords, Cannibals, Booze

Genres of Transgression and Excess

CHAIR **Benjamin Rogerson** ▸ *Texas Tech University*

Rachael Ball ▸ *University of California, Santa Barbara* ▸ "*Ultimo mondo cannibali*: Digesting the Imagined Other in the Italian Cannibal Cycle"

David Pratt ▸ *College of William & Mary* ▸ "'The Hole You're In': *Leaving Las Vegas*, Gender, and the Modern Alcoholism Film Genre"

Benjamin Rogerson ▸ *Texas Tech University* ▸ "'We're Going to the Movies': Pornographic Films and Professionalism in New Hollywood Cinema"

Kevin Flanagan ▸ *University of Pittsburgh* ▸ "From Crowds to Swarms: Movement and Bodies in Neo-peplum Films"

K3 WORKSHOP
Deformative Criticism and Digital Experimentations in Film and Media Studies

CHAIR **Jason Mittell** ▸ *Middlebury College*

WORKSHOP PARTICIPANTS

Stephanie Boluk ▸ *University of California, Davis*
Shane Denson ▸ *Stanford University*
Kevin Ferguson ▸ *Queens College, CUNY*
Virginia Kuhn ▸ *University of Southern California*
Mark Sample ▸ *Davidson College*

K4 Rethinking Silent Cinema Sound

CHAIR **Julie Hubbert** ▸ *University of South Carolina*

James Buhler ▸ *University of Texas at Austin* ▸ "Playing the Picture: Theory and Practice of Silent Film Accompaniment"

Claus Tieber ▸ *University of Salzburg* ▸ "The Silent Musical: Song-and-Dance Scenes in Austrian Silent Cinema"

Anna Windisch ▸ *University of Salzburg* ▸ "'. . . anything but a film!': Multi-medial Exhibition Practices in Viennese Lecture Films of the 1920s"

Martin Marks ▸ *Massachusetts Institute of Technology* ▸ "Scoring Silent Films Today: Practices and Problems to Ponder"

SPONSORS Silent Cinema Cultures Scholarly Interest Group,
Sound Studies Scholarly Interest Group

K5 Mediating the War on Terror

CHAIR **Daniel Grinberg** ▸ *University of California, Santa Barbara*

Kristopher Fallon ▸ *University of California, Davis* ▸ "The Truth about 'Truthers': Conspiracy Media Post–9/11"

Lindsay Palmer ▸ *University of Wisconsin-Madison* ▸ "News 'Fixers': A Media Industries Approach to War Reporting"

Lisa Parks ▸ *Massachusetts Institute of Technology* ▸ "Orbital Platforms and the War on Terror"

Daniel Grinberg ▸ *University of California, Santa Barbara* ▸ "Re-viewing Histories: Seeing Documentary Production and Surveillance through the Freedom of Information Act"

SPONSORS Middle East Caucus, War and Media Studies Scholarly Interest Group

K6 Intermediality as a Historiographic Method

CHAIR **Lucia Nagib** ▸ *University of Reading*

Luciana Correa de Araujo ▸ *Federal University of São Carlos* ▸ "Intermediality in Brazilian Silent Cinema: Luiz de Barros's Works and Intermedial Strategies"

Lucia Nagib ▸ *University of Reading* ▸ "'Mysteries of Lisbon' and Intermedial History-telling"

Samuel Paiva ▸ *Federal University of São Carlos* ▸ "Latin American Road Movies, History, and Intermedialities"

Albert Elduque ▸ *University of Reading* ▸ "Intermediality between Film and Music: The Case of Bob Dylan"

SPONSOR Latino/a Caucus

FRIDAY march 24

K7 Theatrical Exhibition in the 2010s

CHAIR **Todd Kushigemachi** ▸ *University of California, Los Angeles*

Xuenan Cao ▸ *Duke University* ▸ "'Bullet-curtained' Cinema: A New Format in the Production of Visual Culture in China"

Charlotte Orzel ▸ *Concordia University* ▸ "The Big Picture: Cineplex, Emerging Exhibition Practices, and Branding Cinemagoing"

Florian Hoof ▸ *Goethe University Frankfurt* ▸ "Cinemas without Movies: Alternative Content in Multiplex Cinemas"

Todd Kushigemachi ▸ *University of California, Los Angeles* ▸ "Missiles and Muscles in 3D: Aesthetic Tension and Interpretive Possibility in Legend3D's *Top Gun* Conversion"

K8 Lifting the Curtain to the Past/East

Cinematic Exchanges and Coproductions in Central Europe of the Postwar Era in the Legacy of the 1920s and the 1930s

CHAIR **Mariana Ivanova** ▸ *Miami University*

RESPONDENT **Matthew Bauman** ▸ *University of Cincinnati*

Mariana Ivanova ▸ *Miami University* ▸ "The Legacy of Film Europe: UFA's and DEFA's Cooperation with France before and after WWII"

Pavel Skopal ▸ *Masaryk University* ▸ "Survivor Strategies: The Czech Film Industry Facing Global Ambitions (1930s–1950s)"

Qinna Shen ▸ *Bryn Mawr College* ▸ "Raising the 'Bamboo Curtain': The Cultural Mediator Manfred Durniok and His Encounter with China"

SPONSORS Central/East/South European Scholarly Interest Group, Transnational Cinemas Scholarly Interest Group

K9 Femininity, Disability, and Trauma

CHAIR **Kathleen McHugh** ▸ *University of California, Los Angeles*

Raz Yosef ▸ *Tel Aviv University* ▸ "Conditions of Visibility: Contemporary Israeli Women's Cinema and Trauma"

Karin Badt ▸ *Paris 8 University* ▸ "Trauma, Gender, and Cinema: The Traumatized Female Self in the Films of Chantal Akerman, Lynn Ramsay, and Dana Rotberg"

Kathleen McHugh ▸ *University of California, Los Angeles* ▸ "The Gaze and the Stare: Seeing through Invisible Disabilities"

Caitlin Manocchio ▸ *Academy of Motion Pictures Arts and Sciences* ▸ "Lost in Adaptation"

K10 Weird(ing) Cinema

CHAIR **Steen Christiansen** ▸ *Aalborg University*

CO-CHAIR **Selmin Kara** ▸ *OCAD University*

Steen Christiansen ▸ *Aalborg University* ▸ "Weird Media Ecologies"

Nathan Lee ▸ *Brown University* ▸ "Weird Fascination: Demonic Epistemology in *Paranormal Activity*"

Selmin Kara ▸ *OCAD University* ▸ "Weirding Post-cinema: Synthetic Ecologies and the Anthropocene Imaginary"

SPONSOR Horror Studies Scholarly Interest Group

SESSION K

K11 Media, Gentrification, and the Making of the American Neoliberal City

CHAIR **Elizabeth Patton** ▸ *University of Maryland, Baltimore County*

Joshua Glick ▸ *Hendrix College* ▸ "*Number Our Days* (1976) and Contested Public Cultures of Venice"

Noelle Griffis ▸ *Indiana University* ▸ "From New York to *Nashville:* Television Production Industries, Media Branding, and Urban Development"

Elizabeth Patton ▸ *University of Maryland, Baltimore County* ▸ "Gentrification and the Circulation of Capital in *Portlandia*'s Hipster Wonderland"

Erica Stein ▸ *Marymount Manhattan College* ▸ "The Guys Who Get away with It: Gentrification, Gangsters, and Contesting Revanchism"

SPONSOR Urbanism/Geography/Architecture Scholarly Interest Group

K13 Rereading Postwar Auteurs
Histories, Performances, Politics

-

CHAIR **Stephen Prince** ▸ *Virginia Tech University*

Seth Friedman ▸ *DePauw University* ▸ "Grappling with Infinite Interpretations and Beyond: The Marketing of *2001: A Space Odyssey* and the Reception of Stanley Kubrick's Films"

Stephen Prince ▸ *Virginia Tech University* ▸ "Adjudicating War Crimes in the Films of Kobayashi Masaki"

Andrew Nelson ▸ *Montana State University* ▸ "Delmer Daves, Casualty of Auteurism"

Matthew Hubbell ▸ *University of Chicago* ▸ "Spontaneity and Form: Improvisation, Direct Cinema, and Other Figures of the Unforeseen in the Cinema of Jacques Rivette"

K14 Social Criticism through Humor
The Arts of East Asian Comedies

-

CHAIR **Yi Lu** ▸ *University of Texas at Austin*

Melissa Chan ▸ *University of Southern California* ▸ "Martial Arts and Masked Heroes: Remixing Comedy and Politics in Hong Kong's Video Creatives"

Soo Hyun Lee ▸ *University of Minnesota* ▸ "Fatty and Skinny: Modernity and South Korean Comedy Cinema"

Hui Liu ▸ *University of Minnesota* ▸ "Carnival Laughter, Failure Performance, and Chinese Black Comedy Films: The Case Study of Ning Hao's *Crazy Series*"

Yi Lu ▸ *University of Texas at Austin* ▸ "Playing Games: The Carnivalesque Spirit and Utopia in *Dream Factory* (1997)"

SPONSOR Comedy and Humor Studies Scholarly Interest Group

K15 New Documentary Forms
Aesthetics and Ethics

-

CHAIR **Vinicius Navarro** ▸ *Emerson College*

Dustin Zemel ▸ *Louisiana State University* ▸ "Robert Fulton and the Documentary Integrity of the Superimposition"

Kevin Sherman ▸ *San Francisco State University* ▸ "Structural Documentary and Microcinema in the Digital Age"

Vinicius Navarro ▸ *Emerson College* ▸ "Form, Process, and Place in Documentary Media"

Tien-Tien Jong ▸ *University of Chicago* ▸ "Missing Pictures, Looks of Silence: Traumatic Witnessing in the Films of Joshua Oppenheimer and Rithy Panh"

SPONSOR Documentary Studies Scholarly Interest Group

K16 WORKSHOP
Surviving the Adjunct

-

CHAIR **Andrew Scahill** ▸ *Salisbury University*

WORKSHOP PARTICIPANTS

Kevin John Bozelka ▸ *Bronx Community College*
Katrina G Boyd ▸ *University of Oklahoma*
Darcey Morris ▸ *Towson University*

K17 Queer Time and AIDS Media Archives
Ephemeral Objects, Bodies, and Institutions

-

CHAIR **Maria Pramaggiore** ▸ *Maynooth University*

James Morrison ▸ *Claremont McKenna College* ▸ "Trading in AIDS Awareness: Queer Time and Archival Redemption"

Páraic Kerrigan ▸ *Maynooth University* ▸ "Celebrity PWAs and the Retroactive Indexing of AIDS: Rock Hudson and Vincent Hanley"

KT Pinion ▸ *SUNY, University at Stony Brook* ▸ "'I Kill with My Cunt': Slava Tsukerman's *Liquid Sky* and Queer Ephemerality"

Maria Pramaggiore ▸ *Maynooth University* ▸ "Towards a Metagenerational AIDS Archive: Dublin's Hirschfeld Center"

K18 A Necessary Evil?
Indie Game Publishers, Promotion, and Platforms

-

CHAIR **John Vanderhoef** ▸ *California State University, Dominguez Hills*

John Vanderhoef ▸ *California State University, Dominguez Hills* ▸ "Brews, Burgers, and Indie Bombast: The Antiestablishment Neoliberalism of Devolver Digital"

Felan Parker ▸ *Concordia University* ▸ "Intermediating Indie Games: The Indie Megabooth from Collective to Curator"

Daniel Joseph ▸ *Ryerson University* ▸ "Digital Distribution: Independence or Business as Usual?"

Candace Moore ▸ *University of Michigan* ▸ "Videogame Praxis: Queer and Trans-friendly Game Environments"

SPONSOR **Video Game Studies Scholarly Interest Group**

K20 Eco-Cinema in an Expanded Frame
From Crystal Balls to Melting Glaciers

CHAIR **Alexandra Bush** ▸ *University of California, Berkeley*

Alexandra Bush ▸ *University of California, Berkeley* ▸ "Freezing Frames: Early Filmic Inscriptions of Glacial Space"

Jonathan Knapp ▸ *Harvard University* ▸ "All the World's a Screen: Solar Projection in the 'Robot Art' of P.K. Hoenich"

MEETING

9:00–10:45 AM

Scholarly Interest Group Coordinating Committee

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

9:00–10:45 AM

Latino/a Caucus

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

SPECIAL EVENT

Friday, March 24

11:00 AM–12:00 NOON

Members' Business Meeting

ROOM **Gold** ▸ **Fairmont, 2nd Floor**

All SCMS members are encouraged to attend the annual Members' Business Meeting to hear reports from the officers, Board of Directors, and Executive Director about recent efforts to support and enhance the member experience, as well as the solidify the overall health of the Society. Q & A to follow.

SESSION L

Friday
MARCH 24, 2017
12:15–2:00 PM

L1 Interrogating Comparative Media Historiographies

CHAIR **Ariel Rogers** ▸ *Northwestern University*
CO-CHAIR **Tiago de Luca** ▸ *University of Warwick*

Tiago de Luca ▸ *University of Warwick* ▸ "Global Visions Then and Now"

Jeffrey Geiger ▸ *University of Essex* ▸ "Unstable Realism: Convolutions of Color Media"

Ariel Rogers ▸ *Northwestern University* ▸ "Large Medium and Small: Shaping Film and Television Screens"

Agnieszka Piotrowska ▸ *University of Bedfordshire* ▸ "The Function of Obsolete Technology in *Stories We Tell*"

L2 *The Mirrors of Hollywood*
Strategies of Self-representation

CHAIR **Charlie Keil** ▸ *University of Toronto*
CO-CHAIR **Denise McKenna** ▸ *University of Southern California*

Doron Galili ▸ *Stockholm University* ▸ "Early Hollywood Theorizes Itself"

Charlie Keil ▸ *University of Toronto* ▸ *and* **Denise McKenna** ▸ *University of Southern California* ▸ "*The Mirrors of Hollywood*: Strategies of Self-representation"

Mark Lynn Anderson ▸ *University of Pittsburgh* ▸ "Today the World, Tomorrow Hollywood: Film History as Effigy at the Los Angeles Museum during the 1930s"

SPONSORS **Classical Hollywood Scholarly Interest Group, Silent Cinema Cultures Scholarly Interest Group**

L3 Genealogies of Media Environments

The Past from the Vantage Point of the Present

CHAIR **Antonio Somaini** ▸ *University of Paris 3: Sorbonne Nouvelle*

Weihong Bao ▸ *University of California, Berkeley* ▸ "Set Design Thinking: From *Huanjing* (Environment) to *Qifen* (Atmosphere)"

Robert Bird ▸ *University of Chicago* ▸ "Plasmatic Diffusion in Early Russian Film Theory"

Inga Pollmann ▸ *University of North Carolina at Chapel Hill* ▸ "The Interweaving: *Stimmung*, Milieu, and the Moving Image"

Antonio Somaini ▸ *University of Paris 3: Sorbonne Nouvelle* ▸ "Towards a Genealogy of the Medium as Sensible Milieu: *Aura*, *Atmosphäre*, and *Stimmung* in Riegl, Simmel, Balázs, and Bloch"

SPONSORS Film Philosophy Scholarly Interest Group, Media and the Environment Scholarly Interest Group

L4 Race in American Nontheatrical Film

Mining Archives, Expanding Canons

CHAIR **Marsha Gordon** ▸ *North Carolina State University*

CO-CHAIR **Allyson Nadia Field** ▸ *University of Chicago*

Allyson Nadia Field ▸ *University of Chicago* ▸ *and* **Marsha Gordon** ▸ *North Carolina State University* ▸ "Making Space for Race: Nontheatrical Filmmaking in 1960s Los Angeles"

Colin Williamson ▸ *Pace University* ▸ "The Politics of Vanishing Celluloid: Rediscovering *Fort Rupert* and the Kwakwaka'wakw in American Ethnographic Film"

Noah Tsika ▸ *Queens College, CUNY* ▸ "'I Have My Choice': *Behind Every Good Man* and the Black Queer Subject in American Nontheatrical Film"

Laura Isabel Serna ▸ *University of Southern California* ▸ "*Voice of la raza* (1971): Making Hispanics"

SPONSOR Nontheatrical Film and Media Scholarly Interest Group

Made You Look

Follow SCMS on Instagram @scmstudies

Be sure to tag your Instagram photos with #SCMS17.

L5 WORKSHOP Out of the Darkness

Curating the History of Cinema

CHAIR **Ryan Linkof** ▸ *Academy Museum of Motion Pictures*

CO-CHAIR **Jessica Niebel** ▸ *Academy Museum of Motion Pictures*

WORKSHOP PARTICIPANTS

Britt Salvesen ▸ *Los Angeles County Museum of Art*

Barbara Miller ▸ *Museum of the Moving Image*

Alison Trope ▸ *University of Southern California*

SPONSOR CinemArts Scholarly Interest Group

L6 Pan-American Journeys

Intermedial Relationships between Brazilian and American Cinema

CHAIR **Flavia Cesarino Costa** ▸ *Federal University of São Carlos*

Suzana Reck Miranda ▸ *Federal University of São Carlos* ▸ "(In)visible Musicians: The Supporting Instrumentalists and Their Intermedial Vocation"

Flavia Cesarino Costa ▸ *Federal University of São Carlos* ▸ "Hollywood Seen from Rio de Janeiro: Musical Numbers in Brazilian Comedies of the 1940s and 1950s and the Work of Watson Macedo"

John Gibbs ▸ *University of Reading* ▸ "Popular Forms and Musical Journeys: Transnational Exchange in Musical Performance"

Stefan Solomon ▸ *University of Reading* ▸ "Comics at the Margin: 'Coffin Joe' between Page and Screen"

SPONSOR Latino/a Caucus

L7 Labor, Affect, and Femininity in US Women's Media Culture

CHAIR **Suzanne Leonard** ▸ *Simmons College*

Leigh Goldstein ▸ *Northwestern University* ▸ "'Feeling Trapped': Rethinking Friedan, Postwar Television, and the Affective Impoverishment of the Everyday"

Suzanne Leonard ▸ *Simmons College* ▸ "Political Animals?: Huma Abedin, *Weiner*, and Mediated Labors of Wifedom"

Moya Luckett ▸ *New York University* ▸ "Post-work/Postfemininity: Female Labor and the Mediation of Self in Neoliberal Culture"

Julie Wilson ▸ *Allegheny College* ▸ *and* **Emily Yochim** ▸ *Allegheny College* ▸ "Labors of Entanglement: Digital Media as Women's Work"

SPONSOR Women's Caucus

L8 Coproduction Policies and Practices I

Policy-driven Official Coproduction

CHAIR **Julia Hammett-Jamart** ▸ *University of Wollongong*

Petar Mitric ▸ *University of Copenhagen* ▸ "Player or Piece?: Paradigm Shifts in Policies of the Pan-European Film Fund *Eurimages*"

Gertjan Willems ▸ *Ghent University* ▸ "Coproducing ideologies: The Role of a Greater Dutch ideology in Dutch-Flemish Coproductions"

Julia Hammett-Jamart ▸ *University of Wollongong* ▸ "Out of Shot: The Untold Story of Hollywood Involvement on European Official Coproductions"

Marco Cucco ▸ *Universita della Svizzera italiana* ▸ "Learning from Switzerland in the Time of Brexit"

SPONSOR Media Industries Scholarly Interest Group

L9 The Sound and Image of Silence

Rethinking Aural Aesthetics

CHAIR **Mark Durrand** ▸ *University at Buffalo, SUNY*

Arzu Karaduman ▸ *Georgia State University* ▸ "Anasonicity: Echoing Sonic Flashback in *Lady Vengeance*"

Justin Horton ▸ *Georgia State University* ▸ "The Silent Image of Woman: Interiority and Radical Opacity in Recent Art Cinema"

Ian Kennedy ▸ *Wayne State University* ▸ "Unsonic Images: Carsten Nicolai and the Deep Inaudibility of Contemporary Technics"

Mark Durrand ▸ *University at Buffalo, SUNY* ▸ "Behaving *Mission: Impossible:* Toward a Theory of Musico-cinematic Vitality"

L10 Genres of the Anthropocene

CHAIR **Jennifer Peterson** ▸ *Woodbury University*

RESPONDENT **Lesley Stern** ▸ *University of San Diego*

James Cahill ▸ *University of Toronto* ▸ "Cinema's Natural History"

Jennifer Fay ▸ *Vanderbilt University* ▸ "Learning How to Die in the Anthropocene; or, The Ecologies of Film Noir"

Jennifer Peterson ▸ *Woodbury University* ▸ "Soundstage Nature: The Artificial Outdoors in Midcentury American Film"

Graig Uhlin ▸ *Oklahoma State University* ▸ "From Pathos to Sensitivity: The Anthropocene's Nonindifferent Nature"

SPONSOR Media and the Environment Scholarly Interest Group

L11 Reading Black Liquidity

Formalist and Materialist Approaches to Race in Contemporary Media

CHAIR **Alessandra Raengo** ▸ *Georgia State University*

Charles Linscott ▸ *Ohio University* ▸ "The Vibrational Liquidity of Blackness: Noise, Improvisation, and the Limits of Visuality"

Alessandra Raengo ▸ *Georgia State University* ▸ "Wetness in the Camera: Blackness, Liquidity, and the Photographic Image"

Lauren Cramer ▸ *Pace University* ▸ "The Liquid 'Formations' of Black Social Life"

Cameron Kunzelman ▸ *Georgia State University* ▸ "Assembling Kanye: 'BLKKK SKKKN HEAD' and the Modeled Body"

SPONSORS Black Caucus, CinemArts Scholarly Interest Group

L13 WORKSHOP From Media Situations to Media Theory

Media Theorization in a Global Context

-

CHAIR **Alexander Zahlten** ▸ *Harvard University*

WORKSHOP PARTICIPANTS

Anne McKnight ▸ *University of Southern California*

Victor Fan ▸ *King's College London*

Alexander Zahlten ▸ *Harvard University*

Marc Steinberg ▸ *Concordia University*

L14 Between Universality and Particularity

Korean Cinema's Global Conundrum

-

CHAIR **Steve Choe** ▸ *San Francisco State University*

Se Young Kim ▸ *Vanderbilt University* ▸ "The Disease of an Advanced Nation: *The Chaser* and the Emergence of the South Korean Serial Murderer"

Steve Choe ▸ *San Francisco State University* ▸ "Park Chan-wook beyond Globalization"

Hyon Joo Yoo ▸ *University of Vermont* ▸ "Can Anthropos Theorize Man?"

Kyung Hyun Kim ▸ *University of California, Irvine* ▸ "South Korea's Turn toward a Post-traumatic Future?"

L15 Chinese Documentary beyond Truth

-

CHAIR **Corey Byrnes** ▸ *Northwestern University*

CO-CHAIR **Erin Huang** ▸ *Princeton University*

Erin Huang ▸ *Princeton University* ▸ "Documentary Horror: Postsocialist Experiment, Ruin-in-reverse, Urban Avisuality"

Christopher Tong ▸ *University of Maryland, Baltimore County* ▸ "Environmental Disasters in China: Documents and the Documentary"

Calvin Hui ▸ *College of William & Mary* ▸ "Wounded Attachments: The Migrant Worker in Recent Chinese Documentaries"

Corey Byrnes ▸ *Northwestern University* ▸ "Where the Truth Lies; or, Towards a New Theory of Chinese Documentary"

L16 The Art of Intimacy
Examining the Aesthetics of Podcasting

-

CHAIR **Andrew Bottomley** ▸ *SUNY, University at Oneonta*

CO-CHAIR **Christopher Cwynar** ▸ *Defiance College*

Andrew Bottomley ▸ *SUNY, University at Oneonta* ▸ "Think It, Speak It: The Unedited Radio Voice and Podcasting's Roots in the Early 2000s Practice of Audioblogging"

Amanda Keeler ▸ *Marquette University* ▸ "True Crime Podcasting and the Intersection of Genre and Aesthetics"

Christopher Cwynar ▸ *Defiance College* ▸ "Reflections on the Art of Introspection: Analyzing the Discursive Construction of Soundwork Aesthetics"

Kyle Wrather ▸ *University of Texas at Austin* ▸ "Clap for the Listeners at Home: Performance and Politics of the Podcast 'Live Show'"

SPONSOR **Radio Studies Scholarly Interest Group**

L17 Visualizing Deep Time

-

CHAIR **Hannah Goodwin** ▸ *University of California, Santa Barbara*

CO-CHAIR **Stephan Boman** ▸ *University of California, Santa Barbara*

RESPONDENT **Brooke Belisle** ▸ *SUNY, University at Stony Brook*

Stephan Boman ▸ *University of California, Santa Barbara* ▸ "Ecstatic Affinities: Photographs, Fossils, and the Weave of Evolutionary Time"

Hannah Goodwin ▸ *University of California, Santa Barbara* ▸ "'Millions of Years Will Pass before the Eye': Deep Time in Silent-era Astronomy Films"

Andrew Utterson ▸ *Ithaca College* ▸ "Visualizing Cosmic History in IMAX: The Expanded Frame(s) of Terrence Malick's *Voyage of Time* (2016)"

SPONSOR **Film Philosophy Scholarly Interest Group, Media, Science, and Technology Studies Scholarly Interest Group**

L18 Chantal Akerman
New Approaches, New Readings

-

CHAIR **Michael Walsh** ▸ *University of Hartford*

CO-CHAIR **Maureen Turim** ▸ *University of Florida*

Kelley Conway ▸ *University of Wisconsin-Madison* ▸ "Akerman's Songs"

Heike Klippel ▸ *Braunschweig University of Art* ▸ "*Jeanne Dielman* and Time in Reproductive Work"

Maureen Turim ▸ *University of Florida* ▸ "Next to Chantal Akerman: An Installation of Generations and the Shoah"

Michael Walsh ▸ *University of Hartford* ▸ "Chantal Akerman and the History of Durational Cinema"

SPONSOR **French/Francophone Scholarly Interest Group**

L20 From Above and Within

War and Aerial Vision in the Contemporary and Historical Imagination

CHAIR **Robert Burgoyne** ▸ *University of St Andrews*

Paula Amad ▸ *University of Iowa* ▸ "Drone Discourse: From Walter Benjamin to Akram Zaatari's *Letter to a Refusing Pilot* (2013)"

Eileen Rositzka ▸ *University of St Andrews* ▸ "The Fall of Icarus: Re-framing the Aerial View in *Rescue Dawn* and *Canopy*"

Garrett Stewart ▸ *University of Iowa* ▸ "Aericonoclasm: Toward a Counter-invasive Frame in Conceptual Art"

Robert Burgoyne ▸ *University of St Andrews* ▸ "'Eye in the Sky': Aerial Vision and Somatic Witnessing"

SPONSOR **War and Media Studies Scholarly Interest Group**

MEETING

12:15–2:00 PM

Women's Caucus

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

12:15–2:00 PM

Fan and Audience Studies Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

Tweet …

your experiences during the conference Use #SCMS17

SESSION

M

Friday

MARCH 24, 2017

2:15–4:00 PM

M1 Somatic Beats, Synesthesia, and Hallucinogenic Vision

CHAIR **Michael DeAngelis** ▸ *DePaul University*

Catherine Clepper ▸ *University of Washington* ▸ "The Dream (Ol)Factory: *Scent of Mystery,* Hollywood Classicism, and Somatic Spectatorship"

Michael DeAngelis ▸ *DePaul University* ▸ "Hallucinogenic Drug Therapy in American Cinema of the 1960s"

Sanja Obradovic ▸ *York University* ▸ "Stereokino: Unearthing the Revolutionary Potential of the Soviet 3D Cinema"

M2 WORKSHOP
Kartemquin at 50
The Case of Kartemquin Films and the Mode(s) of Production of Documentary

CHAIR **Bernard Cook** ▸ *Georgetown University*

CO-CHAIR **Heather McIntosh** ▸ *Minnesota State University, Mankato*

WORKSHOP PARTICIPANTS

Gordon Quinn ▸ *Kartemquin Films*

Tim Horsburgh ▸ *Kartemquin Films*

Judy Hoffman ▸ *University of Chicago*

SPONSOR **Documentary Studies Scholarly Interest Group**

M3 Genealogies of Media Environments

The Present from the Vantage Point of the Past

CHAIR **Francesco Casetti** ▸ *Yale University*

Francesco Casetti ▸ *Yale University* ▸ "Screening: A Counter-genealogy of the Silver Screen"

Oksana Chefranova ▸ *Yale University* ▸ "Veiling: On Genealogy of Translucent Screen"

Yuriko Furuhata ▸ *McGill University* ▸ "Clouding: Inventing the Fog Medium and Expanded Screen Environments"

SPONSOR Media and the Environment Scholarly Interest Group

M4 The Advocacy Strategies of Noncommercial Media, 1930–1970

CHAIR **Allison Perlman** ▸ *University of California, Irvine*

RESPONDENT **Victor Pickard** ▸ *University of Pennsylvania*

Josh Shepperd ▸ *The Catholic University of America* ▸ "Rockefeller, Ford Foundation, and Payne Fund Influence upon Noncommercial Media Advocacy Strategies, 1930–1955"

Kathryn Ostrofsky ▸ *Angelo State University* ▸ "Publicity as Activism on *Sesame Street*"

Allison Perlman ▸ *University of California, Irvine* ▸ "Betraying the Dream (Machine): PBS and the Politics of Public Television in the 1970s"

M5 Women and Technology in Spanish Early and Silent Film Culture

From Material Force to Mystical Muse

CHAIR **Eva Woods** ▸ *Vassar College*

RESPONDENT **Susan Larson** ▸ *Texas Tech University*

Leigh Mercer ▸ *University of Washington* ▸ "This Woman's Work: Julienne Mathieu's Technological Labor and Representation in the Films of Segundo de Chomón"

Alicia Cerezo ▸ *University of Wisconsin-Madison* ▸ "'Between Calculation and Chance': Women as Cinema in Chomón and Guerin"

Eva Woods ▸ *Vassar College* ▸ "Where Does It Stop? Women Transforming and Transformed: Technology and the Body in Spanish Cinema and Film Magazines, 1921–1936"

SPONSORS Media, Science, and Technology Studies Scholarly Interest Group, Silent Cinema Cultures Scholarly Interest Group

Trending …

Like SCMS on Facebook
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M6 Language Politics in Latino Media

Speech, Race, and Technology

CHAIR **Dolores Ines Casillas** ▸ *University of California, Santa Barbara*

Danny Mendez ▸ *Michigan State University* ▸ "'Three Mawnths' Time and Everybawdy Knows Me': Maria Montez and the Decolonial Speech Acts of a Dominican Actress in Hollywood in the 1940s"

Manuel G. Aviles-Santiago ▸ *University of Texas at Austin* ▸ "Targeting Billenials: The Policing of Spanish versus the Linguistic Flexibility in Univision"

Sara Hinojos ▸ *University of Houston* ▸ "Latina Language Politics in Anjelah Johnson's Digital Humor"

Dolores Ines Casillas ▸ *University of California, Santa Barbara* ▸ "There's an App for That: The Racial Politics of *Rosetta Stone* and Other Language Learning Technologies"

SPONSOR Latino/a Caucus

M7 Asian American Media across Platforms

Transforming Citizens from the Margins to the Digital Mainstream

CHAIR **Peter Feng** ▸ *University of Delaware*

Lori Lopez ▸ *University of Wisconsin-Madison* ▸ "After Asian American YouTube: Digitizing Minority Histories and Futures"

Peter Feng ▸ *University of Delaware* ▸ "Consuming Chinese Cooking Shows: From Martin Yan to YouTube"

Brian Hu ▸ *Pacific Arts Movement* ▸ "Asian American Film Festivals, Post-raciality, and the Narrative Feature"

Lia Wolock ▸ *University of Michigan* ▸ "Curating South Asian America: From the Smithsonian to the South Asian American Digital Archive"

SPONSOR Asian Pacific American Caucus

M8 Coproduction Policies and Practices II

Industry-driven Coproduction

CHAIR **Jaap Verheul** ▸ *New York University*

Jaap Verheul ▸ *New York University* ▸ "Prelude to Brexit: British Flanders and the Limits of a European Heritage"

Ilse Schooneknaep ▸ *Free University of Brussels* ▸ "At the End of the Rainbow, You'll Find a Pot of Gold?: An Examination of the Use of Tax Shelter Mechanisms in Europe"

Petr Szczepanik ▸ *Masaryk University* ▸ "Breaking the Eastern-European Ceiling: Channels and Barriers of Knowledge Transfer in Hybrid and Non-official Coproduction Practices"

SPONSOR Media Industries Scholarly Interest Group

M9 Ruins of Reproducibility

Liveness, Stasis, Image

CHAIR **Pablo Goncalo Martins** ▸ *Federal University of Brasília*

Kalani Michell ▸ *University of Minnesota* ▸ "Taking Down Pictures: *Joseph Beuys—Unpublished Photographs by Manfred Tischer*"

Emily Capper ▸ *University of Minnesota* ▸ "Films-as-Performance Score"

Pablo Goncalo Martins ▸ *Federal University of Brasília* ▸ "Quasi-cinema: Bertolt Brecht and His Unfilmed Scripts"

M10 The Fantastic in Chinese Cinemas

CHAIR **Andrew Stuckey** ▸ *University of Colorado Boulder*

CO-CHAIR **Kenneth Chan** ▸ *University of Northern Colorado*

Cara Healey ▸ *University of California, Santa Barbara* ▸ "Steampunk and Wuxia: Reimagining Chinese History"

Kenneth Chan ▸ *University of Northern Colorado* ▸ "Eco-fantasia in Contemporary Chinese Cinemas"

Mei Yang ▸ *University of San Diego* ▸ "Domesticality, Sentimentality, and Otherness: The Boundary of the Human and the Humane in *Monster Hunt*"

Andrew Stuckey ▸ *University of Colorado Boulder* ▸ "The Restrained Fantastic in Hou Hsiao-hsien's *The Assassin*"

M11 Online Beauty Cultures

Media, Mediation, and the Natural Look

CHAIR **Michele White** ▸ *Tulane University*

Dara Murray ▸ *Manhattanville College* ▸ "Contemporary Digital Beauty Aesthetics and the Labor of the 'Natural, No-Makeup Look'"

Brenda Weber ▸ *Indiana University* ▸ "Did She or Didn't She?: Renée Zellweger and the Mediated Pedagogies of Surgical Selfhood"

Anna Everett ▸ *University of California, Santa Barbara* ▸ *and* **Michele White** ▸ *Tulane University* ▸ "Natural Matters and Online Textures: Black Women's Natural Hair and Men's Natural Look Beauty Communities of Practice"

Jessalynn Keller ▸ *University of Calgary* ▸ "'A Glimmer of Continuous Consent:' The Makeup Tutorial as Feminist Activism"

SPONSOR **Women's Caucus**

M12 International Westerns in Context

CHAIR **Austin Fisher** ▸ *Bournemouth University*

Austin Fisher ▸ *Bournemouth University* ▸ "Localizing the Classical Western: The Italian Reception of *Shane*"

Sonja Simonyi ▸ *New York University* ▸ "For a Few Forints Less: Tracing the Circulation and Textual Influences of Italian Western Comedies in Late Socialist Hungarian Film Culture"

Jenny Barrett ▸ *Edge Hill University* ▸ "Stranger and Friend: Non-American Westerns and the Immigrant in the 21st Century"

SPONSOR **Transnational Cinemas Scholarly Interest Group**

M13 Trauma Time

Cinematic Ruptures, Rifts, and Repetitions

-

CHAIR **Nathan Blake** ▸ *Northeastern University*

Nathan Blake ▸ *Northeastern University* ▸ "Living Death: Replay and Redeployment in *Source Code*"

Rachel Joseph ▸ *Trinity University* ▸ "David Lynch's Stage-Time and Trauma"

Kelli Fuery ▸ *Chapman University* ▸ "Empty Time as Traumatic Duration: Towards a Cinematic Aevum"

M14 Transmedia Influences in Hollywood History

-

CHAIR **Deron Overpeck** ▸ *Eastern Michigan University*

Hannah Graves ▸ *University of Warwick* ▸ "'Magazine Illustration' Filmmaking: Darryl F. Zanuck, Henry Luce and the Culture of Democracy"

Deron Overpeck ▸ *Eastern Michigan University* ▸ "Packaging the Super Agent: Michael Ovitz and the Rise of Industrial Gossip in Mainstream Journalism"

James Rosenow ▸ *University of Chicago* ▸ "Vertically Integrated Autonomy: The Lesson of Pete Smith and His *Specialties*"

Tiel Lundy ▸ *University of Colorado Boulder* ▸ "Bosom Buddies: Hollywood and the Lingerie Industry, 1930–1949"

M15 Historicizing the "Poor Image"

Material, Libidinal, and Medium-specific Economies of Image and Sound Poverty

-

CHAIR **Jacob Gaboury** ▸ *SUNY, University at Stony Brook*

Genevieve Yue ▸ *The New School* ▸ "Film against Cinema: Reconceiving the Medium's Radical Aspiration"

Neta Alexander ▸ *New York University* ▸ "For a 'Good Enough Cinema': Efficiency, 'Speed Watching' and the Cult of Film 'Crunching'"

Pooja Rangan ▸ *Amherst College* ▸ "Against 'Poor Sound': The Losses of the Unmarked Voice in Katarina Zdjelar's Films"

SPONSOR **Experimental Film and Media Scholarly Interest Group**

M20 Global Cinema

Between Cosmopolitanism and Resistance

CHAIR **Lisa Rabin** ▸ *George Mason University*

Paul Fileri ▸ *New York University* ▸ "'A Black King in the Pantheon?': Race in Postwar Liberal Documentary Cinema, Figures of Emancipation, and the Contradictions of French Republican Discourse on Anticolonial Resistance"

Chi Wang ▸ *Communication University of China* ▸ "The Chinese New Documentary Movement Reevaluated"

Lisa Rabin ▸ *George Mason University* ▸ "The Social Dimensions of Educational Film: Hadassah's Local US Screenings of *Tomorrow's A Wonderful Day* (Helmar Lerski, 1947, English adaptation Hazel Greenwald, Hadassah, 1948 (1948–1957))"

Tupur Chatterjee ▸ *University of Texas at Austin* ▸ "Gender, Geography, and the Cinema Hall: A Map of Public Anxiety"

MEETING ▸ ▸ ▸ ▸ ▸ ▸ ▸ ▸ ▸ ▸ ▸

2:15–4:00 PM

Animated Media Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

RECEPTION ▸ ▸ ▸ ▸ ▸ ▸ ▸ ▸ ▸ ▸

3:00–4:00 PM

Edinburgh University Press Reception

ROOM **Imperial Ballroom ▸ Fairmont, B2 Level**
EUP's table in the exhibit area

Join the editors to celebrate over 10 years of the *Traditions in World Cinema* series.

SPECIAL EVENT ▸

Friday, March 24

4:15–5:30 PM

Awards Ceremony

ROOM **International Ballroom** ▸ Fairmont, 2nd Floor

PRESENTER **Steven Cohan** ▸ *Syracuse University* ▸ SCMS President

Student Writing Award

1ST PLACE

Chelsea Birks ▸ *University of Glasgow* ▸ "Objectivity, Speculative Realism and Cinematic Apparatus"

2ND PLACE

Sophie Christman Lavin ▸ *SUNY, University at Stony Brook* ▸ "Feher isten (White God)": Is the gaze only human?"

3RD PLACE

Darshana Sreedhar Mini ▸ *University of Southern California* ▸ "The Rise of Soft Porn in Malayalam Cinema and the Precarious Stardom of Shakeela"

Dissertation Award

WINNER

Laliv Melamed ▸ *New York University* ▸ "Sovereign Intimacy: Israeli Homemade Video Memorials and the Politics of Loss"

AWARD OF DISTINCTION

Nadine Chan ▸ *University of Southern California* ▸ "A Cinema Under the Palms: The Unruly Lives of Colonial Educational Films of British Malaya"

The Katherine Singer Kovács Essay Award

WINNER

Eric Dienstfrey ▸ *University of Wisconsin-Madison* ▸ "The Myth of Speakers: A Critical Reexamination of Dolby History," *Film History* 28, no. 1 (2016): 167–93

AWARD OF DISTINCTION

Rochona Majumdar ▸ *University of Chicago* ▸ "Art Cinema: The Indian Career of a Global Category," *Critical Inquiry* 42 (Spring 2016): 580–610

Best Essay in an Edited Collection

WINNER

James Leo Cahill ▸ *University of Toronto* ▸ "A YouTube Bestiary" in *New Silent Cinema* (Routledge, 2016)

AWARD OF DISTINCTION

Hye Jean Chung ▸ *Kyung Hee University* ▸ "Media Heterotopias and Science Fiction" in *Simultaneous Worlds: Global Science Fiction Cinema* (University of Minnesota Press, 2015)

Best Edited Collection

WINNER

Allyson Field ▸ *University of Chicago* ▸ **Jan-Christopher Horak** ▸ *University of California, Los Angeles* ▸ *and* **Jacqueline Najuma Stewart** ▸ *University of Chicago* ▸ *L.A. Rebellion: Creating a New Black Cinema* (University of California Press, 2015)

AWARD OF DISTINCTION

Anton Kaes ▸ *University of California, Berkeley* ▸ **Nicholas Baer** ▸ *SUNY, Purchase College* ▸ *and* **Michael Cowan** ▸ *St. Andrews University* ▸ *The Promise of Cinema: German Film Theory, 1907–1933* (University of California Press, 2016)

Best First Book Award

Allison McCracken ▸ *DePaul University* ▸ *Real Men Don't Sing: Crooning in American Culture* (Duke University Press, 2015)

Miriam Petty ▸ *Northwestern University* ▸ *Stealing the Show: African American Performers and Audiences in 1930s Hollywood* (University of California Press, 2016)

The Katherine Singer Kovács Book Award

WINNER

Thomas Waugh ▸ *Concordia University* ▸ *The Conscience of Cinema: The Work of Joris Ivens, 1912–1989* (Amsterdam University Press, 2016)

AWARD OF DISTINCTION

Nicholas Sammond ▸ *University of Toronto* ▸ *Birth of an Industry: Blackface Minstrelsy and the Rise of American Animation* (Duke University Press, 2015)

The Anne Friedberg Innovative Scholarship Award

WINNER

Noam M. Elcott ▸ *Columbia University* ▸ *Artificial Darkness: An Obscure History of Modern Art and Media* (University of Chicago Press, 2016)

AWARD OF DISTINCTION

Homay King ▸ *Bryn Mawr College* ▸ *Virtual Memory: Time-based Art and the Dream of Digitality* (Duke University Press, 2016)

Service Award

Haidee Wasson ▸ *Concordia University*

Pedagogy Award

Ellen Seiter ▸ *University of Southern California*

Distinguished Career Achievement Award

Michele Hilmes ▸ *University of Wisconsin-Madison*

SPECIAL EVENT ▸

Friday, March 24

5:45–6:45 PM

Reception

ROOM **Burnham Ballroom**
Mid-America Club, 80th Floor, AON Center

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.

Please remember, your conference badge is required for admittance to the AON Center. You won't want to miss the view at night!

MEETING

7:00–8:45 PM

Middle East Caucus

ROOM **Regal** ▸ Fairmont, B2 Level

MEETING

7:00–8:45 PM

Caucus on Class

ROOM **Royal** ▸ Fairmont, B2 Level

RECEPTION

7:00–9:00 PM

University of Wisconsin-Madison Reception

ROOM **Ambassador** ▸ Fairmont, 2nd Floor

Reception for faculty, students, alumni and friends of the Department.



RECEPTION

7:00–9:00 PM

University of California, Los Angeles Reception

ROOM **Regent** ▸ Fairmont, 3rd Floor

Reception for UCLA faculty, students, alumni hosted by UCLA's Department of Film, Television and Digital Media.

RECEPTION

7:00–9:00 PM

New York University Department of Cinema Studies Reception

ROOM **Gold** ▸ Fairmont, 2nd Floor

Reception for faculty, students, alumni, and friends of the Department.

RECEPTION

7:30–9:00 PM

Oxford University Press

ROOM **State** ▸ Fairmont, 2nd Floor

A cocktail reception to celebrate the publication of OUP film and media books and journals for 2016–2017. All are welcome.

SESSION

N

Saturday

MARCH 25, 2017

9:00–10:45 AM

N1 Sensory Media

CHAIR **Maria Engberg** ▸ *Malmö University*

Dimitrios Pavlounis ▸ *University of Michigan* ▸ "'Your Tape Recorder Cracked the Case:' Sound Recording and the Production of Evidence in CBS Radio's *Night Watch*"

Lyn Goeringer ▸ *Michigan State University* ▸ "Towards a Media Archeology of EMF: Sounding Out the City with Unseen Media"

Maria Engberg ▸ *Malmö University* ▸ "The Polyaesthetics of Emergent Multisensory Media: The Intimacy Registers of *OMGYes* and *NYTVR*"

Corinna Kirsch ▸ *SUNY, University at Stony Brook* ▸ "Video Is a Body Control System: Les Levine's 'John and Mimi's Book of Love' (1970)"

SPONSOR Radio Studies Scholarly Interest Group

N2 Educational (Multi)media Histories

CHAIR **Victoria Cain** ▸ *Northeastern University*

Meredith Bak ▸ *Rutgers University-Camden* ▸ "From Pre-cinema to STEM Education: Optical Toys and Their Pedagogical Contexts"

Katie Good ▸ *Miami University* ▸ "Sightseeing in the School: Educational Technology, Virtual Experience, and World Citizenship in American Education, 1900–1939"

Victoria Cain ▸ *Northeastern University* ▸ "Teaching in Black and White: Race and the Evolution of Instructional Television, 1953–1970"

Samuel Franklin ▸ *Brown University* ▸ "The Medium and Message of 'Creativity,' 1979–1985"

SPONSORS Media Literacy and Pedagogical Outreach Scholarly Interest Group, Nontheatrical Film and Media Scholarly Interest Group

N3 "Disruption"—Remaking Contemporary Television Culture, Part 1

Nation, Audience, and Infrastructure

CHAIR **Michael Kackman** ▸ *University of Notre Dame*

Graeme Turner ▸ *University of Queensland* ▸ "Netflix and the Reconfiguration of the Australian Television Market"

Joe Straubhaar ▸ *University of Texas at Austin* ▸ "Class, Cosmopolitanism, Access, and Netflix in Latin America: Transformation within a Digital Divide"

Solomon Waliaula ▸ *Maasai Mara University* ▸ "Audiencing Live European Soccer and the 'Football-Kiosk Media Culture' in Eldoret, Kenya"

Michael Kackman ▸ *University of Notre Dame* ▸ "Parliamentary Television Culture: Imagining the Nation after Television"

N4 Sinophilia and Francophonia on Screen

The Chinese-French Cinematic Symbiosis

CHAIR **Ling Zhang** ▸ *SUNY, Purchase College*

CO-CHAIR **Catherine Clark** ▸ *Massachusetts Institute of Technology*

RESPONDENT **Dudley Andrew** ▸ *Yale University*

Catherine Clark ▸ *Massachusetts Institute of Technology* ▸ "French Maoism for the Masses: Jean Yanne's *Les Chinois à Paris* (1974)"

Ling Zhang ▸ *SUNY, Purchase College* ▸ "Taming the Wind: Joris Ivens's Cinematic Journey in Socialist China"

Erin Schlumpf ▸ *Ohio University* ▸ "No Flashbacks, No Future: The Last Children of the Sino-French Marriage in Emily Xiaobai Tang's *Conjugation*"

SPONSORS Asian Pacific American Caucus, French/Francophone Scholarly Interest Group

N5 Cruising the Seventies

Glancing Backwards at Queer Cinema

CHAIR **Glyn Davis** ▸ *University of Edinburgh*

RESPONDENT **Richard Rodriguez** ▸ *University of California, Riverside*

Greg Youmans ▸ *Western Washington University* ▸ "Locating the 1970s: Sex and Cinema at Druid Heights"

Bill Marshall ▸ *University of Stirling* ▸ "Lionel Soukaz: Historicity and Time"

Glyn Davis ▸ *University of Edinburgh* ▸ "Hanging Out at Derek Jarman's Squat"

SPONSOR Queer Caucus

N6 The Media and the Failed Coup Attempt in Turkey, July 2016

CHAIR **Zeynep Gursel** ▸ *Macalester College*

Ergin Bulut ▸ *Koç University* ▸ "Turkey's Failed Coup and the Declaration of New Turkey as a 'Weird Global Media Event': Performing Confession, and the Post-coup Aesthetics of Populism"

Josh Carney ▸ *University of South Florida* ▸ "Reflecting the Public Deflecting the Coup: Screens and Spatial Practice in Turkey's Post-coup 'Democracy Watches'"

Feride Cicekoglu ▸ *Istanbul Bilgi University* ▸ "'East of Everything': Masculinity Crisis in the Image of Istanbul"

Zeynep Gursel ▸ *Macalester College* ▸ "Mass Transportation as Mass Media: Rethinking Mediation in Istanbul's Public Spaces"

SPONSOR Middle East Caucus

N7 GIF, MOV, Flash
The Format Aesthetics of Ordinary Media

CHAIR **Mashinka Firunts** ▸ *University of Pennsylvania*

James Hodge ▸ *Northwestern University* ▸ "Autistic Cinema: *twohundredfiftysixcolors*"

Mashinka Firunts ▸ *University of Pennsylvania* ▸ "Mobile Pedagogy Units: Video Tutorials, Lecture-Performances, and Hito Steyerl's *Didactic Educational.MOV* Files"

David Bering-Porter ▸ *The New School* ▸ "Visuality and Data: Exploring the Cinematic Fingerprint through Visualizations of Ordinary Media"

Daniel Snelson ▸ *Northwestern University* ▸ "Flash Video at the Avant-garde of the Avant-garde: Recoding Use as Supertemporal Cinema"

SATURDAY march 25

N8 The *Fan* as Doppelgänger

CHAIR **Anupama Kapse** ▸ *Queens College, CUNY*

CO-CHAIR **Meheli Sen** ▸ *Rutgers University*

Neepa Majumdar ▸ *University of Pittsburgh* ▸ "Embodiment and Stardom in Shahrukh Khan's *Fan*"

Nilanjana Bhattacharjya ▸ *Arizona State University* ▸ "Doubling Offscreen and Onscreen: Queering the Star and the Fan in *Fan*"

Meheli Sen ▸ *Rutgers University* ▸ "The Mirror of Desire: Queerness, *Fan* and the Riddles of *Paheli*"

Anupama Kapse ▸ *Queens College, CUNY* ▸ "No Connection: SRK and the Dilemma of Kinship"

SPONSOR Asian Pacific American Caucus

SESSION N

N9 Unruly Genres
Comedies Crossing the Line

CHAIR **Stephen Babish** ▸ *DePaul University*

Mary Feld ▸ *Georgia State University* ▸ "Comedy as Trojan Horse: Paratexts, Generic Expectations, and Attending to Marginalized Groups in *Orange Is the New Black*"

Stephen Babish ▸ *DePaul University* ▸ "'It's Set in the Future, but It Looks Backwards': *Sleeper*'s Antimodern Utopianism"

Megan Boyd ▸ *University of Wisconsin-Madison* ▸ "The Comedy-Drama: Rethinking Silent Film Comedy and Conceptions of Genre"

Hamidreza Nassiri ▸ *University of Wisconsin-Madison* ▸ "Cross-dressing Iranian Style: An Exploration of Cross-dressing in Iranian Comedy Films from 1995 to the Present"

SPONSOR Comedy and Humor Studies Scholarly Interest Group

N10 The Disappearing World of Analogue Film Projection

CHAIR **Jon Burrows** ▸ *University of Warwick*

Jon Burrows ▸ *University of Warwick* ▸ "Film Mutilation: Reading the Material Traces of the Projectionist's Labor"

Lucie Cesalkova ▸ *Masaryk University* ▸ "Feel the Film: Materiality of Film Screening in Projectionists' Memories"

Michael Pigott ▸ *University of Warwick* ▸ "Sounds of the Projection Box"

Haidee Wasson ▸ *Concordia University* ▸ "Portability and Projectability: Notes Towards Cinema's Expanded Apparatus"

N11 The Chicago Way
The Second City on Film

CHAIR **Robert Silberman** ▸ *University of Minnesota*

Leslie Abramson ▸ *American Bar Foundation* ▸ "Establishing Shots: The Court of Criminal Appeals, *Chicago* (1927) Style"

Steve Macek ▸ *North Central College* ▸ "Nothing Derogatory to Chicago: Local Film Censorship and the Policing of Chicago's Screen Image"

Ken Eisenstein ▸ *Bucknell University* ▸ "James Benning @ 75: Looking Back through Chicago in the 1970s"

Marian Sciachitano ▸ *Washington State University* ▸ "'Haunting Recognitions' of Police Brutality in *The End of the Nightstick*"

SPONSOR Urbanism/Geography/Architecture Scholarly Interest Group

N12 Female Authorship and Artistry in Film History and the Entertainment Industry

CHAIR **Cynthia Lucia** ▸ *Rider University*

Paula J. Massood ▸ *Brooklyn College, CUNY* ▸ "'Observe, Look, Listen': Helen van Dongen as Editor, Filmmaker, and Archivist"

J. E. Smyth ▸ *University of Warwick* ▸ "'They All Called Me Bobbie': Gender, Authorship, and Barbara McLean's Impact on 20th Century-Fox"

Roy Grundmann ▸ *Boston University* ▸ "Dropping in on the Boys: Professionalism and Virtuosity in Caterina Valente's US TV Appearances"

Desiree Garcia ▸ *Arizona State University* ▸ "'Go ahead and stare!': The Musical Stage in *Dance, Girl, Dance* (1940)"

N13 Living Archives

CHAIR **Bhaskar Sarkar** ▸ *University of California, Santa Barbara*

Bhaskar Sarkar ▸ *University of California, Santa Barbara* ▸ "Archival Folds: Bombay the Cinema, Bombay the City"

Joshua Neves ▸ *Concordia University* ▸ "People as (Media) Infrastructure/Archive: *Pirated Copy* and the Volatility of Distribution"

Cait McKinney ▸ *Western University, Canada* ▸ "Dropped Frames, Lost Time: Digitizing Queer VHS"

Bishnupriya Ghosh ▸ *University of California, Santa Barbara* ▸ "How Are You Feeling?: Diagnostic Media and HIV/AIDS Archives"

N14 The Horror Film
Franchises, Feminism, and the Fantastic

CHAIR **Adam Knee** ▸ *International Institute for Asian Studies/University of Nottingham Ningbo*

Mikhail Skoptsov ▸ *Brown University* ▸ "*Never-ending Nightmares:* Seriality and the Horror Film Franchise"

Adam Knee ▸ *International Institute for Asian Studies/University of Nottingham Ningbo* ▸ "The New Chinese Horror Film: Regulating the Borders of the Fantastic"

Sonia Lupher ▸ *University of Pittsburgh* ▸ "Gesture across Genres: Horror, Comedy, and Bodily Incoherence in Robert Englund/Freddy Krueger's Intertwined Stardom"

Ian Olney ▸ *York College of Pennsylvania* ▸ "The Zombie Weepie: Melodrama, Gender, and the Living Dead in Recent Horror Cinema"

SPONSOR Horror Studies Scholarly Interest Group

N15 Time and History in the Composite Image

-

CHAIR **Michael Cramer** ▸ *Sarah Lawrence College*

Michael Cramer ▸ *Sarah Lawrence College* ▸ "Pre-revolutionary Nostalgia: History and the Digital in *Russian Ark* and *The Lady and the Duke*"

Pao-chen Tang ▸ *University of Chicago* ▸ "Of Snow and Flow: Profilmic Actions and Digital Effects in *The Grandmaster*"

Natalia Brizuela ▸ *University of California, Berkeley* ▸ "History, Otherwise: Paz Encina and Susana Sousa de Dias"

Charleen Wilcox ▸ *Georgia State University* ▸ "Rendering 'What Will Have Been': Imaging the Temporality of Miscegenation"

SATURDAY march 25

N16 WORKSHOP Open Access Book Publishing

Making It Work

-

CHAIR **Eric Hoyt** ▸ *University of Wisconsin-Madison*

WORKSHOP PARTICIPANTS

Mary Francis ▸ *University of Michigan Press*
Catherine Grant ▸ *University of Sussex*
Nedda Ahmed ▸ *Georgia State University*
Vicki Mayer ▸ *Tulane University*
Lea Jacobs ▸ *University of Wisconsin-Madison*

N17 Transnational Orientations

Asian American Film Historiography from Center to Margins

-

CHAIR **Denise Khor** ▸ *University of Massachusetts Boston*

CO-CHAIR **William Gow** ▸ *University of California, Berkeley*

Kim Khavar Fahlstedt ▸ *Stockholm University* ▸ "Charlie Chan's Last Mystery"

William Gow ▸ *University of California, Berkeley* ▸ "The Politics of Wartime Theatricality: Richard Loo's Cross-ethnic Performance in *The Purple Heart*"

Ramona Curry ▸ *University of Illinois at Urbana-Champaign* ▸ "The Historiographic Import of Pioneering Screenwriter-Director James B. Leong (1889–1967) and His 1921 Film *Lotus Blossom*"

Denise Khor ▸ *University of Massachusetts Boston* ▸ "'Owned, Controlled, and Operated by Japanese': Racial Uplift and Japanese Immigrant Film Production, 1912–1930"

SPONSOR Asian Pacific American Caucus

SESSION N

N18 Know Thyself(ie)
Image, Self, Representation

CHAIR **Nicole Erin Morse** ▸ *University of Chicago*
CO-CHAIR **Anirban Baishya** ▸ *University of Southern California*

Anirban Baishya ▸ *University of Southern California* ▸ "The Selfie as Affective Labor: Electoral Politics and the Mask of Progress in Contemporary India"

Gary Kafer ▸ *University of Chicago* ▸ "Unidentified Selves: Anonymous Selfies in the Age of Transparency"

Vishnupriya Das ▸ *University of Michigan* ▸ "The Great Indian Sexy Selfie: How Dating Apps Are Defining Visual Culture and Sexual Aesthetics in India"

Nicole Erin Morse ▸ *University of Chicago* ▸ "Captioning the Selfie: Image and Text in DarkMatter's Online Activism"

N19 WORKSHOP
Back to the Future
Historical Perspectives on the Contemporary Media Industries and Cultures of Production

CHAIR **Miranda Banks** ▸ *Emerson College*

WORKSHOP PARTICIPANTS

John Caldwell ▸ *University of California, Los Angeles*

Jennifer Holt ▸ *University of California, Santa Barbara*

Erin Hill ▸ *University of California, Los Angeles*

SPONSOR Media Industries Scholarly Interest Group

N20 Framing Production
Media Policy and Tax Incentives

CHAIR **Jade Miller** ▸ *Wilfrid Laurier University*

Benjamin Pearson ▸ *University of Michigan* ▸ "Art House Aid?: European Union Funded Filmmaking in the Global South"

Jade Miller ▸ *Wilfrid Laurier University* ▸ "Louisiana Disguised: Film Tax Incentives and Location Representation in Contemporary Hollywood Films"

Pietari Kaapa ▸ *University of Warwick* ▸ "Environmental Incentives for the Media Industry: A Materialist Perspective on Ecomedia"

Jonathan Buchsbaum ▸ *Queens College, CUNY* ▸ "Digitization and the French Film Industry: Policy Challenges"

MEETING

9:00–10:45 AM

French/Francophone Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

9:00–10:45 AM

Media and the Environment Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

SESSION 0

Saturday

MARCH 25, 2017

11:00 AM–12:45 PM

01 Destruction, Obsolescence, Decay

Media, Materiality and the Aesthetics of Dissolution

CHAIR **Derek Kompare** ▸ *Southern Methodist University*

Derek Kompare ▸ *Southern Methodist University* ▸ "Rewind: Tape and the Construction of Modular Media Culture"

Courtney White ▸ *Pomona College* ▸ "The Aesthetics of Smashing: Digital Destruction in the Marvel Cinematic Universe"

Matthew Stoddard ▸ *University of Toronto* ▸ "A New Materialist: On the 'Film Alchemy' of Jürgen Reble"

02 Body Parts in Performance

Hand, Mouth, Voice, and Pose

CHAIR **Christine Holmlund** ▸ *University of Tennessee*

CO-CHAIR **Philippa Lovatt** ▸ *University of Stirling*

Philippa Lovatt ▸ *University of Stirling* ▸ "The Face as a Screen: Dickie Beau's 'Blackouts'"

Christine Holmlund ▸ *University of Tennessee* ▸ "'Je est un autre': Hallucinated Voice, Polymorphous Pose, and Malkovich across Media"

Karen Lury ▸ *University of Glasgow* ▸ "'I will lay mine hand upon my mouth' (Job 40:4): Tasting/touching Lust, Horror and Shame In Adaptations Of *Cape Fear*"

Amy Holdsworth ▸ *University of Glasgow* ▸ "TV Bites"

03 "Disruption"—Remaking Contemporary Television Culture, Part 2

New Programming Forms

CHAIR **Sharon Shahaf** ▸ *Georgia State University*

Sharon Shahaf ▸ *Georgia State University* ▸ "'Every Format Is like a Startup'– Israeli Creative Industries Talking 'Disruption'"

Sookeung Jung ▸ *Georgia State University* ▸ "Terrestrial TV Embracing Personal Web TV: A Case Study of *My Little Television*"

Juan Pinon ▸ *New York University* ▸ "The (Re) invention of Genres and Formats in Fictional Television"

Chiara Ferrari ▸ *California State University, Chico* ▸ "Italian Television between Old and New Practices: Netflix, Sky, and the (Slow) Transition to Quality TV"

04 More than Play

Gamers as Fans and Tinkerers in the Era of the Microcomputer

CHAIR **Helen Stuckey** ▸ *Flinders University*

CO-CHAIR **Melanie Swalwell** ▸ *Flinders University*

Melanie Swalwell ▸ *Flinders University* ▸ "The Forgotten User: Hardware Hacking in 1980s Microcomputer Culture"

Matthew Payne ▸ *University of Notre Dame* ▸ "Micro-computers, Macro-worlds: Remediating Fantasy Gaming from Tabletop to Screen"

Morgan O'Brien ▸ *University of Texas at Austin* ▸ "A Cracking Good Time–Exploring Amiga Cracker Culture in 1980s Britain"

Helen Stuckey ▸ *Flinders University* ▸ "Solved, Shared, and Made with Quill: 1980s Text Adventure Fan Communities"

SPONSOR Video Game Studies Scholarly Interest Group

05 Media, Attention, and Techniques of Governance

CHAIR **Dan Hassoun** ▸ *Indiana University*

RESPONDENT **Richard Rushton** ▸ *Lancaster University*

Kenneth Rogers ▸ *York University, Toronto* ▸ "Manage Your Feed!: Governing Attention in Distributed Media Ecosystems"

Jocelyn Szczepaniak-Gillece ▸ *University of Wisconsin-Milwaukee* ▸ "'Unwholesome Effects': Spectatorship, the Apparatus, and the Regulation of Marijuana and Alcohol in the Movie Theater"

Dan Hassoun ▸ *Indiana University* ▸ "Patrolling the Aisles: Police, Theater Security, and the Maintenance of Attentional Conduct"

06 Documentary Narratives of Dissidence in Turkey

CHAIR **Irem Inceoğlu** ▸ *Kadir Has University*

Cüneyt Çakırlar ▸ *Nottingham Trent University* ▸ "Transnational Pride, Global Closets and Regional Formations of Screen Activism: Documentary LGBTQ Narratives from Turkey"

Didem Pekün ▸ *Koç University* ▸ "First Person as Molecular Subjectivities: Turkey and Turkishness"

Irem Inceoğlu ▸ *Kadir Has University* ▸ "Filming the Muted and Obscured Narratives of Massacre, Exile, and (Re)settling"

Elif Akçali ▸ *Kadir Has University* ▸ "Essayistic Tendencies in Contemporary Kurdish Filmmaking in Turkey"

SPONSOR Middle East Caucus

07 Mattering
Blackness, Substance, and Agency in the Anthropocene

CHAIR **Nicholas Sammond** ▸ *University of Toronto*

CO-CHAIR **Michael B. Gillespie** ▸ *City College of New York*

Michael B. Gillespie ▸ *City College of New York* ▸ "'Sing About Me/Dying of Thirst': Film Blackness and Matters of Black Becoming"

Tiffany Barber ▸ *University of Rochester* ▸ "The Speculative Matters of Black Death"

John E. Drabinski ▸ *Amherst College* ▸ "Spike Lee and the Matter of Masculinity"

Nicholas Sammond ▸ *University of Toronto* ▸ "Emory Douglas Asks, What's the Matter with R. Crumb?"

SPONSORS Oscar Micheaux Society

08 Mediated Land-ings
Communication, Control, and Extraction

CHAIR **Tyler Morgenstern** ▸ *University of California, Santa Barbara*

Rafico Ruiz ▸ *Trent University* ▸ "Bathymetric Visuality in Greenland: Sea Level Rise, Glaciological Knowledge, and the Production of Underwater Media Environments"

Tyler Morgenstern ▸ *University of California, Santa Barbara* ▸ "Programming Settler Futures: Four Proposals on Cybernetics and Settler Colonialism"

Lisa Han ▸ *University of California, Santa Barbara* ▸ "Taking the Deep: Seismic Imaging and Extraction at the Seafloor"

Darin Barney ▸ *McGill University* ▸ "The Sovereign Elevator: Mediation and Materiality in the Prairies"

SPONSORS Media and the Environment Scholarly Interest Group, Scandinavian Scholarly Interest Group

09 Material Media History

CHAIR **Mark J.P. Wolf** ▸ *Concordia University Wisconsin*

Mark J.P. Wolf ▸ *Concordia University Wisconsin* ▸ "Farewell to the Phosphorescent Glow: The Long Life of the Cathode Ray Tube"

Jaime Kirtz ▸ *University of Colorado Boulder* ▸ "Plugging into Gender: Hidden Histories of Electric Media Outlets, Gender, and Media Infrastructure"

Amanda McQueen ▸ *University of Wisconsin-Madison* ▸ "Nitrate Film and the Exhibition Sector, 1910s–1930s"

Brad Chisholm ▸ *St. Cloud State University* ▸ "Reconstructive Archaeology and the Origins of Cinema: The Gordon Trewinnard Project"

010 On the Precipice of a Tipping Point
Envisioning Global Media Industries in the Era of China's Rise

CHAIR **Aynne Kokas** ▸ *University of Virginia*

Michael Curtin ▸ *University of California* ▸ "The New Geography of the Global Blockbuster: Wanda Scales Up"

Aynne Kokas ▸ *University of Virginia* ▸ "The Money and the Power: Network Management and Global Chinese Film Production"

Darrell Davis ▸ *Lingnan University* ▸ "Two Systems Differential: Informal Media and Decolonization in Hong Kong"

SPONSORS Asian Pacific American Caucus, Media Industries Scholarly Interest Group

011 What Does Film and Media Philosophy Do with the Subject?

Reconceptualizing the Subject for Motion Image Studies

CHAIR **Terrance McDonald** ▸ *Brock University*
CO-CHAIR **Katherine Rennebohm** ▸ *Harvard University*

Katherine Rennebohm ▸ *Harvard University* ▸ "The Local View Genre as a Medium of the Self; or, The Ethical Subject after Cinema"

Yvette Granata ▸ *SUNY, University at Buffalo* ▸ "Mutual Wave Machine: Laruelle and Transcendental Subjects of Ordinary Ethics in Cinema and New Media Events"

Lukas Brasiskis ▸ *New York University* ▸ "On the Possibility of 'Object-position' Film History and Non-human Affect"

Terrance McDonald ▸ *Brock University* ▸ "The Forms of Percepts: Reading the Sensations of Film Noir"

SPONSOR Film Philosophy Scholarly Interest Group

012 Feminism, Archives, and Women's Media Histories

CHAIR **Yvonne Tasker** ▸ *University of East Anglia*

Shelley Stamp ▸ *University of California, Santa Cruz* ▸ "Forgetting Women and the Silent Screen"

Yvonne Tasker ▸ *University of East Anglia* ▸ "Archives, Authors, and the Feminist History of Jill Craigie"

Jane Gaines ▸ *Columbia University* ▸ "Archival Trouble"

Hannah Hamad ▸ *University of East Anglia* ▸ "Mary Stott, 'Women in Media' and the Emergence of Feminist Media Studies: Activist, Academic and Archival Intersections"

SPONSOR Women in Screen History Scholarly Interest Group

013 Connected Viewing; or, How We Learned to Stop Worrying and Love Big Data

-

CHAIR **Josh Stenger** ▸ *Wheaton College*

Libby Hemphill ▸ *Illinois Institute of Technology* ▸ "So Ready for the #Gayzzoli: *Rizzoli and Isles* Lesbian Subtext on Social Media"

Josh Stenger ▸ *Wheaton College* ▸ "Inside the Fanfiction Data Mine: Rethinking Canons, Corpora and Fan-Industry Relations"

Brendan Kredell ▸ *Oakland University* ▸ "Superpredictors: Netflix and the Uneven Topography of Film Consumption"

Theo Plothe ▸ *Walsh University* ▸ *and* **Amber Buck** ▸ *University of Alabama* ▸ "Do Spoilers Matter?: Second Screens in the Age of Streaming Television"

SPONSOR Fan and Audience Studies Scholarly Interest Group

014 The Permeable Screen

Time, Movement, Image in Early Soviet Cinema

-

CHAIR **Lilya Kaganovsky** ▸ *University of Illinois at Urbana-Champaign*

Lilya Kaganovsky ▸ *University of Illinois at Urbana-Champaign* ▸ "From Movement Image to Time Image: Vertov, Shub, and the Cinema of Duration"

Anne Eakin Moss ▸ *Johns Hopkins University* ▸ "'A Finished *Etude of Absolute Vision*': Vertov's *Enthusiasm* and Cinema as *Umwelt*"

Joan Neuberger ▸ *University of Texas at Austin* ▸ "Eisenstein, Gesture, and the Dialectics of Acting"

SPONSOR **Silent Cinema Cultures Scholarly Interest Group**

015 Responsibilities to Communities

Space and Text

-

CHAIR **Mary Beltrán** ▸ *University of Texas at Austin*

Mary Beltrán ▸ *University of Texas at Austin* ▸ "TV Storytelling and Responsibility to Communities: The Cases of *Resurrection Blvd.*, *George Lopez*, and *Cristela*"

Monica Ndounou ▸ *Tufts University* ▸ "The '*Roots*' of Today's Cinematic Slavery: 1970s Cinematic Adaptations, Black Lives Matter, and Revolutionary Slavery Films of the 21st Century"

Kayti Lausch ▸ *University of Michigan* ▸ "'Now Your Family Has Its Own TV Network:' The Christian Broadcasting Network and Family Television"

Jasmine Trice ▸ *University of California, Los Angeles* ▸ "Ethnoburban Exhibition: The Multiplex and Diasporic Moviegoing in Los Angeles"

016 Cinema as Public Relation Culture

Publicity Practices from Early Hollywood to HBO

-

CHAIR **Giorgio Bertellini** ▸ *University of Michigan*

Jeremy Groskopf ▸ *Averett University* ▸ "The Robyn-Kander Movie Ticket Corporation and the Rise of Coupon Publicity"

Richard Abel ▸ *University of Michigan* ▸ "Defining Publicity in 1918: *Moving Picture World* vs. Current Research"

Sue Collins ▸ *Michigan Technological University* ▸ "All-Star PR: Popular Authority and the Financialization of the Militarized State"

Kathryn Brownell ▸ *Purdue University* ▸ "HBO and the Promise of an Entertainment Explosion"

017 "So Bad It's Good"

New Perspectives on the Politics of Bad Taste

-

CHAIR **Kevin Chabot** ▸ *University of Toronto*

Iain Smith ▸ *King's College London* ▸ "So 'Foreign' It's Good: Interrogating the Transnational Cult Surrounding Émigré Directors"

Jonathan Foltz ▸ *Boston University* ▸ "Degradation Chic: Harmony Korine and the Abstraction of Bad Taste"

Kate Russell ▸ *University of Toronto* ▸ "'Good Bad Taste' and the Outsider: Russ Meyer and John Waters"

Bryan Wuest ▸ *University of California, Los Angeles* ▸ "Gaysploitation!: Taste, Value, and Politics in Contemporary LGBT Media"

018 Critical Voicings

Mediating Voice and Dialogue across Multiple Screens

-

CHAIR **Jennifer O'Meara** ▸ *St. Andrews University*

Debora Regina Opolski ▸ *Tuiuti University of Paraná* ▸ *and* **Luis Bourscheidt** ▸ *Instituto Federal do Paraná* ▸ "Speech in Eduardo Coutinho's Documentary *O fim e o princípio* (2005)"

Nessa Johnston ▸ *Edge Hill University* ▸ "*Notes on Blindness* (2014): The Mediated Voice and 'Visual Overdubbing'"

Jennifer O'Meara ▸ *St. Andrews University* ▸ "Speaking across Screens: Cyberfeminism and the Digital Recycling of Women's Voices"

Milena Droumeva ▸ *Simon Fraser University* ▸ "The Battle Cry: Gendered Sonic Archetypes in Games"

019 WORKSHOP
Tackling the 21st-Century Academic Job Market

CHAIR **Kuhu Tanvir** ▸ *University of Pittsburgh*

WORKSHOP PARTICIPANTS

Elana Levine ▸ *University of Wisconsin-Milwaukee*

Patrice Petro ▸ *University of California, Santa Barbara*

Jonathan Sterne ▸ *McGill University*

020 Opacity and Transparency in Media Technology

CHAIR **Christopher Miles** ▸ *Indiana University*

Daniela Agostinho ▸ *University of Copenhagen* ▸ "Under Watchful Skies: Transparency, Opacity, and Surveillance in *Midnight Special*"

Michael Litwack ▸ *University of Alberta* ▸ "Black Skin, Black Box"

Christopher Miles ▸ *Indiana University* ▸ "As Below, So Above: Media Farms, Agricultural Drones, and the Quest for Transparent Nature"

Martina Broner ▸ *Cornell University* ▸ "Rendered Visible: Forensic Architecture and Erasure in Amazonia"

SPONSOR **Media, Science, and Technology Studies Scholarly Interest Group**

MEETING

11:00 AM–12:45 PM

Documentary Studies Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

11:00 AM–12:45 PM

Scandinavian Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

SESSION

P

Saturday

MARCH 25, 2017

1:00–2:45 PM

P1 Shifting Perceptions

New Cameras and New Visions

CHAIR **James Gilmore** ▸ *Indiana University*

James Gilmore ▸ *Indiana University* ▸ "Wearable Cameras and Embodied Images: Between the Banality and Spectacle of Recording"

Sylvie Vitaglione ▸ *New York University* ▸ "Body Shots: GoPro Cameras and the Body as Cinematographer"

Alexander Svensson ▸ *Indiana University* ▸ "Interactive Terrors, Ephemeral Frights: Snapchat as Prime Platform for the Marketing and Making of Horror"

P2 Filmic Visions about the Past

Spanish and Latin American Historical Films

CHAIR **Carolina Rocha** ▸ *Southern Illinois University*

CO-CHAIR **Paul Schroeder Rodriguez** ▸ *Amherst College*

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

Steven Marsh ▸ *University of Illinois at Chicago* ▸ "History, Hauntology, Representation: Spanish Cinema against Itself"

Luisela Alvaray ▸ *DePaul University* ▸ "Drawing History: Chilean Animation and Historical Representation"

Paul Schroeder Rodriguez ▸ *Amherst College* ▸ "History, Scientific Knowledge, and Moral Universalism in Patricio Guzmán's *Nostalgia for the Light*"

Carolina Rocha ▸ *Southern Illinois University* ▸ "Argentine Heritage Films of the late 1960s: The Gauchesque"

P3 Teen Series, Industrial Practices, and Marketing Strategies

CHAIR **Ellen Seiter** ▸ *University of Southern California*

Alice Leppert ▸ *Ursinus College* ▸ "Making Teenagers Family-friendly: Sitcom Idols, Syndication, and the Rise of ABC's TGIF"

Michael Rennett ▸ *University of Texas at Austin* ▸ "Teen TV Graduates: *One Tree Hill* and Marketing 'Genre Evolution'"

Gry Cecilie Rustad ▸ *Hedmark University College* ▸ "Teen Service Broadcasting: Innovations in Public Service Broadcasting Production and Distributional Aesthetics"

Stefania Marghitu ▸ *University of Southern California* ▸ "Safe Sex, Non-profit Funding and the Sabido Method in Hulu's *East Los High*"

P4 Violence at the Cinema

Confrontation, Conflict, and Catastrophe

CHAIR **Eric Smoodin** ▸ *University of California, Davis*

Annie Fee ▸ *University College London* ▸ "Political Violence and Cinephile Activism in 1920s Parisian Cinemas"

Eric Smoodin ▸ *University of California, Davis* ▸ "Fascists at the Aubert-Palace: The Cinema and 1930s Rightwing Violence in Paris"

Alison Griffiths ▸ *Baruch College, CUNY* ▸ "Real and Imagined Violence at the Prison Film Screening"

Jon Lewis ▸ *Oregon State University* ▸ "Turning Kids into Killers: Theater Violence and Movie Promotion in Modern Hollywood"

P5 Passport Performances

Transnational Screen Acting and Stardom in the New Millennium

CHAIR **Mark Gallagher** ▸ *University of Nottingham*

Christine Becker ▸ *University of Notre Dame* ▸ "The Valuation of British Actors on American Screens"

Mark Gallagher ▸ *University of Nottingham* ▸ "Idris Elba and 'Too Street' Afro-global Performance"

Dona Kercher ▸ *Assumption College* ▸ "The Brooding Bro Cast Adrift: Ricardo Darín in Recent Spanish-Argentine Coproductions"

Gohar Siddiqui ▸ *University of Wisconsin-Platteville* ▸ "Contesting Global Islamophobia: The Stardom of 'Hindu-Muslim' Salman Bhaijaan"

P6 Queer(ing) Production/ Producing Queerness

CHAIR **Alfred Martin** ▸ *University of Colorado Denver*

Eve Ng ▸ *Ohio University* ▸ "'Just a movie about love' or 'Too gay'?: *Carol*, *Freeheld*, and Production Contexts for Contemporary Queer Films"

Andrew Owens ▸ *Boston College* ▸ "'If people want porno, let them take it off the Internet': Producing Queer Prurience on Here!"

Quinn Miller ▸ *University of Oregon* ▸ "The Case of the Missing Fiancé: Reading ABC Biography Press Releases as an Archive of Queer Production in the Late 1960s"

Alfred Martin ▸ *University of Colorado Denver* ▸ "Queerly Cast: Television Production, Casting, and the Erasure of Queer Labor"

SPONSORS Queer Caucus, Television Studies Scholarly Interest Group

P7 Directors in Hollywood

CHAIR **Virginia Wexman** ▸ *University of Illinois at Chicago*

RESPONDENT **James Naremore** ▸ *Indiana University*

Virginia Wexman ▸ *University of Illinois at Chicago* ▸ "Hollywood Directors and Their Collaborators"

William Luhr ▸ *Saint Peter's University* ▸ "Survival in Classical Hollywood: John Ford and Orson Welles"

J. D. Connor ▸ *University of Southern California* ▸ "Go Again: Digital Transformations in Directorial Micropractices"

P8 Fan Magazine Research
Micro, Macro, Meta

CHAIR **Tamar Jeffers McDonald** ▸ *University of Kent*

Tamar Jeffers McDonald ▸ *University of Kent* ▸ "'Do you know the menace of Reduceomania?': Fan Magazines, Stars, and the Perfectible Body"

Adrienne L. McLean ▸ *University of Texas at Dallas* ▸ "'Give Them a Good Breakfast, Says Nancy Carroll': Fan Magazine Advice across Time"

Lea Whittington ▸ *Margaret Herrick Library* ▸ "Fashion, Gossip, Studios, and Stars: Exploring the Margaret Herrick Library Periodical Collection"

Mary Desjardins ▸ *Dartmouth College* ▸ "Fan Magazines for Dummies: Formal Analysis and Intertextual Considerations"

SPONSOR Classical Hollywood Scholarly Interest Group

P9 Contextualizing Contemporary True Crime Narratives

CHAIR **Staci Stutsman** ▸ *Syracuse University*

Staci Stutsman ▸ *Syracuse University* ▸ "'I killed them all of course': Robert Durst and True Crime Bad Guys"

Elizabeth Gailey ▸ *University of Tennessee* ▸ "'I'm Not Black, I'm O.J.': Sports Celebrity, True Crime, and Contextualization of Racial Dynamics in ESPN's *O.J.: Made in America*"

Tanya Horeck ▸ *Anglia Ruskin University* ▸ "'Viewers with a job to do': Interactive Spectatorship, True Crime Documentaries and The Extraordinary Case of *Making a Murderer*"

P10 The Public Life of Cinema in East Asia 1
Vision, Sound, and Embodied Feelings

CHAIR **Areum Jeong** ▸ *University of California, Santa Barbara*

Junjun Zhang ▸ *Zhejiang University of Media and Communications* ▸ "Cinema for Nation-building: A Study on a Temporary Film Screening in 1906"

Areum Jeong ▸ *University of California, Santa Barbara* ▸ "Performing Early Film Viewing Experience in South Korea"

Ling Kang ▸ *Washington University in St. Louis* ▸ "Sounding Body: Public Speech and Embodied Voice in Revolutionary Cinema"

Aubrey Tang ▸ *University of California, Irvine* ▸ "Tough Time: Working through Problems in *A Hero Never Dies* (1998)"

P11 Design and Architecture in Cinema and Television Studies

CHAIR **Lucy Fischer** ▸ *University of Pittsburgh*

Lynn Spigel ▸ *Northwestern University* ▸ "TV Snapshots: An Archive of Everyday Life"

Jan Olsson ▸ *Stockholm University* ▸ "Hitchcock by Design"

Lucy Fischer ▸ *University of Pittsburgh* ▸ "Art Nouveau, the Horror Film, and the Jew in the Text"

Mark Shiel ▸ *King's College London* ▸ "'Ornamentation of buildings is un-functional . . . if not *un-American* . . .': TV News and Current Affairs Reporting on Los Angeles Architecture and Urban Renewal in the 1960s"

SPONSOR Urbanism/Geography/Architecture Scholarly Interest Group

P12 WORKSHOP Gender in Independent Cinema
Past, Present and Future

CHAIR **Michele Schreiber** ▸ *Emory University*

CO-CHAIR **Claire Perkins** ▸ *Monash University*

WORKSHOP PARTICIPANTS

Claire Perkins ▸ *Monash University*
Michele Schreiber ▸ *Emory University*
Corinn Columpar ▸ *University of Toronto*
Sarah Projansky ▸ *University of Utah*
Kent A. Ono ▸ *University of Utah*

P13 Computational Culture

-

CHAIR **Jonathan Cohn** ▸ *University of Alberta*

Jonathan Cohn ▸ *University of Alberta* ▸ "'SunSpring'; or, The Willful Incoherence of Algorithms and Digital Culture"

Aleksandra Kaminska ▸ *University of Montreal* ▸ "Security Matters and Devices: Toward an Archaeology of Irreproducible Media"

Steven Malcic ▸ *University of California, Santa Barbara* ▸ "In the Blockchain We Trust: Bitcoin and the Moral Economy of Digital Address"

Alexander Johnston ▸ *University of California, Santa Cruz* ▸ "'And Again, and Again, and Again': Rhythm, Repetition, Tempo, and the GIF as Indexical Document"

P14 Uneven Transitions
Early Soviet Sound Films Revisited

-

CHAIR **Matthew Kendall** ▸ *University of California, Berkeley*

RESPONDENT **Jason Cieply** ▸ *Stanford University*

Anne Nesbet ▸ *University of California, Berkeley* ▸ "Freedom, Constraint, and the Transition to Sound in Soviet Film, 1929–1933"

Matthew Kendall ▸ *University of California, Berkeley* ▸ "Locked in Sync: Incarceration in Early Soviet Sound Film 1932–1936"

Herbert Eagle ▸ *University of Michigan* ▸ "Soviet and American Musicals in the 1930s: Parallel Trajectories in Structure and Themes"

SPONSOR Sound Studies Scholarly Interest Group

P15 Beyond 'A Window to the World'

Histories of Television and Spatiality

-

CHAIR **Jennifer Hessler** ▸ *University of California, Santa Barbara*

Hannah Spaulding ▸ *Northwestern University* ▸ "'A Window to the Self': Television, Feedback, and the Rise of Video Therapy"

Stacy Takacs ▸ *Oklahoma State University* ▸ "Window or Door? Satellites and Globalization Revisited"

Jennifer Hessler ▸ *University of California, Santa Barbara* ▸ "Me TV: Portability, Control, and the Promotional Gendering of the Sony Watchman"

Sheila Murphy ▸ *University of Michigan* ▸ "Television In and Out in Space: Of Viewscreens, Tricorders, and Contemporary TV Habits"

SPONSOR Television Studies Scholarly Interest Group

P16 Serial Bonds

Narrative, Repetition and Play in 007 Media

-

CHAIR **Colin Burnett** ▸ *Washington University, St Louis*

CO-CHAIR **Scott Higgins** ▸ *Wesleyan University*

Scott Higgins ▸ *Wesleyan University* ▸ "Saturday Afternoon Blockbuster: James Bond's Serial Heritage"

James Fleury ▸ *University of California, Los Angeles* ▸ "Back in the USSR: Paratextual Reframing and the *From Russia With Love* Video Game"

Ilka Brasch ▸ *University of Hannover* ▸ "Games, Machines, and Maps: Linear Episodicity versus Serial Sprawl in the James Bond Films"

Colin Burnett ▸ *Washington University, St Louis* ▸ "Richard Maibaum's 007 Screenplays: 'Lost' James Bond Stories and the Intricacies of Threaded Serialism"

P17 Feminized Cult Viewing Experiences in Contemporary Film and Television

-

CHAIR **Amanda Ann Klein** ▸ *East Carolina University*

Jacinta Yanders ▸ *Ohio State University* ▸ "Progressive Futures: *Wynonna Earp* and the Hopes of Syfy"

Dana Och ▸ *University of Pittsburgh* ▸ "Mother, May I Sleep with Twilight?: Transforming the gendering of cult and cult spaces"

Melissa Lenos ▸ *Donnelly College* ▸ "Ain't No Bitches Gonna Hunt No Ghosts: The Preemptive Culting of *Ghostbusters*"

Amanda Ann Klein ▸ *East Carolina University* ▸ "Grown Woman Shit: A Case for *Magic Mike XXL* as Cult Text"

SPONSOR Women's Caucus

P18 Animating the Frame/ Reframing Animation

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CHAIR **Hannah Frank** ▸ *University of North Carolina Wilmington*

CO-CHAIR **Alla Gadassik** ▸ *Emily Carr University of Art + Design*

Hannah Frank ▸ *University of North Carolina Wilmington* ▸ "Arresting Animation: The Poetics and Aesthetics of Stroboscopic Flicker Effects in Hollywood Cartoons, 1920s–1960s"

Alla Gadassik ▸ *Emily Carr University of Art + Design* ▸ "Wasting Space: Aesthetics of the Blank Canvas in Independent Animation"

Ryan Pierson ▸ *University of Calgary* ▸ "Walk Cycles and Offscreen Space"

Mihaela Mihailova ▸ *Yale University* ▸ "The Ghost(s) of Invisible Labor: Allegorical Framing of Stop-Motion Production in LAIKA's Animated Features"

SPONSOR Animated Media Scholarly Interest Group

P19 WORKSHOP
Historiographical Approaches and Challenges in Researching the Centennial History of the Hollywood Film Studios

CHAIR **Yannis Tzioumakis** ▸ *University of Liverpool*

WORKSHOP PARTICIPANTS

Thomas Schatz ▸ *University of Texas Austin*

Douglas Gomery ▸ *University of Maryland/ Library of American Broadcasting*

Clara Pafort-Overduin ▸ *Utrecht University*

Frederick Wasser ▸ *Brooklyn College*

Matthew H. Bernstein ▸ *Emory University*

SPONSORS Classical Hollywood Scholarly Interest Group, Media Industries Scholarly Interest Group

P20 Media Archaeologies
Theorizing the Elemental

CHAIR **Ennuri Jo** ▸ *University of Southern California*

Daniel D'Amore ▸ *Harvard University* ▸ "Green Thumbs and Phantom Leaves: Thelma Moss and the Potentiality of Kirlian Aura Photography"

Kaitlin Forcier ▸ *University of California, Berkeley* ▸ "*Smell-O-Vision* Then and Now: theorizing olfactory cinema"

Joseph Pomp ▸ *Harvard University* ▸ "*Keeping It Cool: The Electric Fan in the Cinema Machine*"

Ennuri Jo ▸ *University of Southern California* ▸ "Toward an Oceanography of Media: The Ocean as an Archive in *A Movie* by Bruce Conner and Jen Proctor (1959, 2011)"

MEETING

1:00 – 2:45 PM

Transnational Cinemas Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

1:00 – 2:45 PM

Radio Studies Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

SESSION Q

Saturday
MARCH 25, 2017
3:00–4:45PM

Q1 Addressing the Author in Arab Cinemas

CHAIR **Peter Limbrick** ▸ *University of California, Santa Cruz*

Peter Limbrick ▸ *University of California, Santa Cruz* ▸ "Authorship, the Individual, and the State in Postcolonial Moroccan Cinema"

Samirah Alkassim ▸ *Palestine Center & Jerusalem Fund* ▸ "Interpellation in the Works of Two Key Auteurs in the Arab World"

Nezar Andary ▸ *Zayed University* ▸ "Intertextuality and Trauma: Muhammad Malas as the Transnational, Syrian, and Arab Auteur"

SPONSOR Middle East Caucus

Q2 Questioning Reality
Media for and against Institutional Agendas

CHAIR **Michael Renov** ▸ *University of Southern California*

Michael Renov ▸ *University of Southern California* ▸ "*Ethics and the Documentary Difference*"

Katherine Morrow ▸ *University of Washington* ▸ "Change of Form, Form of Change: *Bianxingji*, the Swap Format, and the Urban-Rural Divide in China"

Marisela Chavez ▸ *Northwestern University* ▸ "Channel Ochocinco: Remediating Black Athletic Celebrity on Reality TV"

Laurie Ouellette ▸ *University of Minnesota* ▸ *and* **Allison Page** ▸ *Hampshire College* ▸ "The Prison-Televisual-Complex"

Q3 Materiality and Place in Documentary Film

CHAIR **Roger Hallas** ▸ *Syracuse University*

Allison Rittmayer ▸ *Northwestern State University of Louisiana* ▸ "'Horror Vacui': Chilean History through Patricio Guzmán's Lens"

Elizabeth Gleesing ▸ *Syracuse University* ▸ "Material Evidence as Witness in Forensic Architecture's *Memorial in Exile*"

Charles Musser ▸ *Yale University* ▸ "Charles Sheeler, Paul Strand and the Materiality of Place: From Architectural Photography to Cinema and Beyond"

Roger Hallas ▸ *Syracuse University* ▸ "The Place of the Photographic Object in *Picturing Derry*"

SPONSOR Documentary Studies Scholarly Interest Group

Q4 Crime Scenes and Gothic Means

The Spaces of Transnational Television Drama

CHAIR **Matthew Fee** ▸ *Le Moyne College*

Ina Hark ▸ *University of South Carolina* ▸ "The Toxic Intertwining of Small Town Lives in *Happy Valley*"

Barbara Klinger ▸ *Indiana University* ▸ "Down the Dark Staircase: Gothogenic Space and the Transnational Appeal of European TV Crime Drama Today"

Lisa Coulthard ▸ *University of British Columbia* ▸ "Emotional Landscapes: Affect and Place in Supernatural Crime Drama"

Matthew Fee ▸ *Le Moyne College* ▸ "Traversing the Gothic Returns of *Les Revenants*"

Q5 WORKSHOP The Classroom and the Archive

Teaching Film and Media History Using Digital and Physical Primary Materials

CHAIR **Emily Carman** ▸ *Chapman University*

WORKSHOP PARTICIPANTS

Elizabeth Lunden ▸ *Stockholm University*

Ross Melnick ▸ *University of California, Santa Barbara*

Jenny Romero ▸ *Academy of Motion Picture Arts and Sciences, Margaret Herrick Library*

Daniel Steinhart ▸ *University of Oregon*

Brett Service ▸ *University of Southern California*

Q6 Locating Amateur Production Across Media

CHAIR **Isabelle Lefebvre** ▸ *Université de Montréal*

CO-CHAIR **Philippe Bedard** ▸ *Université de Montréal*

Philippe Bedard ▸ *Université de Montréal* ▸ "Aesthetic of the Extreme: Amateur Video Production in the World of GoPro"

Andree Betancourt ▸ *Montgomery College* ▸ "Fans Get Mad Creative: The Relationship Between *Mad Men* and Fan Productions on Social Media and Beyond"

Isabelle Lefebvre ▸ *Université de Montréal* ▸ "Regulating Player's Creativity: *Steam Workshop*, Bethesda's *Creation Kit*, and *Skyrim* Mods"

Q7 Ladies of Labor
Working in the Classical Hollywood Era

CHAIR **Julie Grossman** ▸ *Le Moyne College*
CO-CHAIR **Will Scheibel** ▸ *Syracuse University*

Julie Grossman ▸ *Le Moyne College* ▸ "Ida Lupino and Labors of Authorship and Star Performance in Classic Hollywood"

Will Scheibel ▸ *Syracuse University* ▸ "Gene Tierney, 'Troubled Beauty': Star Labor, Mental Health, and Narratives of Recuperation"

Steven Cohan ▸ *Syracuse University* ▸ "The 'Screen-struck' Girl on Film: The Cost of Stardom in *What Price, Hollywood?*"

Sheri Chinen Biesen ▸ *Rowan University* ▸ "Images of Women's Labor in Postwar Gothic Film Noir"

SPONSORS Women's Caucus, Classical Hollywood Scholarly Interest Group, Women In Screen History Scholarly Interest Group

Q8 Engaging Indigeneity and Settler Colonialism in Cinema and Media Studies

CHAIR **Beenash Jafri** ▸ *University of California, Davis*
CO-CHAIR **Bruno Cornellier** ▸ *University of Winnipeg*

Joshua Whitehead ▸ *University of Calgary* ▸ "Feeling Historical, Becoming Horrific: Indigenizing Freddy Krueger"

Beenash Jafri ▸ *University of California, Davis* ▸ "Diasporic Cinemas of Refusal"

Bruno Cornellier ▸ *University of Winnipeg* ▸ "Extracting Indigeneity for Cinephile Jouissance: The *of the North* Controversy and the White Possessive"

Michelle Raheja ▸ *University of California, Riverside* ▸ "Visual Repatriation in the Filmic and Performance Work of Tanya Tagaq"

SPONSOR Caucus Coordinating Committee

SATURDAY march 25



Browse …
the SCMS Exhibit Area closes at 6 PM.
Be sure and stop by for some great deals!

Q9 Documents of Seriality and Speculation

CHAIR **Ilona Hongisto** ▸ *Macquarie University*
RESPONDENT **Jason Middleton** ▸ *University of Rochester*

Toni Pape ▸ *Universiteit van Amsterdam* ▸ "Filming 'A Life': Documentary Speculation in the Longitudinal *Up Series*"

Alanna Thain ▸ *McGill University* ▸ "Post-Digital Faciality, Affect and Cartographies of Emotion"

Ilona Hongisto ▸ *Macquarie University* ▸ "Frames of Fabulation: Seriality and Social Transformation"

SPONSOR Documentary Studies Scholarly Interest Group

SESSION Q

Q10 The Public Life of Cinema in East Asia 2

Film as Text, the (Inter)text of Cinema

CHAIR **Yomi Braester** ▸ *University of Washington*

Hongwei Chen ▸ *University of Minnesota* ▸ "Cinemas, Highways, and the Making of Provincial Spectatorship: Mobile Screenings in Jiangsu, China, 1933–1937"

William Carroll ▸ *University of Chicago* ▸ "Probing the Omoshirosa: Spectatorship in Ueno Koshi's Cinema 69 Criticism"

Yomi Braester ▸ *University of Washington* ▸ "Saving the Audience from Bad Films: Cinephiliac Criticism in 1980s PRC"

Xiqing Zheng ▸ *University of Washington* ▸ "Barrage Subtitles as a Form of Identity Performances"

Q11 The Politics of Memory and Forgetting

CHAIR **Catherine Benamou** ▸ *University of California, Irvine*

Antonio Golán ▸ *Stetson University* ▸ "Please Do Forget about Me: The Contours of the Public Domain and Individual Identity in Light of the European Union's 'Right to Be Forgotten'"

Igor Krstić ▸ *Independent Scholar* ▸ "Urban Palimpsests in Transnational Film and TV: The Politics of Memory in *The Get Down* (2016) and *Horse Money* (2014)"

Angela Aguayo ▸ *Southern Illinois University* ▸ *and* **Molly Bandonis** ▸ *Southern Illinois University Carbondale* ▸ "Critical Interruptions and the Mobile Screen: Disorienting Affect and the Sandra Bland Digital Archive"

Catherine Benamou ▸ *University of California, Irvine* ▸ "When the Media Go into Mourning: The Late Juan Gabriel and the Transborder Dynamics of Spanish-language Television"

Q12 WORKSHOP Studying Older Age in Cinema

CHAIR **Timothy Shary** ▸ *Independent Scholar*

WORKSHOP PARTICIPANTS

Sally Chivers ▸ *Trent University*

Lester Friedman ▸ *Hobart and William Smith Colleges*

E. Ann Kaplan ▸ *SUNY, University at Stony Brook*

Nancy McVittie ▸ *Northeastern Illinois University*

Q13 Animating Infrastructures

-

CHAIR **Juan Llamas Rodriguez** ▸ *University of California, Santa Barbara*

Juan Llamas Rodriguez ▸ *University of California, Santa Barbara* ▸ "Two or Three Ways to Access a Narco-tunnel"

Meryem Kamil ▸ *University of Michigan* ▸ "Post-spatial, Post-colonial: Accessing Palestine in the Digital"

David Colangelo ▸ *Portland State University* ▸ "Conversations with Buildings: The Animated Infrastructure of Buildings, Bridges, and Underpasses"

Tung-Hui Hu ▸ *University of Michigan* ▸ "Freezing and Idling; or, How to Deactive the Internet"

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Q14 Platform Follows Function

The Turn Towards Platform Theory for Media Studies

-

CHAIR **Christopher Cox** ▸ *Georgia State University*

Christopher Cox ▸ *Georgia State University* ▸ "Going to the (For)Mat: Formatting Practices of Internet Television Platforms Tethered to ISP Infrastructure"

Rory Solomon ▸ *New York University* ▸ "Platform Connectivity and the Politics of Infrastructure Interfacing"

Anne Major ▸ *University of Texas at Austin* ▸ "Niche Streams: Fandor and Tribeca Shortlist's Subscription Video-on-demand Services"

Cole Stratton ▸ *Indiana University* ▸ "Making Commerce Ubiquitous: Smartphones, Beacons, and the Practice of Connected Shopping"

Q15 Aesthetics and Authenticity

-

CHAIR **John Belton** ▸ *Rutgers University*

Halide Velioglu ▸ *Karabuk University* ▸ "Anonymity and Belonging: Aesthetic and Political Life of Masks and Dead Voices in Turkey"

Angelica Fenner ▸ *University of Toronto* ▸ "Rethinking Suture in the One-take Film"

Maria Hofmann ▸ *University of Minnesota* ▸ "Indirect Cinema: The Politics of Representation in *The Missing Picture*"

John Belton ▸ *Rutgers University* ▸ "Malick and the Rejection of Scene Dissection"

Q16 Still Taboo

Sexual Provocation on 21st-Century Screens

-

CHAIR **Maria San Filippo** ▸ *Goucher College*

Michele Meek ▸ *University of Rhode Island* ▸ "The Spectacle Is Looking at You: Teen Girls, Sexting, and the Popular Imagination"

Maria San Filippo ▸ *Goucher College* ▸ "Good Sex, 'Bad Feminists,' and Emergent Women *Provocauteurs*"

Carol Siegel ▸ *Washington State University Vancouver* ▸ "Not So Nice Jewish Girls in *Transparent* and *Broad City*"

John Stadler ▸ *Duke University* ▸ "Devious Pleasures: Feedback and Disavowal in Modern Teledildonics"

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Q17 Nordic Cinemas of Elsewhere

Global Circulations until the 1970s

-

CHAIR **Anna Stenport** ▸ *Georgia Institute of Technology*

Julie Allen ▸ *Brigham Young University* ▸ "At the End of the Earth: Nordic Silent Film in the Pacific"

Emil Stjernholm ▸ *Lund University* ▸ "Arne Sucksdorff's Documentary Authorship Abroad—A Transnational Approach"

Anna Stenport ▸ *Georgia Institute of Technology* ▸ "Nordic Globalization in Big Production Fiction Feature Films: Opening Up the Postwar World"

Mariah Larsson ▸ *Linnaeus University* ▸ "Documentary Elsewheres by Mai Zetterling"

SPONSORS Scandinavian Scholarly Interest Group, Transnational Cinemas Scholarly Interest Group

Q18 *Medium Cool*
Between Fiction and Documentary in Chicago, 1968

CHAIR **Joshua Gleich** ▸ *University of Arizona*
CO-CHAIR **Lawrence Webb** ▸ *University of Sussex*

Lawrence Webb ▸ *University of Sussex* ▸ "*Medium Cool* (1969) and the 'Wandering Women' of New Hollywood"

Stephen Charbonneau ▸ *Florida Atlantic University* ▸ "'We Have a Visitor': Haskell Wexler's Cinematographic Boundary-crossing in *The Bus* and *Medium Cool*"

Joshua Gleich ▸ *University of Arizona* ▸ "Haskell Wexler: Interlocutor for the New American Cinematography"

Sudeep Sharma ▸ *University of California, Los Angeles* ▸ "*Medium Cool* as a Model for Understanding the Television News Genre"

Q19 Trans Media Production
Temporality, Authorship, Desire

CHAIR **Laura Horak** ▸ *Carleton University*

Laura Horak ▸ *Carleton University* ▸ "Imagining Transgender: Impact of the First Trans Film Festivals"

Cael Keegan ▸ *Grand Valley State University* ▸ "'You Can Believe What You Feel': The Wachowskis' *Bound* at 20"

Eliza Steinbock ▸ *Leiden University* ▸ "The Extended Portrait of the Trans Muse: Temporal Activism in the Documentary Films of J. Jackie Baier (Berlin, Germany)"

SPONSORS **Queer Caucus, Women's Caucus**

Q20 Computer History Decompiled

CHAIR **William Lockett** ▸ *New York University*
RESPONDENT **Laine Nooney** ▸ *Georgia Institute of Technology*

William Lockett ▸ *New York University* ▸ "An Autotelic Folk-model for Children of All Ages"

Mingyi Yu ▸ *Harvard University* ▸ "Screening Computation at IBM in the 1950s"

Peter Collopy ▸ *University of Southern California* ▸ "'Our Best Machines Are Made of Sunshine': Magnetic Recording and the History of Consciousness"

MEETING

3:00 – 4:45 PM

Media Literacy and Pedagogical Outreach Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

3:00 – 4:45 PM

Television Studies Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

SESSION

R

Saturday

MARCH 25, 2017

5:00–6:45 PM

R1 Nonhuman Visions

Rethinking Realism in Ecology and Virtual Reality

CHAIR **Stephen Groening** ▸ *University of Washington*

Chelsea Birks ▸ *University of Glasgow* ▸ "Eco-consciousness: Subjectivity and Nature in *Nymphomaniac* and *Under the Skin*"

Sara Swain ▸ *York University* ▸ "The World Viewed, with Pigeons: Reflections on the Avian Ontology of Cinema"

Stephen Groening ▸ *University of Washington* ▸ "Insecticide"

Jacob Bohrod ▸ *University of Southern California* ▸ "Through the Eyes of the Last Medium: The Witness and the New Virtual Reality"

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R2 Mediating Things in Motion

CHAIR **Greg Siegel** ▸ *University of California, Santa Barbara*

CO-CHAIR **Kim Beil** ▸ *Stanford University*

Kim Beil ▸ *Stanford University* ▸ "Seeing Speed: Producing Experience with the Camera at Midcentury"

Alice Lovejoy ▸ *University of Minnesota* ▸ "Raw Film Stock in Motion, 1939–1945"

Greg Siegel ▸ *University of California, Santa Barbara* ▸ "Planet Waves: Sensing the Global Subaudible"

Vanessa Chang ▸ *Stanford University* ▸ "Catching the Ghost: Motion Capture and the Body Recorded"

R3 Gaming's Midway Point

Games and Game Culture in Chicago

CHAIR **Ian Jones** ▸ *School of the Art Institute of Chicago*

Julianne Grasso ▸ *University of Chicago* ▸ "Replay Value: Performing Videogame Music in Chicago"

Daniel Johnson ▸ *New York University* ▸ "Dimensions of Dungeoneering in Table-top RPG Module Design"

Ian Jones ▸ *School of the Art Institute of Chicago* ▸ "Playbor in the Loop: eSports and Athletic Scholarships in Chicago Education"

Chris Carloy ▸ *University of Chicago* ▸ "Beyond Watch Dogs: A Historical Survey of Adapting Chicago for Videogame Play"

SPONSOR Video Game Studies Scholarly Interest Group

R4 Beyond Whodunit

New Approaches to British Television Crime Drama

CHAIR **Cynthia Erb** ▸ *Independent Scholar*

Kathryn Silverstein ▸ *SUNY, University at Stony Brook* ▸ "'Mad Enough, Even For You': BBC *Sherlock* and the Metaphysical Detective Story"

Barbara Selznick ▸ *University of Arizona* ▸ "'How Could You Not Know?': The Crimes of Motherhood in *Broadchurch*"

Cynthia Erb ▸ *Independent Scholar* ▸ "Shaken and Stirred: The Television Update of le Carré's *The Night Manager*"

R5 The Aesthetics of Critique

Essays Films and the Avant-garde

CHAIR **Corey Creekmur** ▸ *University of Iowa*

Jordan Schroeder ▸ *University of North Carolina at Chapel Hill* ▸ "Communicative Structures of the Essay Film: Rethinking the Relation between Film and Viewer in Chris Marker's *Sans soleil*"

Corey Creekmur ▸ *University of Iowa* ▸ "The Function of (Audiovisual) Criticism at the Present Time"

Kenneth Berger ▸ *Brown University* ▸ "Refusal, Critique, and the Two Avant-gardes"

Kian Bergstrom ▸ *Roosevelt University* ▸ "Psychos, Killjoys, and Trash: Adorno's Critique of Time in *Sweeper's Clock*, *24 Hour Psycho,* and *24 Hours of Happy*"

SPONSOR Experimental Film and Media Scholarly Interest Group

R6 WORKSHOP Teaching International Media Industries

CHAIR **Daniel Herbert** ▸ *University of Michigan*

WORKSHOP PARTICIPANTS

Paul McDonald ▸ *King's College London*
Yeidy Rivero ▸ *University of Michigan*
Patrick Vonderau ▸ *Stockholm University*
Emilie Yeh ▸ *Lingnan University*

SPONSORS Media Industries Scholarly Interest Group, Media Literacy and Pedagogical Outreach Scholarly Interest Group

R7 Waterloos
Navigating Desire and Critical Taboo in *Carol* (2015)

CHAIR **Dolores McElroy** ▸ *University of California, Berkeley*

CO-CHAIR **Marc Francis** ▸ *University of California, Santa Cruz*

RESPONDENT **Patricia White** ▸ *Swarthmore College*

Dolores McElroy ▸ *University of California, Berkeley* ▸ "'I Never Looked Like That': Identification, Desire, and the Intra-feminine Gaze in *Carol*"

Marc Francis ▸ *University of California, Santa Cruz* ▸ "Learning from the Best: *Carol* and the Programming of Lesbian Seduction Tropes"

Katherine Gray ▸ *Rutgers University* ▸ "'Islands in Time': *Carol* and the Desire for Queer Time"

SPONSOR Queer Caucus

SATURDAY march 25

R8 Another Fifties
Documentary on the Margins in Postwar France

CHAIR **Jamie Berthe** ▸ *New York University*

Jamie Berthe ▸ *New York University* ▸ "Illegible Politics: Jean Rouch and the Elusive Anarchist Aesthetic"

Sam Di Iorio ▸ *Hunter College, CUNY* ▸ "The Work of Art in the Wake of National Reconstruction: Chris Marker and Alain Resnais's *Statues Also Die*"

Rachel Gabara ▸ *University of Georgia* ▸ "Paulin Soumanou Vieyra: African Documentary from France to Senegal"

Steven Ungar ▸ *University of Iowa* ▸ "Second Nature in Alain Resnais's *Le Mystère de l'atelier 15* (1957)"

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R9 Expanded Interface

CHAIR **Stephen Monteiro** ▸ *Concordia University*

Scott Kushner ▸ *University of Rhode Island* ▸ "Ticketing as an Interface: Accessing Official Culture"

Ian Hartman ▸ *Northwestern University* ▸ "Yogic Interfaces: Elmer and Alyce Green, Biofeedback, and the Beginnings of the Quantified Self"

Elisa Jochum ▸ *University College London* ▸ "Between Mail and Movies: Mailboxes in American Cinema (1939–1955)"

Stephen Monteiro ▸ *Concordia University* ▸ "'You Are Here': Interface, Space, and Identity"

SPONSOR CinemArts Scholarly Interest Group

R10 The Public Life of Cinema in East Asia 3
Unexpected Audiences

CHAIR **Chenshu Zhou** ▸ *Stanford University*

Danju Yu ▸ *SUNY, University at Stony Brook* ▸ "Female Workers Watching Romance: Tracing the Reception of Qiong Yao's *Wenyi Aiqing Pian*"

Belinda He ▸ *University of Washington* ▸ "Ways of Exposing: Cinema as Struggle Session in the People's Republic of China"

Chenshu Zhou ▸ *Stanford University* ▸ "The Iron Curtain Parted: Watching Western Films in 1950s China"

Hongjian Wang ▸ *Purdue University* ▸ "*A Chinese Ghost Story*: A Hong Kong Film's Cult Following in Mainland China"

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SESSION R

R11 Television and Memory
The Value of Extras and Audience Archives

CHAIR **Jennifer Gillan** ▸ *Bentley University*

Joanne Garde-Hansen ▸ *University of Warwick* ▸ "Extras: 'Beyond the Line' TV Production Memories on Location"

Kristyn Gorton ▸ *University of York* ▸ "Caring for Past Television: The Case of British Children's Television and Its Extras"

Melanie Kohnen ▸ *Lewis and Clark College* ▸ "Convention Memories as Currency: The Industry of Fan Experiences at San Diego Comic-Con"

Jennifer Gillan ▸ *Bentley University* ▸ "Blu-ray Extras as Production Memoir: Recollections from the 'Extra' Cast and Crew on 'Team Apatow'"

SPONSOR Television Studies Scholarly Interest Group

R12 WORKSHOP
Reflecting on *Popcorn Venus* and Early Feminist Film Criticism with Marjorie Rosen

CHAIR **Andrea Press** ▸ *University of Virginia*

WORKSHOP PARTICIPANTS

Marjorie Rosen ▸ *Lehman College, CUNY*
Maya Montanez Smukler ▸ *The New School*
Diane Waldman ▸ *University of Denver*
Pamela Wojcik ▸ *University of Notre Dame*

SPONSORS Women's Caucus, Women in Screen History Scholarly Interest Group

R13 Navigating Transnational Production

-

CHAIR **Marta Boni** ▸ *University of Montreal*

Marta Boni ▸ *University of Montreal* ▸ "Technology and Geography of Online Platforms: Reconsidering Global Television (Fictional) Formats through Spreadability"

Jesse Anderson-Lehman ▸ *University of Pittsburgh* ▸ "A Proliferation of Kusanagis: Traces of Media Production in the *Ghost in the Shell* Franchise"

Nick Marx ▸ *Colorado State University* ▸ "Live from Seoul!: Transnational Television and Cross-cultural Comedy in *Saturday Night Live Korea*"

Shelley Cobb ▸ *University of Southampton* ▸ "Transnational Women Filmmakers and the British Film Industry: The Careers of Lone Scherfig and Xialou Guo"

R14 Race, Nation, Modernity

-

CHAIR **Charlene Regester** ▸ *University of North Carolina at Chapel Hill*

Deborah Starr ▸ *Cornell University* ▸ "Performing Egyptianness: Nubian White Face and Borscht Belt Minstrelsy in Togo Mizrahi's *7 O'Clock*"

Charlene Regester ▸ *University of North Carolina at Chapel Hill* ▸ "Ava Gardner Unmasking Whiteness: An Examination of the Complexity of Race in *Showboat* (1951) and *Mogambo* (1950)"

Mohannad Ghawanmeh ▸ *University of California, Los Angeles* ▸ "News of the Nation: Mohamed Bayoumi's News Films in the Newly Independent Egypt, 1923–1935"

Richard Davis ▸ *University of Chicago* ▸ "Whose Blue Heaven?: Musicality in the Early Japanese Talkies"

SPONSORS Middle East Caucus, Oscar Micheaux Society

R15 Transnational Science Fiction Film and Media

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CHAIR **Anders Bergstrom** ▸ *Wilfrid Laurier University*

Steve Rawle ▸ *York St John University* ▸ "Kaijū vs. the World: The Transnational Monster Movie, and Genrifying Fandom"

Karma Waltonen ▸ *University of California, Davis* ▸ "Monsters of the Snow: Scandinavian Film Fiends"

Anders Bergstrom ▸ *Wilfrid Laurier University* ▸ "Imagining Chinese Futures: Science Fiction Tropes in Chinese-language Transnational Art Cinema"

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R16 Jean Rouch at 100

-

CHAIR **William Rothman** ▸ *University of Miami*

Charles Warren ▸ *Boston University, Harvard University* ▸ "The Path of Art in *Chronicle of a Summer* and Chris Marker's *Le Joli Mai*"

Sarah Cooper ▸ *King's College London* ▸ "Re-imagining Rouch"

William Rothman ▸ *University of Miami* ▸ "Rouch as Artist and Theorist"

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R17 Unsettling Music
Crossing Borders, Pushing Boundaries

-

CHAIR **Will Brooker** ▸ *Kingston University London*

Nilgun Bayraktar ▸ *California College of the Arts* ▸ "Performing Non-belonging: Intersections of Screen Art, Music Video, and Refugee Mobilities"

Matthew Treon ▸ *University of Minnesota* ▸ "Grindhouse Sound: From *Superfly* to *Dawn of the Dead*"

Will Brooker ▸ *Kingston University London* ▸ "David Bowie: Death, Resurrection, and Deconstruction"

Amy Monaghan ▸ *Clemson University* ▸ "Weaponizing Marvin Hamlisch: Soundtrack as No-touch Torture Device in Steven Soderbergh's *The Informant!*"

R18 New Imaginings of the Regional

-

CHAIR **Shanti Kumar** ▸ *University of Texas at Austin*

Aniko Imre ▸ *University of Southern California* ▸ "A Europe of the (Media) Regions"

Jonathan Gray ▸ *University of Wisconsin-Madison* ▸ "Rumphi, Malawi, Africa: The Variability of Regions in Media Consumption and Distribution"

Sriram Mohan ▸ *University of Michigan* ▸ *and* **Aswin Punathambekar** ▸ *University of Michigan* ▸ "A Peninsular Imagination: Online Video and the Narration of a Global South Indian Culture"

Shanti Kumar ▸ *University of Texas at Austin* ▸ "Beyond the 'Regional': South Indian Blockbusters in Indian Cinema"

R19 Fandom and Merchandising

CHAIR **Suzanne Scott** ▸ *University of Texas at Austin*

Avi Santo ▸ *Old Dominion University* ▸ "Express Yourself: Buying into Fandom as Lifestyle"

Elizabeth Affuso ▸ *Pitzer College* ▸ "Branding the Fan Body: Feminized Fandom, Retail, and Beauty Culture"

Derek Johnson ▸ *University of Wisconsin-Madison* ▸ "Merchandising, Multiplicity, and Management in #FranchiseActivism"

Suzanne Scott ▸ *University of Texas at Austin* ▸ "(Cross) Dressing the Part: Fan Identity, Everyday Cosplay, and Character Dresses"

SPONSOR Fan and Audience Studies Scholarly Interest Group

R20 Media Historiographies

Defining Media

CHAIR **Daniel Marcus** ▸ *Goucher College*

Shawn Shimpach ▸ *University of Massachusetts Amherst* ▸ "'Were you listening to the radio or viewing television just now?': 'Ratings' as Continuity and Rupture in the History of Media Audiences"

Daniel Marcus ▸ *Goucher College* ▸ "'To Call It a 'Zoo' Would Be Unkind to Animals': How Cable Television Came to Miami"

Danny Kimball ▸ *Goucher College* ▸ "The Fight over Public Access Cable Television and the Legal Decision between Closed and Open Networks in *FCC v. Midwest Video II* (1979)"

Greg Smith ▸ *Georgia State University* ▸ "Serial Logics"

MEETING

5:00–6:45 PM

Film Philosophy Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

5:00–6:45 PM

Digital Humanities and Videographic Criticism Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709



Soap Drive

Contribute to the 2017 SCMS Soap Drive

As an organization, we are collecting used & unused/opened & unopened hotel soaps, shampoos, conditioners, and other toiletry items that people in need might find useful. Please take your donations to the Registration area and look for the soap drive bin.

Saturday, March 25

Chicago Shorts

7:30–9:00 PM

LOCATION **Charlie Chaplin Auditorium** ▸ Essanay Studios at St. Augustine College, 1345 W. Argyle Street

This anthology screening showcases short films produced in Chicago, from the silent era to the present. Reflecting the diverse community of filmmakers working in the city, this program provides a look into Chicago's rich media production history. The event venue is Essanay Studios, the former home of Essanay Film Manufacturing Company, a studio founded in 1907 and perhaps best known for its 1915 Chaplin comedies. The screening will be preceded by opening remarks about the program, which includes selections from the Chicago Film Archives.

DIRECTIONS to Essanay Studios from the conference hotel via the Red Line (the Red Line is a 10-minute walk from the hotel): Take the pedestrian tunnel. Turn left on East Randolph Street. Turn right onto North State Street. Enter the Red Line at Lake—188 N. State Street. Head north on the Red Line (toward Howard). Exit the Red Line at Argyle. Head west on Argyle toward North Broadway. Turn left onto North Broadway. Turn right to continue on Argyle. Essanay will be on your left.

Admission is free to this event with an SCMS conference name badge. Seating is limited. To reserve your ticket, please register in advance through Eventbrite: https://scms2017.eventbrite.com

After Party

9:00–11:00 PM

LOCATION **Replay Andersonville** ▸ Food, Drinks, and Vintage Video Arcade Games
5358 N. Clark Street

Join fellow conference attendees for cocktails, food, and vintage arcade games at Replay in Andersonville, just a short walk from Essanay Studios.

DIRECTIONS the Replay Bar is a 10-minute walk from Essanay Studios. Continue west on Argyle to North Clark Street. Turn right onto North Clark Street. Head north on North Clark Street for approximately 7 blocks. Replay will be on your left.

SPONSORED BY Columbia College School of Media Arts, Northwestern University School of Communication, Northwestern University Department of Radio-TV-Film, Northwestern University Screen Cultures Program, Northwestern Center for Screen Cultures, Northwestern Department of Communication Studies, Northwestern Rhetoric and Public Culture Program, University of Chicago Department of Cinema and Media Studies, Chicago Film Archives

Columbia COLLEGE CHICAGO

Northwestern SCHOOL OF COMMUNICATION

Northwestern THE GRADUATE SCHOOL

Northwestern | COMMUNICATION
Department of Radio/Television/Film

THE UNIVERSITY OF CHICAGO

AFFILIATE EVENT ▸ ▸ ▸ ▸ ▸ ▸ ▸

Saturday, March 25

7:00–8:30 PM

Being Bowie

(2016, 61m, foreverstardust.com)

ROOM **Ambassador** ▸ Fairmont, 2nd Floor

Screening and Q&A with filmmaker

Edited by Rebecca Bryant, this one-hour video essay documents Will Brooker's unique, immersive research process into David Bowie, which was interrupted halfway through by the singer's tragic death.

Will Brooker will present a brief introduction, and the film will be followed by a Q&A with the filmmaker immediately after the screening.

PROVIDED BY Queer Caucus, Documentary Studies Scholarly Interest Group, Fan and Audience Studies Scholarly Interest Group

AFFILIATE EVENT ▸ ▸ ▸ ▸ ▸ ▸ ▸

Saturday, March 25

8:15–10:15 PM

Sami Blood

(*Sameblod*, Amanda Kernell, Sweden, 2016)

LOCATION **Gene Siskel Film Center of the School of the Art Institute of Chicago** ▸ 164 N. State Street

SPONSORED BY Scandinavian Scholarly Interest Group, European Union Center at the University of Illinois at Urbana-Champaign, EU Film Festival

DIRECTIONS from Conference Hotel: South on N Columbus Drive to E. Randolph Street. Right on Randolph for 5 blocks to N. State Street. Right on N State Street to Gene Siskel Center

AFFILIATE EVENT ▸ ▸ ▸ ▸ ▸ ▸ ▸

Saturday, March 25

7:00–9:00 PM

Cinephilia Today

Centre National du Cinéma and French Cultural Services in the United States

ROOM **Regent** ▸ Fairmont, 3rd Floor

Panel Discussion with Michel Ciment, film critic and editor of French cinema magazine Positif, Françoise Pams, Special Advisor to the President, Centre National du Cinéma, Dudley Andrew, Yale University, and Kelley Conway, University of Wisconsin, followed by a reception.

ORGANIZED IN cooperation with the French/Francophone Scholarly Interest Group

Tweet …

your experiences during the conference
Use #SCMS17

SESSION

S

Sunday

MARCH 26, 2017

9:00–10:45 AM

S1 Crossing Borders in Public Service Media

CHAIR **Helen Morgan Parmett** ▸ *University of Vermont*

Annemarie Iddins ▸ *University of Michigan* ▸ "Becoming Beur: Airwave Liberalization and the Maghrebi Diaspora in 1980s France"

Mari Pajala ▸ *University of Minnesota* ▸ "*Finland Calling* in Michigan: Local Television Entertainment, Space and Nationality in the Early 1960s"

Brad Stiffler ▸ *University of Minnesota* ▸ "Subcultural Community Cable: The Entanglement of Media on Vancouver's *Nite Dreems* (1976–1983) and *The GINA Show* (1978–1981)"

Helen Morgan Parmett ▸ *University of Vermont* ▸ "Television for the Peace Arch Country: Transnational Broadcasting History in the Pacific Northwest"

SPONSOR Scandinavian Scholarly Interest Group

S2 The Score
Film Music, Text, and Paratext

CHAIR **Lisa Scoggin** ▸ *Independent Scholar*

Lisa Scoggin ▸ *Independent Scholar* ▸ "Music and Sound Design as Propaganda in *Hell Bent for Election*"

Paul Sommerfeld ▸ *Duke University* ▸ "(Re)scoring *Star Trek*'s Utopia: Musical Retrofuturism and the Political Ideology of *Star Trek* (2009)"

Kristopher Cannon ▸ *Northeastern University* ▸ "What Does a Gay Bar Sound Like?: The Temporality of Sound in *Queer as Folk*"

S3 Film, Comics, and Culture

The Practices and Praxis of Comic Book Adaptations

CHAIR **Barry Keith Grant** ▸ *Brock University*

Scott Bukatman ▸ *Stanford University* ▸ "The Crossroads of Infinity or, Universum Incognitum"

James Taylor ▸ *University of Warwick* ▸ "Can a Digitally Constructed Spider-Man Do Whatever a Hand-drawn Spider-Man Can?: CGI as Adaptation Strategy"

Julian Hoxter ▸ *San Francisco State University* ▸ "'We Roller Coaster Through . . .': Screenwriting, Narrative Economy, and the Inscription of the Haptic in Tentpole Comic Book Movies"

Aaron Taylor ▸ *University of Lethbridge* ▸ "Genre and Superhero Cinema"

SPONSOR Comics Studies Scholarly Interest Group

S4 WORKSHOP
Incorporating No-budget Production in Cinema and Media Studies Courses

A Discussion of Pedagogy, Practices, and Tips

CHAIR **Dawn Fratini** ▸ *Chapman University*

CO-CHAIR **Jennifer Myers Baran** ▸ *University of Washington Tacoma*

WORKSHOP PARTICIPANTS

Lauren Berliner ▸ *University of Washington*

Russell Meeuf ▸ *University of Idaho*

Isra Ali ▸ *New York University*

Zach Saltz ▸ *University of Kansas*

SPONSOR Media Literacy and Pedagogical Outreach Scholarly Interest Group

S5 Alternative Film Studios

Design, Corporate Aesthetics, and Midcentury Knowledge Work

CHAIR **Jeffrey Menne** ▸ *Oklahoma State University*

CO-CHAIR **Justus Nieland** ▸ *Michigan State University*

Laura Frahm ▸ *Harvard University* ▸ "'Here Is Futureland': Film Experiments at the Bauhaus"

Amy Beste ▸ *School of the Art Institute of Chicago* ▸ "Studio Production and Encyclopaedia Britannica Films"

Justus Nieland ▸ *Michigan State University* ▸ "Postindustrial Studio Lifestyle: The Eameses in the Environment of 901"

Jeffrey Menne ▸ *Oklahoma State University* ▸ "The Last Qualitative Scientist: Hollis Frampton and the Digital Arts Lab"

SPONSOR CinemArts Scholarly Interest Group

S6 Cinematic Renderings and/of Global Activism

CHAIR **Kirsten Pike** ▸ *Northwestern University in Qatar*

Kirsten Pike ▸ *Northwestern University in Qatar* ▸ "Mediating the *Majlis*: Arab Girls' Documentaries about 'Women's Gatherings' in Qatar"

Kiki Tianqi Yu ▸ *Shanghai Jiaotong University* ▸ "First-person Action Documentary Practice in an Individualising China: Camera, Provocation, and the Changing Sense of Self"

David Scott Diffrient ▸ *Colorado State University* ▸ "'Rescuers and Redeemers of the Benighted World': NGO Heroes and Activists as Protagonists in Human Rights Cinema"

S7 History, Horror,and Apocalypse

Dystopian Melodrama

CHAIR **Despina Kakoudaki** ▸ *American University*

Despina Kakoudaki ▸ *American University* ▸ "Melodrama and Apocalypse: The Melodramatic Mode in *Contagion*"

Rachel Schaff ▸ *University of Minnesota* ▸ "Melodrama and Memory: Constructing and Historicizing Pathos in Czech Holocaust Films"

Cynthia Morrill ▸ *Riverside City College* ▸ "Race, Racism, and the Melodrama of the *Creature from the Black Lagoon*"

SPONSORS Central/East/South European Scholarly Interest Group, Horror Studies Scholarly Interest Group

S8 Questions of Feminism

Ends and Means

CHAIR **Caroline Eades** ▸ *University of Maryland*

Maryn Wilkinson ▸ *University of Amsterdam* ▸ "Working Girls: The Performativity of Labor and Femininity in *Mad Men*"

Ece Üçoluk Krane ▸ *Georgia State University* ▸ "Leaping over the Wall of Fear: Embracing Solidarity and Socialist Feminism in *Hell*"

Caroline Eades ▸ *University of Maryland* ▸ "A Perfect Subject: Radicalized Women in Recent French Films"

S9 Moving Particles

Infrastructural Media Aesthetics and the Art of Transmission in the 1960s

CHAIR **Lindsey Lodhie** ▸ *Harvard University*

Niko Vicario ▸ *Amherst College* ▸ "Teletypologies: The Art of Information Transmission between Argentina, the US, and Brazil, 1968–1970"

Lindsey Lodhie ▸ *Harvard University* ▸ "'Hello? Is Art There?': *Art by Telephone* (1969) Conceptual Telephony, and the Exhibition as Receiver"

Leah Aronowsky ▸ *Harvard University* ▸ "Time Travel as Aesthetic: George Kubler, Robert Smithson, and the Nature of History"

Mal Ahern ▸ *Yale University* ▸ "Dots: An Infrastructure of the Technical Image"

SPONSOR Experimental Film and Media Scholarly Interest Group

S10 Embodiment and the Television Spectator in the Post-network Era

CHAIR **Marsha Cassidy** ▸ *University of Illinois at Chicago*

RESPONDENT **Carl Plantinga** ▸ *Calvin College*

Marsha Cassidy ▸ *University of Illinois at Chicago* ▸ "Is There a Body out There?: Rethinking the TV Spectator in the Digital Era"

Alexander Thimons ▸ *DePaul University* ▸ "Feeling Well: Sensory Experience in Direct-to-consumer Pharmaceuticals Advertisements"

Tina Kendall ▸ *Anglia Ruskin University* ▸ "Logging In and Zoning Out: Netflix and the Ends of Sleep"

SPONSOR Television Studies Scholarly Interest Group

S11 New Gender Performances in New Media

CHAIR **Ricardo E. Zulueta** ▸ *University of Miami*

Ricardo E. Zulueta ▸ *University of Miami* ▸ "Networked Perspectives: The Cyberqueer Films of Ryan Trecartin"

Esther Wright ▸ *University of Warwick* ▸ "Rockstar Games' 'Difficult Men': Contemporary Masculinity in Video Games and Television"

Lauren Weinzimmer ▸ *University of Minnesota* ▸ "'How-to' Perform Femininity Is Not (Really) New: Historicizing YouTube Beauty Vlogs"

S12 WORKSHOP
Critical Karaoke
Critics Perform with Film, Television, and Social Media

CHAIR **Lisa Henderson** ▸ *University of Massachusetts Amherst*

WORKSHOP PARTICIPANTS

Sarah T. Roberts ▸ *University of California, Los Angeles*

Vincent Doyle ▸ *IE University*

Andrea Zeffiro ▸ *McMaster University*

Anilyn Diaz ▸ *University of Puerto Rico at Arecibo*

Lisa Henderson ▸ *University of Massachusetts Amherst*

S13 Who/Where Is Claude Jutra?

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CHAIR **Thomas Waugh** ▸ *Concordia University*

CO-CHAIR **Julianne Pidduck** ▸ *University of Montreal*

RESPONDENT **Frédéric Moffet** ▸ *School of the Art Institute of Chicago*

Julianne Pidduck ▸ *University of Montreal* ▸ "Queer Authorship and National Cinema: The Case of Claude Jutra"

Gregorio Pablo Rodríguez-Arbolay ▸ *Concordia University* ▸ "À tout prendre as a Postcolonial 'Multimedia Archive'"

Thomas Waugh ▸ *Concordia University* ▸ "Calfcake Revisited"

S14 Understanding Historical Constructions of Difference

-

CHAIR **David Lerner** ▸ *Fairfield University*

Josslyn Luckett ▸ *University of Pennsylvania* ▸ "#FilmSchoolSoColored?: A Rebellious Look back at the Multiracial Media Insurgents of UCLA's Ethno-Communications Program"

Beth Capper ▸ *Brown University* ▸ "(Un)working Feminist Community: Labors and Temporalities of Struggle in the films of Lizzie Borden"

Ashley Young ▸ *University of Southern California* ▸ "*K.C. Undercover:* and the Case of Didactic Diversity"

David Lerner ▸ *Fairfield University* ▸ "Mondo Mainstream Hollywood: Producing and Depicting Africa in *The Dark of the Sun* (1968)"

S15 Politics in North African Cinema

-

CHAIR **Terri Ginsberg** ▸ *American University in Cairo*

Ahmed Ghazal ▸ *University of Auckland* ▸ "What is 'Political Cinema' in Egypt Today?"

Terri Ginsberg ▸ *American University in Cairo* ▸ "Propaganda or Pedagogy?: Politics and Rhetoric in Recent Egyptian Independent Documentary"

Nicole Wallenbrock ▸ *University of Tennessee* ▸ "The Franco-Algerian War as Jacques Derrida's Scission: *Mesrine Part I: The Death Instinct* (*L'Instinct de mort*); *Part II: Public Enemy No.1* (*L'Ennemi public no. 1*) Jean-Paul Richet, 2008"

SPONSOR Middle East Caucus

S16 Nazis, Fascists, Reds, and Hollywood

Ideological Complexities and the American Film Industry, 1933–1947

-

CHAIR **Chuck Maland** ▸ *University of Tennessee*

Steven Ross ▸ *University of Southern California* ▸ "The Secret Life of George Gyssling: German Consul General in Los Angeles"

Amanda Minervini ▸ *Colorado College* ▸ "*Mussolini Speaks* (1933): Il Duce's American Biopic"

Chuck Maland ▸ *University of Tennessee* ▸ "Readers Tangle with Agee: The Perils of Movie Reviewing in World War II and Beyond"

Thomas Doherty ▸ *Brandeis University* ▸ "The Waldorf Statement: In the Room where It Happened"

SPONSOR Classical Hollywood Scholarly Interest Group

S17 Rethinking Queer Film History

-

CHAIR **Jose Capino** ▸ *University of Illinois at Urbana-Champaign*

Jose Capino ▸ *University of Illinois at Urbana-Champaign* ▸ "'Capitalizing on 'The Faggot's Dilemma': The Sexual Politics, Packaging, and Reception of Lino Brocka's Queer Melodramas"

Laura Stamm ▸ *University of Pittsburgh* ▸ "A Portrait of Queer History: *Delphinium*'s Re-imaging of Derek Jarman"

Curran Nault ▸ *University of Texas at Austin* ▸ "Homonationalism of a Different Hue: *Bakla* Cinema in the Philippines"

William J. Simmons ▸ *Graduate Center, CUNY* ▸ "'Our Fling Back in 2002': Glen Fogel's Queer Melodramas"

SPONSOR Adult Film History Scholarly Interest Group

S18 Contemporary Latin American Cinema beyond the Human

-

CHAIR **Carolyn Fornoff** ▸ *University of Pennsylvania*

Jorge Marcone ▸ *Rutgers University* ▸ "Amazonia in Black and White: *Embrace of the Serpent* as Analogical Device"

Carolyn Fornoff ▸ *University of Pennsylvania* ▸ "Drought and Futurity in Contemporary Mexican Documentaries"

Ivan Aguirre ▸ *Washington University in St. Louis* ▸ "The Sacred Space of Motoapohua: Intercorporeal Animality in Nicolas Echeverría's *Eco de la montaña* (2015)"

Gisela Heffes ▸ *Rice University* ▸ "Undisciplined Knowledge: Indigenous Activism, Resistance, and the Making of the Documentary"

SPONSORS Latino/a Caucus, Media and the Environment Scholarly Interest Group

S19 GIFs and the Digital Culture of Moving Image Quotation

CHAIR **Jennifer Malkowski** ▸ *Smith College*
CO-CHAIR **Michael Z. Newman** ▸ *University of Wisconsin-Milwaukee*

Michael Z. Newman ▸ *University of Wisconsin-Milwaukee* ▸ "GIFs and the New Quotation Culture"

Tim Highfield ▸ *Queensland University of Technology* ▸ "The GIF and News Coverage: Remediated, Remixed, and Reimagined"

Anthony Bleach ▸ *Kutztown University* ▸ "The GIF Economy: Digital Cinephilia and the Animated GIF"

Jennifer Malkowski ▸ *Smith College* ▸ "Spatial Montage, in Miniature: Movie GIF Sets on Tumblr"

SPONSOR **Animated Media Scholarly Interest Group**

S20 Time, Space, and Storytelling

CHAIR **Jason Gendler** ▸ *University of California, Los Angeles*

Jason Gendler ▸ *University of California, Los Angeles* ▸ "Storytelling Conventions of Bulk-release Television Narratives"

Shannon Tarbell ▸ *University of Chicago* ▸ "The Verbal Flashback in the Sound Film"

Laura McGough ▸ *SUNY, University at Buffalo* ▸ "The Turn to Liveness within The Media Arts: From Presence to Co-presence"

Eliot Bessette ▸ *University of California, Berkeley* ▸ "Haunt Mediation: 2D Renderings of 3D Threat Spaces"

MEETING

9:00–10:45 AM

Central/East/South European Cinemas Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

9:00–10:45 AM

Women in Screen History Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

SESSION

T

Sunday

MARCH 26, 2017

11:00 AM–12:45 PM

T1 Possessive Spectatorship and Identity Creation

CHAIR **Michael Lawrence** ▸ *University of Sussex*

Adan Avalos ▸ *University of New Mexico* ▸ "The Dimming Screen: The Rise of the Star in Popular Mexican Cinema"

Michael Lawrence ▸ *University of Sussex* ▸ "Rekha: Scandal, Gossip, and Diva Worship in the Digital Era"

T2 Virtual/Augmented Reality
Embodying the Impossible

CHAIR **Michael LaRocco** ▸ *University of Southern California*

CO-CHAIR **Maria Cecire** ▸ *Bard College*

Maria Cecire ▸ *Bard College* ▸ "Making Magic: Representability and Technology in the Wizarding World of Harry Potter"

Cynthia Chris ▸ *College of Staten Island, CUNY* ▸ "Impossible Objects: 3D and the Speculative Sublime"

Patrick Jagoda ▸ *University of Chicago* ▸ "Alternate Reality Games as Cultural Probes: Design, Experiment, and Speculation"

Michael LaRocco ▸ *University of Southern California* ▸ "Simulator Sickness: Reconfiguring Modern Perception in the Virtual Reality User"

T3 WORKSHOP
Researching the Media Industries
The Case of the American Comic Book Industry

CHAIR **Alisa Perren** ▸ *University of Texas at Austin*
CO-CHAIR **Gregory Steirer** ▸ *Dickinson College*

WORKSHOP PARTICIPANTS

Liam Burke ▸ *Swinburne University of Technology*
M.J. Clarke ▸ *California State University, Los Angeles*
Jennifer Smith ▸ *University of Wisconsin-Madison*
Gregory Steirer ▸ *Dickinson College*
Benjamin Woo ▸ *Carleton University*
Alisa Perren ▸ *University of Texas at Austin*

SPONSOR Comics Studies Scholarly Interest Group

T4 Nostalgia for the '80s in 21st-Century Film and Television

CHAIR **Douglas Cunningham** ▸ *Westminster College*

Douglas Cunningham ▸ *Westminster College* ▸ "Nostalgia for the Nascent Digital Era in *TRON: Legacy*"

Jake Pitre ▸ *Carleton University* ▸ "Shameless. . . but Sincere: Eighties Homage in *Stranger Things* and *Everybody Wants Some!!*"

Mark Sandberg ▸ *University of California, Berkeley* ▸ "Period Knowledge: The Investigation of Obliviousness in *The Americans*"

Justin Wyatt ▸ *University of Rhode Island* ▸ "On the Limits of Nostalgia: Understanding the Marketplace for Remakes and Reboots"

T5 Transitional Devices
Technology, Practice, Style

CHAIR **Philippe Gauthier** ▸ *University of Ottawa*

Jonah Horwitz ▸ *University of Wisconsin-Madison* ▸ "'Almost Equally Stimulating': The Ideology of Liveness and the Coming of Videotape in US Television"

Philippe Gauthier ▸ *University of Ottawa* ▸ "Crosscutting, D.W. Griffith and the Evolution of the Underlying Narrator during Cinema's Transitional Era"

Peter Labuza ▸ *University of Southern California* ▸ "The Veil of Independence: The Short Form Joint Venture Contract's Role in New Hollywood Production"

T6 WORKSHOP
Ask the Archivists

CHAIR **Heather Heckman** ▸ *University of South Carolina*

WORKSHOP PARTICIPANTS

Brian Woodman ▸ *Washington University in St. Louis*
Amy Sloper ▸ *Wisconsin Center for Film & Theater Research*
Heather Heckman ▸ *University of South Carolina*
Cassie Blake ▸ *Academy of Motion Picture Arts and Sciences*

SPONSOR Nontheatrical Film and Media Scholarly Interest Group

T7 Studies in Horror
Bodies, Music, Auteurs

CHAIR **Nina Martin** ▸ *Connecticut College*

Brian Hauser ▸ *Clarkson University* ▸ "*Pandora Experimentia* and the Legend of Wes Craven's First Film"

Ashley R. Smith ▸ *Northwestern University* ▸ "Border Crossing: Body Horrors, Abjection, and Monstrous Femininity in Pedro Almodóvar's *The Skin I Live In*"

Amanda Landa ▸ *University of Texas at Austin* ▸ "Channeling John Carpenter: Retro Horror Aesthetics and Synthesizer Soundtracks"

Nina Martin ▸ *Connecticut College* ▸ "Are You My Mother?: The Horrors of Subjectivity in *Goodnight Mommy* (2014)"

SPONSOR Horror Studies Scholarly Interest Group

T8 Women Filmmakers
Art, Excess, and Vision

CHAIR **Stacey Weber-Feve** ▸ *Iowa State University*

Stacey Weber-Feve ▸ *Iowa State University* ▸ "Marjane Satrapi's *Cinéma-monde*: A Personal Transnational Cinema"

Phuong Le ▸ *King's College London* ▸ "On Elaine May's Fascination with the Phony: Faking Heterosexuality in *A New Leaf*"

Aurore Spiers ▸ *University of Chicago* ▸ "Painting and Agnès Varda's Cinema: *Tableaux Vivants* and Enactments in *Jane B. par Agnès V.* (1988) and *Les Plages d'Agnès* (2008)"

Aaron Kerner ▸ *San Francisco State University* ▸ "Mika Ninagawa: Lavish Excesses"

T9 Phenomenology and Realism
Capturing Gesture and Communication

CHAIR **Jordan Schonig** ▸ *University of Chicago*

Ksenia Fedorova ▸ *University of California, Davis* ▸ "Motion Capture in Experimental Performance and Public Media Art"

Jordan Schonig ▸ *University of Chicago* ▸ "Habitual Gestures: Postwar Realism, Agency, and the Inscription of Bodily Movement"

Andrew Vielkind ▸ *Yale University* ▸ "In-formation Feedback: Stan Brakhage and the Anthropology of Communication"

T10 Documentary, Celebrity, and Stardom

CHAIR **Kristen Fuhs** ▸ *Woodbury University*

Kristen Fuhs ▸ *Woodbury University* ▸ "*Brand*ing Celebrity: Documentary as Self-promotion"

Elizabeth Nathanson ▸ *Muhlenberg College* ▸ "The Labor of Unruly Celebrity: Nostalgia for Authentic Stardom in *Joan Rivers: A Piece of Work*"

David Church ▸ *Northern Arizona University* ▸ "Cruising Celebrity, Cruising Queerness: James Franco's Performance Art and *Interior. Leather Bar.*"

Laurel Westrup ▸ *University of California, Los Angeles* ▸ "Exhausting Kurt Cobain"

SPONSOR Documentary Studies Scholarly Interest Group

T11 From Spectacle to the Quotidian

Nature and Landscape in Asian Cinema

CHAIR **Junko Yamazaki** ▸ *Terasaki Center for Japanese Studies at UCLA*

CO-CHAIR **Yuqian Yan** ▸ *University of Chicago*

RESPONDENT **Kristi McKim** ▸ *Hendrix College*

Yuqian Yan ▸ *University of Chicago* ▸ "Landscaping the Past: Location Shooting in Chinese Costume Dramas in the 1920s"

Junko Yamazaki ▸ *Terasaki Center for Japanese Studies at UCLA* ▸ "Forget-me-not: Quotidian Nature in Kato Tai's *Jidaigeki* Films"

Sara Saljoughi ▸ *University of Toronto* ▸ "Collectivity amidst the Olive Trees: The Politics of Landscape in the Iranian New Wave"

T12 Broadway and Media Studies

CHAIR **Peter Kunze** ▸ *University of Texas at Austin*

Jeff Magee ▸ *University of Illinois at Urbana-Champaign* ▸ "What Does It Get You?: 'Rose's Turn' from Stage to Screen"

Jamie Hook ▸ *Indiana University* ▸ "'I'd do the television version!': Reconsidering the Troubled Transmediation of *Oh! Calcutta!* in the Moment of BroadwayHD"

Peter Kunze ▸ *University of Texas at Austin* ▸ "Broadway (Re)bound: Howard Ashman, *Beauty and the Beast*, and the Disney Renaissance"

Laura Felschow ▸ *University of Texas at Austin* ▸ "Broadway Is a Two-way Street: Co-opting Hollywood Distribution and Exhibition"

T13 Visualizing Catastrophe

Apocalypse, Body Trauma, and the Politics of Memory

-

CHAIR **Timothy Holland** ▸ *North Carolina State University*

Drew Ayers ▸ *Eastern Washington University* ▸ "Digital Resurrection, Aging, and *The Terminator*'s Body Trauma"

A. Carla Manzoni ▸ *St. Olaf College* ▸ "Multi-screens of Memory in Post-dictatorial Argentina and Spain"

Linette Park ▸ *University of California, Irvine* ▸ "Discipline and Sonic Aesthetics: Steve McQueen's *Hunger* and the Politics of Confinement"

Timothy Holland ▸ *North Carolina State University* ▸ "After the End: *Melancholia* and the Cinematic Apocalypse"

T14 Internationalizing the French New Wave

Anti-colonialism and Global Rebellion

-

CHAIR **Sarah Hamblin** ▸ *University of Massachusetts Boston*

Laure Maude Astourian ▸ *Columbia University* ▸ "The French New Wave and Sub-Saharan Africa"

David Fresko ▸ *Indiana University* ▸ "*Far from Vietnam*'s Counter-cinematic Publics"

Sarah Hamblin ▸ *University of Massachusetts Boston* ▸ "1968 and Political Modernism: A Global Mode of Film Practice"

SPONSOR French/Francophone Scholarly Interest Group

T15 Forms of Feeling

-

CHAIR **Katherine Morrissey** ▸ *Rochester Institute of Technology*

Elizabeth Kirkendoll ▸ *Ohio State University* ▸ "Watching Characters Listen: Meta-catharsis in *Love Actually*"

Daniel Singleton ▸ *University of Rochester* ▸ "Murphy's Law: Affective Bewilderment in *Robocop*"

Kerrie Welsh ▸ *University of California, Santa Cruz* ▸ "Saphic Cinemania: From Olga Nethersole to George Cukor"

Katherine Morrissey ▸ *Rochester Institute of Technology* ▸ "'Quality' Sex: Packaging Female Desire for Premium Cable"

T16 Bringing the Global Home

Media and Difference in Postwar America

-

CHAIR **Amy Villarejo** ▸ *Cornell University*

Meenasarani Murugan ▸ *Fordham University* ▸ "'Prince Ali's magic tube come true!': Selling the Enchanted Box"

Benjamin Han ▸ *Concordia University Wisconsin* ▸ "Talk of the Town: Black Entertainers and Television in Postwar Las Vegas"

Melissa Phruksachart ▸ *New York University* ▸ "Rod Serling's Speculative Antiracisms"

Shelby Cadwell ▸ *Wayne State University* ▸ "Western Minds/Eastern Bodies: Reading Liminal Embodiment and Assimilation in the *Planet of the Apes* Series"

T17 Enabling Constraints

Queer Television's Limits and Possibilities

-

CHAIR **Nick Salvato** ▸ *Cornell University*

RESPONDENT **Benjamin Aslinger** ▸ *Bentley University*

Nick Salvato ▸ *Cornell University* ▸ "Closet Television"

F. Hollis Griffin ▸ *Denison University* ▸ "Snow Globes and Trojan Horses: Queer TV in the Age of the Algorithm"

Moon Charania ▸ *Spelman College* ▸ *and* **Cory Albertson** ▸ *Georgia State University* ▸ "The New Disney and the New Girl: Mapping Queer Melancholy and Feminist Trauma in Disney Films"

SPONSOR Television Studies Scholarly Interest Group

T18 Piracy! (Maybe?)

Copyright's Blurred Edge

-

CHAIR **Josh Jackson** ▸ *University of California, Berkeley*

Michael Lim ▸ *Monash University* ▸ "Distributed By: The Audience (as Pirate as Distributor)"

Jeffrey Brassard ▸ *University of Alberta* ▸ "If You Can't Beat Them, Join Them: How Russian Media Companies Are Battling Internet Piracy"

Josh Jackson ▸ *University of California, Berkeley* ▸ "Fair-enough Use: Copyright on YouTube as Agreed-upon, Global, and Hybrid"

T19 Sonic Liminality
Videographic Explorations of Sound E/Affects in Cinema

CHAIR **Liz Greene** ▸ *Liverpool John Moores University*

Allison de Fren ▸ *Occidental College* ▸ "Spaced Out: A Video Essay on the Gendered Soundscape of *Gravity* (2013)"

Brian Cantrell ▸ *University of Southern California* ▸ "Impulse: Electronic Tonalities in Cinema"

Tracy Cox-Stanton ▸ *Savannah College of Art and Design* ▸ "Film Noise, Material Thinking, and Videographic Writing"

Liz Greene ▸ *Liverpool John Moores University* ▸ "Sounding Out David Lynch's *Blue Velvet* (1986)"

SPONSOR Sound Studies Scholarly Interest Group

MEETING

11:00AM–12:45 PM

Video Game Studies Scholarly Interest Group

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

T20 Transmedia Optics
Rethinking the Role of the Visual in a Digital Age

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

Ivan Girina ▸ *King's College London* ▸ "Cinematic Games: Reassessing the Aesthetic Influence of Cinema on Video Games"

Braxton Soderman ▸ *University of California, Irvine* ▸ "Visual Studies and Video Games: Practices of Looking as Game Mechanics"

Jennifer Pranolo ▸ *University of California, Berkeley* ▸ "Image Search: Picturing the Digital Index"

MEETING

11:00AM–12:45 PM

Silent Cinema Cultures Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

Recycle …

your badge & conference program—
look for the bins in the
Conference Registration area.

SESSION U

Sunday
MARCH 26, 2017
1:00–2:45 PM

U1 Long Distance Connections
Transnational Media Flows and Meanings

CHAIR **Tijana Mamula** ▸ *John Cabot University*

Paul Morton ▸ *University of Washington* ▸ "Life in the Imperfect City: *Professor Balthazar* and the Yugoslav Ideal"

Tijana Mamula ▸ *John Cabot University* ▸ "'Words Matter Less and Less': Tacit Multilingualism and Antonioni's *L'Avventura*"

Agnes Tam ▸ *University of Münster* ▸ "Meet-the-Audience: Productive Use of Narrative Space across Asian, US, and European Markets–Study of Shifting Exilic Identity of WKW's *The Grandmaster*"

So Hye Kim ▸ *University of Chicago* ▸ "The Divided Nation and Korean Diasporic Filmmakers' Bittersweet Return"

U2 Elemental Affinities
The Ecological Question for Film and Media

CHAIR **Thomas Patrick Pringle** ▸ *Brown University*

Jessica Bardsley ▸ *Harvard University* ▸ "Mortal Water: Process, Time, and Elemental Cinema in Roni Horn's *Water, Selected*"

Cassandra Guan ▸ *Brown University* ▸ "Critique of Flowers: Ecology and Affect in the Era of Technical Reproduction"

Thomas Patrick Pringle ▸ *Brown University* ▸ "The Condition Consistent: The Digital Media Aesthetics of Climate Crisis and the 2016 Alberta Wildfire"

Caufield Schnug ▸ *Harvard University* ▸ "The Wind in the Trees: Aura, Stimmung, and Cinematic Atmospheres"

SPONSORS **Caucus on Class, Media and the Environment Scholarly Interest Group**

U3 Analyzing Networks "from Below"

Critical Case Studies in Media Distribution

CHAIR **Paul Moore** ▸ *Ryerson University*
CO-CHAIR **Deb Verhoeven** ▸ *Deakin University*

Paul Moore ▸ *Ryerson University* ▸ "Paramount Cooperation: National Advertising in the Political Economy of US Movie Exhibition in the 1920s"

Anne MacLennan ▸ *York University* ▸ "Threatened and Vulnerable Survivors: Canadian Networks and Independent Radio Broadcasting, 1922–1939"

Jessica Bay ▸ *York University* ▸ "Advertising the Revolution: Leveraging Teen Fan Girls through Social Media Marketing in Lionsgate's YA Adaptations"

Deb Verhoeven ▸ *Deakin University* ▸ "Measuring the Value of Network Analysis for Cinema Studies"

SPONSOR Radio Studies Scholarly Interest Group

U4 Screening and Obscuring the Human Face

Representation, Inscription, and Identification

CHAIR **S. Yigit Soncul** ▸ *University of Southampton*
CO-CHAIR **Grant Bollmer** ▸ *University of Sydney*

S. Yigit Soncul ▸ *University of Southampton* ▸ "Technicity of the Face: Mask and Faciality"

Mark Hayward ▸ *York University, Toronto* ▸ "Between the Bankograph and the Mark of the Beast"

Grant Bollmer ▸ *University of Sydney* ▸ "Aesthetics of Empathy: Affect and Digital Facial Images"

Eda Sancakdar ▸ *Istanbul Bilgi University* ▸ "'Unveiling' the Face: The Scientific Gaze in Photographs of 19th-Century Ottoman Women"

SPONSOR Media, Science, and Technology Studies Scholarly Interest Group

U5 Intensities of Intention

Screen Performance between Action and Affect

CHAIR **Rick Warner** ▸ *University of North Carolina at Chapel Hill*
CO-CHAIR **Kyle Stevens** ▸ *Appalachian State University*

Murray Pomerance ▸ *Ryerson University* ▸ "I am Acting."

Kyle Stevens ▸ *Appalachian State University* ▸ "The Joy of Hostility: Affective Scale, Sexual Politics, and Farcical Performance through *La Cage aux folles*"

Daniel Varndell ▸ *University of Winchester* ▸ "The British Violence of 'Stiff Upper Lips' in Ridley Scott's *The Duellists*"

Rick Warner ▸ *University of North Carolina at Chapel Hill* ▸ "At the Threshold of Action: The Aesthetics and Politics of Performance in the Slow Cinemas of Apichatpong and Costa"

U6 Bodies Inside and Out

Corporeality and Paradoxes of Subjectivity

CHAIR **April Miller** ▸ *Arizona State University*

April Miller ▸ *Arizona State University* ▸ "Trans Bodies in Techno-Gothic Space: Aliens, Cyborgs, and Transhumanist Monstrosity"

Karly-Lynne Scott ▸ *Northwestern University* ▸ "Ecstatic Aesthetics: Representing Subjective Experience in the Sexual Education Films of the National Sex Forum"

Brooke Sonenreich ▸ *Georgia State University* ▸ "Coated in Blackness: Blackness as a Means for Disposal of the Jewish Body"

Lawrence Musante ▸ *Georgia State University* ▸ "Objet A(ffect) and Che(www) Vuoi: The Fleshy Horror of the Unknowable Other in *Spring* and *Honeymoon*"

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U7 Sound Studies and the Auteur
Music, Sound, Affect

CHAIR **Anthony Bushard** ▸ *University of Nebraska, Lincoln*

Michael Slowik ▸ *Wesleyan University* ▸ "'Not for Tourists': Sonic Sparseness in the Films of Alfred Hitchcock"

Anthony Bushard ▸ *University of Nebraska, Lincoln* ▸ "Thomas Newman's Audiovisual Triads: Using Musical Space to Communicate Cinematic Space"

Patrick Sullivan ▸ *University of Rochester* ▸ "'Clatter Machines': The Rhythm of Anguish in Lars von Trier's *Dancer in the Dark*"

Evelyn Kreutzer ▸ *Northwestern University* ▸ "'Music you listen to and music you don't:' Medium Self-reflexivity, Intertextuality, and the Classical Music Canon in Jean-Luc Godard's *2 ou 3 choses que je sais d'elle*, *La Chinoise*, and *Weekend*"

U8 Playing with the Archive
Memories of the Past in Contemporary Spanish Film and Television

CHAIR **Dean Allbritton** ▸ *Colby College*

H. Rosi Song ▸ *Bryn Mawr College* ▸ "Kinship and Memory: Remaking the Spanish Past"

Tom Whittaker ▸ *University of Liverpool* ▸ "Criminality, *El Caso*, and the Archive in *La Isla mínima* (Alberto Rodríguez, 2014)"

Dean Allbritton ▸ *Colby College* ▸ "Remastering the Past: Scrubbing the AIDS Archive in Spain"

Sarah Thomas ▸ *Brown University* ▸ "The Intermedial Past in Recent Spanish Cinema"

U9 Foreign Screen Bodies
Blackness and/in Italy

CHAIR **Ellen Nerenberg** ▸ *Wesleyan University*

RESPONDENT **Lorenzo Fabbri** ▸ *University of Minnesota*

Fred Kuwornu ▸ *Independent Filmmaker* ▸ "#BlackItalianLivesMatter"

Ellen Nerenberg ▸ *Wesleyan University* ▸ "Hail Caesura: Blackness, Performance, and Disruption"

Shelleen Greene ▸ *University of Wisconsin-Milwaukee* ▸ "Lions of the Desert: Envisioning (Post) Anti-colonial Critique in Everson's *Rhinoceros* (2013) and Akkad's *Lion of the Desert* (1981)"

U10 Fashioning Femininity across Media History

CHAIR **Amelie Hastie** ▸ *Amherst College*

Peter Lester ▸ *Brock University* ▸ "Mary Pickford's Faustian Bargain: Controversy, Negative Publicity, and the Abandoned Productions of *Faust*, 1922–1923"

Catherine Martin ▸ *Boston University* ▸ "Good Girls Are Selfless. . . and They Don't Have Sex: Defining Femininity on Radio and Television between 1940 and 1960"

Sara Bakerman ▸ *University of Southern California* ▸ "'A Legend in Her Own Time': Lauren Bacall and the Comeback of the Aging Star"

Amelie Hastie ▸ *Amherst College* ▸ "Minor Quakes: *Wanda* and Rethinking 1970s US Cinema"

SPONSORS Women's Caucus, Radio Studies Scholarly Interest Group

U11 Seeing the Invisible

New Perspectives on the Revelationist Tradition

CHAIR **Ila Tyagi** ▸ *Yale University*

Ila Tyagi ▸ *Yale University* ▸ "Spatial Survey: Mapping Oilfield Infrastructures Using Drones"

Alison Landsberg ▸ *George Mason Univeristy* ▸ "Ghosts in the Flesh: *Mr. Robot* and Political Activation"

Swagato Chakravorty ▸ *Yale University* ▸ "Blindsight: Images of an Unseen Cinema"

U12 Film/Vaudeville Intermediality

Opera, Circus, Phonograph

CHAIR **Anthony McKenna** ▸ *Shanghai Jiao Tong University*

Kristen Anderson Wagner ▸ *Solano College* ▸ "'A Guest in the Home': Intermedial Crossover and Comediennes in Vaudeville/Radio/Television"

Vincent Longo ▸ *University of Michigan* ▸ "Vaudeville Postmortem: Live Performance in Film Exhibition after 1930"

Anthony McKenna ▸ *Shanghai Jiao Tong University* ▸ "Terry Turner: The Forgotten Link Between Circus Sideshows and Multimedia Movie Marketing"

Sarah Fuchs Sampson ▸ *Syracuse University* ▸ "Opera between Art and Attraction: Alice Guy's Operatic *phonoscènes* (1905–6)"

U13 Cinematic Re-visions

New Approaches to Seeing through Media

-

CHAIR **Malini Guha** ▸ *Carleton University*

Mariko Plescia ▸ *University of Oregon* ▸ "An Epistemology of Doubt: Documentary Film, Time, and the Return to Democracy in Ecuador"

Malini Guha ▸ *Carleton University* ▸ "The Cinematic Revival of 'Low London' in the Age of Smart Urbanism"

Ellina Sattarova ▸ *University of Pittsburgh* ▸ "The Soviet Zombieland; or, The Politics of Necrospectacle"

U14 Hong Kong Cinema and the Cold War

-

CHAIR **Kristof Van den Troost** ▸ *The Chinese University of Hong Kong*

Yanhong Zhu ▸ *Washington and Lee University* ▸ "The Temporal Turn from Atemporal Ashes: Love, Nation, and Identity in Wong Kar-wai's *The Grandmaster*"

Mary Shuk-han Wong ▸ *Lingnan University* ▸ "Age of Disturbance: Michelangelo Antonioni's *Blow Up* and the Formation of Modernism in 1960s Hong Kong Cinema"

Xinyi Zhao ▸ *Columbia University* ▸ "Im/possibility of Representation: The 1967 Hong Kong Leftist Riots on Screen"

Kristof Van den Troost ▸ *The Chinese University of Hong Kong* ▸ "Cold War Thaw: Changing Film Censorship in 1980s Hong Kong and Its Impact on the Crime Film Genre"

U15 Documenting at the Edge

Producing, Distributing, and Living Mediated Reality

-

CHAIR **Chelsey Crawford** ▸ *North Central College*

Caitlin McClune ▸ *University of Texas at Austin* ▸ "Digital Unhu: Network Connectivity and Emerging Tendencies in the Zimbabwean Documentary *Zim.Doc*"

Benjamin Schultz-Figueroa ▸ *University of California, Santa Cruz* ▸ "Life Repeated: Animals and Film as Experimental Bodies"

Chelsey Crawford ▸ *North Central College* ▸ "On a Certain Tendency of MTV: Reality Programming and Double Deception"

Nora Stone ▸ *University of Wisconsin-Madison* ▸ "Marketing the Real: Distributing Documentary Features, 1975 to 1988"

U16 Home Noir

Gender in Postwar American Film Noir and Domestic Melodrama (1946–1959

-

CHAIR **Therese Grisham** ▸ *Oakton Community College*

Alison McKee ▸ *San Jose State University* ▸ "Home and Hybridity in Melodrama and Film Noir"

Therese Grisham ▸ *Oakton Community College* ▸ "Recalcitrant Homes: Unmarried Women and Queer Uncles"

Merrill Schleier ▸ *University of the Pacific* ▸ "The Specter of Race in the Post-World War II American Cinematic Suburbs"

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U17 Film-Philosophy

Time, Negation, and Horror

-

CHAIR **Sam B. Girgus** ▸ *Vanderbilt University*

Tamas Nagypal ▸ *York University* ▸ "'Not Even a Victim of Society?': The Subtraction-image in Early Neo-noir"

Christine Evans ▸ *University of British Columbia* ▸ "The Image of Thought: Epistemology and Time in the Cinema of Ron Howard"

Maxime Bey-Rozet ▸ *University of Pittsburgh* ▸ "The Sisyphus Effect: Approaching an Affectless Apparatus of Horror in Tarkovsky's *The Mirror*"

Sam B. Girgus ▸ *Vanderbilt University* ▸ "Temporal Spacing in the Films of DeSica, the Dardenne Brothers, and Rodrigo Plá"

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U18 WORKSHOP
Copyright, Creativity, Collaboration

Strategies for Online Teaching in Film and Media

-

CHAIR **Anne Gilbert** ▸ *University of Kansas*

WORKSHOP PARTICIPANTS

Cindy Conaway ▸ *SUNY, Empire State College*
Frank Bridges ▸ *Rutgers University*
Lauren Bratslavsky ▸ *Illinois State University*
Debra Sea ▸ *Bemidji State University*
Pia Hunter ▸ *University of Illinois at Urbana-Champaign*

U19 Journeys and (E)motion Engines

How Video Games Move

CHAIR **Oscar Moralde** ▸ *University of California, Los Angeles*

Harrison Gish ▸ *University of California, Los Angeles* ▸ "Database Trajectories: Navigating Through Object-oriented Virtual Worlds"

Aubrey Anable ▸ *Carleton University* ▸ "Disorienting Game Studies: Feeling History in *Kentucky Route Zero*"

Oscar Moralde ▸ *University of California, Los Angeles* ▸ "Candles in the Water: The Empathetic Spaces of *The Witness* and *No Man's Sky*"

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U20 Countercultural Currents in Film

CHAIR **Katherine Kinney** ▸ *University of California, Riverside*

Katherine Kinney ▸ *University of California, Riverside* ▸ "Improvisation c. 1959: Beat Acting"

Leah Vonderheide ▸ *University of Iowa* ▸ "Counter-counterculture: The Moral Cinema of Robert Bresson and Eric Rohmer"

Chad Trevitte ▸ *Bridgewater College* ▸ "Negative and Positive Freedom in Aram Avakian's *End of the Road*"

MEETING

1:00–2:45 PM

Asian Pacific American Caucus

ROOM **Burnham Ballroom A**
Mid-America Club, 80th Floor, AON Center

MEETING

1:00–2:45 PM

Nontheatrical Film and Media Scholarly Interest Group

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

SESSION

V

Sunday

MARCH 26, 2017

3:00–4:45 PM

V1 Spaces of Exhibition

Architecture, Landscape, Regionality

CHAIR **Philip Sewell** ▸ *Bucknell University*

Elizabeth Wijaya ▸ *Cornell University* ▸ "Fu Hou Grand Theatre, the Time after, and Material Witnessing"

Philip Sewell ▸ *Bucknell University* ▸ "'Decentralizing' Studio-era Exhibition Practices: Texas's Movie Monopoly and Its Ethos and Practices of Local Showmanship"

Erik Watschke ▸ *Irvine Valley College* ▸ "Actioneers of Poverty Row: Republic Pictures Serials and Child Spectatorship"

V2 Marginalized Labor

CHAIR **Kate Fortmueller** ▸ *University of Georgia*

Eszter Polonyi ▸ *Columbia University* ▸ "Béla Balázs and the Film Scenario: An Unwritten Hauntology"

Diana Jaher ▸ *Illinois State University* ▸ "The Rise of the Female Casting Director"

Kate Fortmueller ▸ *University of Georgia* ▸ "Gendered Labor, Gender Politics: How Edith Head Designed Her Career and Styled Women's Lives"

V3 Media Art and Urban Screens

Locating Points and Routes of Comparison and Practice

CHAIR **Stephanie DeBoer** ▸ *Indiana University*

RESPONDENT **Heidi Rae Cooley** ▸ *University of South Carolina*

Nanna Verhoeff ▸ *Utrecht University* ▸ "Urban Media Art as Creative Archeology for the Emergent Present"

Kristy H.A. Kang ▸ *Nanyang Technological University* ▸ "The Practice of Cultural Heritage through Urban Media Art in Singapore"

Holly Willis ▸ *University of Southern California* ▸ "The City and the Cinema: Screened Urbanism"

Stephanie DeBoer ▸ *Indiana University* ▸ "On Infrastructural Tactics for Urban Screens"

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V4 On Absent Grounds. Theorizing the Cinematic Off-Screen

CHAIR **Sulgi Lie** ▸ *Free University of Berlin*

Eyal Peretz ▸ *Indiana University* ▸ "The Messiah of the Mute: Chaplin, the Off-Screen, and the Birth of Cinematic Speech"

Daniel Morgan ▸ *University of Chicago* ▸ "Off-Screen: Space and Time, Media Theory and Aesthetic Possibilities"

Sulgi Lie ▸ *Free University Berlin* ▸ "*The Birds* Is Coming!: Hitchcock and the End of Off-Screen"

V5 Politics and Paradoxes of Modern Celebrity

CHAIR **James Lyons** ▸ *University of Exeter*

Timothy Piper ▸ *University of Texas at Austin* ▸ "#NoJusticeNoLeBron: Black Athlete Activism, Messianic Masculinity, and Social Media"

Thomas Dolan ▸ *George Washington University* ▸ "Her Hips Don't Lie: Hearing without Seeing the Global Middle East"

James Lyons ▸ *University of Exeter* ▸ "'Risking an uncontrolled disclosure': Performance in *Citizenfour*"

Fabrizio Cilento ▸ *Messiah College* ▸ "In and Out of the Jungle: The Politics of Gael García Bernal"

V6 Technologies of Leisure, Education, and Surveillance

CHAIR **Luci Marzola** ▸ *University of Southern California*

Luci Marzola ▸ *University of Southern California* ▸ "Inventing the Mazda Tests: Industrial Collaboration and the Incandescent Conversion of Hollywood"

Emily Rees ▸ *University of Nottingham* ▸ "Commodifying the Television Set in Britain, 1937–1960"

Katie Bird ▸ *University of Pittsburgh* ▸ "Editing *Gunsmoke* in the 21st Century: The Educational Projects of the American Cinema Editors and the Society of Motion Picture Editors in the 1950s and 60s"

Lindsay Weinberg ▸ *University of California, Santa Cruz* ▸ "The Rationalization of Leisure: A New Approach to Historicizing Commercial Surveillance"

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V7 Re-considering Modernism in Japanese Films

Forms of Subjectivity from the 1930s to the Late 1940s

CHAIR **Mitsuhiro Hayashi** ▸ *Cornell University*

Junko Aoki ▸ *Daito Bunka University* ▸ "Actresses' Fashion in Films: Kinuyo Tanaka and a New Way of Life for Women in the Age of Modernism"

Mitsuhiro Hayashi ▸ *Cornell University* ▸ "The Battle with Interiority: Modernism in Japanese Propaganda Films during World War II"

Kyohhei Kitamura ▸ *University of Tokyo* ▸ "The Star Actress as Trans/national Media: Setsuko Hara's Cinematic Motion and Corporeality during the Asia-Pacific War"

Akiko Miyamoto ▸ *Tokyo Institute of Technology* ▸ "How Do They Show Modernism?: Actresses as Comediennes in Yasujirō Ozu's 1930s and 1940s"

V8 Affects of Contemporary Film, Television, and Video Animation

CHAIR **Angelo Restivo** ▸ *Georgia State University*

Angelo Restivo ▸ *Georgia State University* ▸ "Television beyond Representation: *Breaking Bad*"

Edwin Lohmeyer ▸ *North Carolina State University* ▸ "The Feel of the Cut: Mimetic Embodiment in Lewis Klahr's *Pony Glass*"

Simon Troon ▸ *Monash University* ▸ "The Way the World Has Ended: Disaster and Ecology in the Films of Richard Kelly"

Ahmet Yuce ▸ *Georgia State University* ▸ "Moving Images, Color Swirls: Affect and Otherness in *The Lobster*"

V9 Constructing Selves in 21st-Century Media

CHAIR **June Deery** ▸ *Rensselaer Polytechnic Institute*

Andrea Ruehlicke ▸ *University of Illinois at Urbana-Champaign* ▸ "'I am proud of what I did, but at the same time I have moved on': The Life-cycle and Labor of Reality Television Contestants"

Sonali Pahwa ▸ *University of Minnesota* ▸ "Mutating the Meme: Machine Algorithms and Body Technology in a Saudi Woman's Beauty Vlog"

Marina Merlo ▸ *University of Montreal* ▸ "Selfietopia: Looking at Images in the Digital Age"

June Deery ▸ *Rensselaer Polytechnic Institute* ▸ "American Idol: Reality TV and Candidate Trump"

V10 Corporeal and Embodied Media

CHAIR **Emilija Talijan** ▸ *University of Cambridge*

Adam Pugen ▸ *University of Toronto* ▸ "The Ideational Interface: A Digital Orientation for Existential Phenomenology"

Carl Laamanen ▸ *Ohio State University* ▸ "The Still, Small Voice: Phenomenology, Sound, and the Religious Experience of Film"

Andrea Gyenge ▸ *University of Minnesota* ▸ "A Language Lined with Flesh: Reading Cinema in Roland Barthes's *The Pleasure of the Text*"

Emilija Talijan ▸ *University of Cambridge* ▸ "Hard-core Sound?: Challenging Pornography from the Auditory Realm"

V11 Gendered Tropes
Emerging and Disappearing

CHAIR **David Gurney** ▸ *Texas A&M University-Corpus Christi*

Catherine Harrington ▸ *Northwestern University* ▸ "Barbies and Barbells?–New Media and the Positioning of Female Muscularity"

Jennifer Moorman ▸ *Loyola Marymount University* ▸ "Rattling the Cage: LBTQ Representation and the Women's Prison Trope in *Orange Is the New Black*"

Joseph Valle ▸ *Southern Illinois University Carbondale* ▸ *and* **Namrata Sathe** ▸ *Southern Illinois University Carbondale* ▸ "The Hijra Conundrum: The Disappearance of Transgendered Indians in Popular Hindi Cinema"

David Gurney ▸ *Texas A&M University-Corpus Christi* ▸ "'Who Wants to Be a Hunk?': Absurd Masculinity and Queer Positionality in Avant-garde Television Comedy"

V12 Generation Gaps
Teen TV Across Three Generations

CHAIR **Kelly Kessler** ▸ *DePaul University*

Caryn Murphy ▸ *University of Wisconsin-Oshkosh* ▸ "The Trouble with Teenagers: ABC and the Youth Market in the 1960s"

Sharon Ross ▸ *Columbia College Chicago* ▸ "'I'd Like It if They Liked Us, but I Don't Think They Like Us': The Failure of CBS's *Square Pegs* in the Pre-niche 1980s"

Kelly Kessler ▸ *DePaul University* ▸ "Quality and Class or Malls and Music Video: Early Cable Attempts to Market the Musical"

Morgan Blue ▸ *Independent Scholar* ▸ "Capturing Anticipatory Adolescence: Contemporary 'Tween' TV, Girls' Media Production, and the Culture of Display and Confession"

V13 Masculinity, Sexuality, and Genre in Contemporary Entertainment

-

CHAIR **Alyxandra Vesey** ▸ *College of Wooster*

Soumik Pal ▸ *Southern Illinois University Carbondale* ▸ "Fractured Masculinities in Neoliberal India: An Exploration through Bollywood Films *Fan*, *Raghav Raman 2.0*, and *Sultan*"

Megan Connor ▸ *Indiana University* ▸ "John Cena Is the Perfect Boyfriend: *Total Divas*, the WWE, and Female Audiences"

Alyxandra Vesey ▸ *College of Wooster* ▸ "Music, His Story: Programming Rock Masculinity on HBO (2012–2016)"

Rusty Hatchell ▸ *University of Texas at Austin* ▸ "Grand New Opry: Steve Grand, Gay Musicians, and Subverting the American Music Industry"

V14 WORKSHOP
Scenes of Film Subjection
Slavery on Film and Disciplinary Divides

-

CHAIR **Rebecca Wanzo** ▸ *Washington University in St. Louis*

WORKSHOP PARTICIPANTS

Ellen Scott ▸ *University of California, Los Angeles*

Martha Jones ▸ *University of Michigan*

Richard Yarborough ▸ *University of California, Los Angeles*

Rebecca Wanzo ▸ *Washington University in St. Louis*

V15 Digital Identities in Cultural Context

-

CHAIR **Kyle Parry** ▸ *University of California, Santa Cruz*

Kyle Parry ▸ *University of California, Santa Cruz* ▸ "Theorizing Metadata"

Andrew Zolides ▸ *University of Wisconsin-Madison* ▸ "We Are Legion, We Are on Twitter: Anonymous and the Paradoxical Politics of Online Branding"

Jennifer Blaylock ▸ *University of California-Berkeley* ▸ "Initial Contacts in the Digital Age; or, When the Visual Record 'Skips'"

V16 Newsfilm Production and its Excess

Uncovering News in Theaters, Archives, and Historical Events

-

CHAIR **Sara Levavy** ▸ *University of North Carolina at Chapel Hill*

Amy Meaney ▸ *University of South Carolina* ▸ "Learning to Read the News: Tapping Local Television Outtakes and Broadcast Scripts"

Sara Levavy ▸ *University of North Carolina at Chapel Hill* ▸ "The Wellesley College Hoop Roll and Internationally Distributed News"

Aniko Bodroghkozy ▸ *University of Virginia* ▸ "Television News and Newsfilm in the 1960s"

Michael Aronson ▸ *University of Oregon* ▸ "A Very Circuitous Route: Locating the Telenews Theatre Chain, 1939–1949"

SPONSOR Nontheatrical Film and Media Scholarly Interest Group

V17 WORKSHOP Teaching with Fan Video

Pedagogies and Classroom Strategies

-

CHAIR **Kristina Busse** ▸ *Independent Scholar*

WORKSHOP PARTICIPANTS

Tisha Turk ▸ *University of Minnesota, Morris*
Anne Kustritz ▸ *Utrecht University*
Francesca Coppa ▸ *Muhlenberg College*
Kristina Busse ▸ *Independent Scholar*

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V18 Filming the Real

-

CHAIR **Janelle Blankenship** ▸ *University of Western Ontario*

Jessica DePrest ▸ *University of California, Los Angeles* ▸ "From Cape Town to Cairo: Cinematic Cartographies of the Race for Colonial Power in Africa"

Janelle Blankenship ▸ *University of Western Ontario* ▸ "The Scientist as Showman: Exhibiting the UFA Kulturfilm *Filmreise durch den Menschenkoerper* (*Film Trip through the Human Body*, 1930)"

Jake Bart ▸ *University of Southern California* ▸ "Detours through Time: The City Symphony as Personal Essay-film"

Vincent Bouchard ▸ *Indiana University* ▸ "The Senegalese Non-fiction Film Production at Independence Times"

V19 Videographic Approaches to World Cinema and Transnational Circulation

CHAIR **David Richler** ▸ *Carleton University*

David Richler ▸ *Carleton University* ▸ "Curating Connection: The Omnibus Film (Festival) as a Microcosm of 'World Cinema'"

Jeffrey Middents ▸ *American University* ▸ "*Aloft* vs. *No Llores, Vuela*; or, When Claudia Llosa's Film Meets English and Spanish Film Critics"

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V20 Trauma Time
Critiques of Violence

CHAIR **Rebecca Bell-Metereau** ▸ *Texas State University*

Kevin Wynter ▸ *Colgate University* ▸ "The Exorbitant Mirror: Violence, Disavowal, and the Logic of Terror in *The White Ribbon*"

David Pettersen ▸ *University of Pittsburgh* ▸ "*Martyrs*: The Color of Horror and the Face of the Universal"

Rebecca Bell-Metereau ▸ *Texas State University* ▸ "Abduction, Rape, and Revenge in *Lolita, Dragon Tattoo*, and *Room*"

MEETING

3:00 – 4:45 PM

Oscar Micheaux Society

ROOM **Lincoln Park Suite**
Fairmont, 37th Floor, Room 3709

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Kaapa, Pietari **N20**
Kackman, Michael **N3**
Kafer, Gary **N18**
Kaganovsky, Lilya **O14**
Kaimana, Lokeilani **G18**
Kakoudaki, Despina **S7**
Kalinak, Kathryn **J11**
Kamil, Meryem **Q13**
Kaminska, Aleksandra **P13**
Kamm, Frances **D4**
Kanai, Akane **H3**
Kang, Jennifer **E16**
Kang, Kristy H.A. **V3**
Kang, Ling **P10**
Kanno, Yuka **I20**
Kaplan, E. Ann **Q12**
Kaplan, George **M17**
Kaplan, Louis **H19**
Kapse, Anupama **N8**
Kapur, Jyotsna **K1**
Kara, Selmin **K10**
Karaduman, Arzu **L9**
Karahalios, Harry **D20**
Kase, J. Carlos **I19**
Kasic, Kathy **I9**
Kataoka, Yusuke **A7**
Kaushik, Ritika **D2**
Kavka, Misha **J18**
Kearney, Mary Celeste **J17**
Keating, Patrick **J2**
Keeler, Amanda **L16**
Keeling, Kara **G18**
Keil, Charlie **L2**
Kein, Kathryn **I3**
Keller, Jessalynn **M11**
Keller, Sarah **F19**
Kelley, Andrea **C3**
Kelley, Bailey **B6**
Kelley, Michelle **H14**
Kendall, Matthew **P14**
Kendall, Tina **S10**
Kennedy, Ian **L9**
Kercher, Dona **P5**
Kerner, Aaron **T8**
Kerrigan, Paraic **K17**
Kessler, Kelly **V12**
Khor, Denise **N17**
Kidman, Shawna **F2**
Kiewik, Rosita **D8**
Kilbourn, Russell **G6**
Kim, Dong Hoon **E7**
Kim, Kyung Hyun **L14**
Kim, Se Young **L14**
Kim, So Hye **U1**
Kim, Ungsan **G8**
Kimball, Danny **R20**
Kim-Cohen, Seth **D18**
Kinney, Katherine **U20**
Kinoshita, Chika **A7**
Kirchner, Carolin **D1**
Kirkendoll, Elizabeth **T15**
Kirsch, Corinna **N1**
Kirtz, Jaime **O9**
Kitamura, Kyohhei **V7**
Klein, Amanda Ann **P17**
Klinger, Barbara **Q4**
Klippel, Heike **L18**
Knapp, Jonathan **K20**
Knee, Adam **N14**
Knutson, Matthew **A12**
Kocurek, Carly **J8**
Kohnen, Melanie **R11**
Kokas, Aynne **O10**
Kompare, Derek **O1**
Konzett, Delia **B5**
Koob, Nathan **F10**
Korn, Jenny **H18**
Koutras, Konstantinos **H16**
Kovecsi, Aniko **H17**
Kozma, Alicia **E8**
Krane, Ece Üçoluk **S8**
Kraszewski, Jon **I14**
Kredell, Brendan **O13**
Krefting, Rebecca **J3**
Kressbach, Mikki **G16**
Kreutzer, Evelyn **U7**
Krstić, Igor **Q11**
Kruger-Robbins, Benjamin **H1**
Krzych, Scott **B14**
Kubo, Yutaka **A7**
Kuhn, Virginia **K3**
Kumar, Sangeet **C15**
Kumar, Shanti **R18**
Kunze, Peter **T12**
Kunzelman, Cameron **L11**
Kushigemachi, Todd **K7**
Kushner, Scott **R9**
Kustritz, Anne **V17**
Kutnicki, Saul **D7**

L

Laamanen, Carl **V10**
Labuza, Peter **T5**
Lafontaine, Andree **B5**
Lagerwey, Jorie **B15**
Lanckman, Lies **H5**
Landa, Amanda **T7**
Landay, Lori **I3**
Landsberg, Alison **U11**
LaPlaca, Laura **H14**
Laramee, Michael **A2**
LaRocco, Michael **T2**
Larsen, Miranda **D15**
Larson, Susan **M5**
Larsson, Mariah **Q17**
Latsis, Dimitrios **H15**
Lausch, Kayti **O15**
Lavelle, Julie **A16**
Lavin, Maud **E4**
Lawrence, Michael **T1**
Le, Phuong **T8**
Lee, Jennifer Dorothy **B7**
Lee, Jungmin **C13**
Lee, Nam **E11**
Lee, Nathan **K10**
Lee, Soo Hyun **K14**
Lefebvre, Isabelle **Q6**
Leggatt, Matthew **B6**
Lehman, Katherine **B16**
Leigh, Michele **C14**
Lenos, Melissa **P17**
Leonard, Suzanne **L7**
Leppert, Alice **P3**
Leppla, Dominic **G2**
Lerner, David **S14**
Lerner, Sarah **C5**
Lesnik, Peter **E9**
Lester, Peter **U10**
Leung, Man Tat Terence **J15**
Levavy, Sara **V16**
Levine, Elana **O19**
Lewis, Jon **P4**
Leyda, Julia **G9**
Lie, Sulgi **V4**
Lim, Michael **T18**
Limbrick, Peter **Q1**
Linkof, Ryan **L5**
Linscott, Charles **L11**
Lipman, Ross **F17**
Lischer-Katz, Zack **F17**
Lison, Andrew **H16**
List, Christine **K1**
Litwack, Michael **O20**
Liu, Hui **K14**
Liu, Linda **B11**
Lizardi, Ryan **G9**
Llamas Rodriguez, Juan **Q13**
Lo, Dennis **C7**
Lockett, William **Q20**
Lodhie, Lindsey **S9**
Lohmeyer, Edwin **V8**
Long, Cooper **B9**
Long, Derek **B17**
Longo, Vincent **U12**
Loock, Kathleen **G9**
Lopez, Ana **H7**
Lopez, Jason **A12**
Lopez, Lori **M7**
Loukopoulou, Katerina **A15**
Loutensock, Kristen **C20**
Lovatt, Philippa **O2**
Lovejoy, Alice **R2**
Lowenstein, Adam **G14**
Lowood, Henry **F4**
Lu, Wan-Jun **E13**
Lu, Yi **K14**
Lubecker, Nikolaj **E2**
Lucia, Cynthia **N12**
Luckett, Josslyn **S14**
Luckett, Moya **L7**
Lugowski, David **F8**
Luhr, William **P7**
Luikens, Georgia **A18**
Lunden, Elizabeth **Q5**
Lundy, Tiel **M14**
Lupher, Sonia **N14**
Lury, Karen **O2**
Lusnich, Ana Laura **J7**
Lyons, James **V5**
Lysen, Flora **F16**

M

MacDonald, Scott **H19**
Macek, Steve **N11**
Maciak, Phillip **C12**
MacLennan, Anne **U3**
Magee, Jeff **T12**
Major, Anne **Q14**
Majumdar, Neepa **N8**
Malakaj, Ervin **G5**
Maland, Chuck **S16**
Malcic, Steven **P13**
Malitsky, Joshua **G2**, **I4**
Malkowski, Jennifer **S19**
Mamula, Tijana **U1**
Manabat, Sheena **I6**
Mandusic, Zdenko **D14**
Manocchio, Caitlin **K9**
Manzoni, A. Carla **T13**
Maragh, Raven **E6**
Marcone, Jorge **S18**
Marcus, Daniel **R20**
Marghitu, Stefania **P3**
Marks, Martin **K4**
Marsh, Leslie **I7**
Marsh, Steven **P2**
Marshall, Bill **N5**
Martin, Alfred **P6**
Martin, Catherine **U10**
Martin, Nina **T7**
Martins, Pablo Goncalo **M9**
Marx, John **J6**
Marx, Nick **R13**
Marzola, Luci **V6**
Massanari, Adrienne **H8**
Massiah, Louis **C4**
Massood, Paula J. **N12**
Materre, Michelle **I18**
Mathiason, Jessica **C12**
Mattingly, Emily **B11**
Maurice, Alice **E15**
Mayer, Vicki **N16**
McClearen, Jennifer **I4**
McClune, Caitlin **U15**
McCormick, Casey **D19**
McCracken, Allison **H11**
McCune, Jeffrey **A6**
McDonald, Matthew **G4**
McDonald, Paul **R6**
McDonald, Terrance **O11**
McElroy, Dolores **R7**
McEwan, Paul **D9**
McGeehan Muchmore, Devin **G10**
McGough, Laura **S20**
McHugh, Kathleen **K9**
McIntosh, Heather **M2**
McKee, Alison **U16**
McKenna, Anthony **U12**
McKenna, Denise **L2**
McKim, Kristi **T11**
McKinney, Cait **N13**
McKnight, Anne **L13**
McLaughlin, Andrew **F15**
McLean, Adrienne L. **P8**
McMurria, John **H13**
McNutt, Myles **D19**
McQueen, Amanda **O9**
McVittie, Nancy **Q12**
Meaney, Amy **V16**
Meek, Michele **Q16**
Meeuf, Russell **S4**
Mehta, Ritesh **B19**
Melnick, Ross **Q5**
Mendelyte, Atene **C13**
Mendez, Danny **M6**
Mendez, Godofredo **A17**
Menne, Jeffrey **S5**
Mercer, Leigh **M5**
Merlo, Marina **V9**
Metz, Walter **J14**
Meyers, Cynthia **J13**
Michael, Charlie **B2**
Michell, Kalani **M9**
Middents, Jeffrey **V19**
Middleton, Jason **Q9**
Mihailova, Mihaela **P18**
Mihalka, Matthew **G4**
Miles, Christopher **O20**
Miller, April **U6**
Miller, Barbara **L5**
Miller, Daniel **H17**
Miller, Jade **N20**
Miller, Nicholas **G16**
Miller, Quinn **P6**
Miller, Taylor Cole **I2**
Miner, Kyle **G1**
Minervini, Amanda **S16**
Minett, Mark **F10**
Mishou, Aubrey **D15**
Mitric, Petar **L8**
Mittell, Jason **K3**
Miyamoto, Akiko **V7**
Mizejewski, Linda **I3**
Mjolsness, Lora **C14**
Model, Katie **A11**
Moffet, Frédéric **S13**
Mohan, Sriram **R18**
Mok, Denise **F14**
Monaghan, Amy **R17**
Montanez Smukler, Maya **R12**
Monteiro, Stephen **R9**
Montgomery, Colleen **C14**
Monticone, Paul **J2**
Moore, Candace **K18**
Moore, Jeremy **A10**
Moore, Paul **U3**
Moorman, Jennifer **V11**
Moralde, Oscar **U19**
Morana, Ana **I7**
Morgan Parmett, Helen **S1**
Morgan, Daniel **V4**
Morgenstern, Tyler **O8**
Morrill, Cynthia **S7**
Morris, Darcey **K16**
Morris, Jeremy **C8**
Morris, Justin **A1**
Morrison, James **K17**
Morrissey, Katherine **T15**
Morrow, Katherine **Q2**
Morse, Nicole Erin **N18**
Morton, Paul **U1**
Mowchun, Trevor **I9**
Mukherjee, Dhrubaa **A19**
Mulvin, Dylan **G20**
Murdock-Hinrichs, Isa **E9**
Murphy, Brittany **H15**
Murphy, Caryn **V12**
Murphy, David **I15**
Murphy, Ian **D19**
Murphy, Sheila **P15**
Murray, Dara **M11**
Murray, Sarah **C8**
Murray, Timothy **A9**
Murugan, Meenasarani **T16**
Musante, Lawrence **U6**
Musegades, Paula **A18**
Musser, Charles **Q3**
Myers Baran, Jennifer **S4**
Myers, Andrew **J5**

N

Naessig, Eric **A16**
Nagib, Lucia **K6**
Nagypal, Tamas **U17**
Nakama, Julie **J5**
Nam, Inyoung **E11**
Naremore, James **P7**
Naruse, Cheryl Narumi **E7**
Nassiri, Hamidreza **N9**
Nathanson, Elizabeth **T10**
Nault, Curran **S17**
Navarro, Vinicius **K15**
Ndounou, Monica **O15**
Nedyalkova, Maya **G17**
Needham, Gary **F8**
Negra, Diane **G14**
Negri, Sabrina **F17**
Nelson, Andrew **K13**
Nelson, Kim **C9**
Nerenberg, Ellen **U9**
Nesbet, Anne **P14**
Ness, Richard **J11**
Neuberger, Joan **O14**
Neves, Joshua **N13**
Newfield, Christopher **J6**
Newman, Kathleen **J7**
Newman, Michael Z. **S19**
Ng, Eve **P6**
Nguyen, Hoang Tan **H2**
Nguyen, Qui Ha **J9**
Niebel, Jessica **L5**
Niebylski, Dianna **I7**
Nieland, Justus **S5**
Noah, Temitope Abisoye **D20**
Noble-Olson, Matthew **H16**
Nooney, Laine **Q20**
Norén, Fredrik **D8**
Nygaard, Taylor **B15**

O

Obradovic, Sanja **M1**
O'Brien, Morgan **O4**
O'Brien, Sarah **B20**
Och, Dana **P17**
Odabasi, Eren **G17**
Olivier, Marc **J18**
Olney, Ian **N14**
Olsson, Jan **P11**
O'Meara, Jennifer **O18**
O'Neill, Dan **A7**
Ono, Kent A. **P12**
Opolski, Debora Regina **O18**
Ordonez, Samanta **F1**
O'Rourke, Chris **E15**
Orzel, Charlotte **K7**
Osborne-Thompson, Heather **D10**
Oscarson, Christopher **F9**
Osterweil, Ara **J19**
Ostherr, Kirsten **D12**
Ostrofsky, Kathryn **M4**
Ouellette, Laurie **Q2**
Oukaderova, Lida **D14**
Overpeck, Deron **M14**
Owens, Andrew **P6**
Oyallon-Koloski, Jenny **H15**
Ozturkmen, Arzu **C2**

P

Paasche, James **E1**
Pafort-Overduin, Clara **P19**
Page, Allison **Q2**
Pahwa, Sonali **V9**
Paiva, Samuel **K6**
Pajala, Mari **S1**
Pal, Soumik **V13**
Palmer, Landon **C3**
Palmer, Lindsay **K5**
Palmer, Lorrie **G3**
Palmer, Lucia **B10**
Palmer, Tim **D8**
Pande, Rukmini **F18**
Panuska, Sarah **B4**
Pape, Toni **Q9**
Paranyuk, Viktoria **D14**
Parisi, David **C19**
Park, Linette **T13**
Parker, Felan **K18**
Parks, Lisa **K5**
Parry, Kyle **V15**
Pasek, Anne **A8**
Pastel, Renee **H13**
Patino, Stephen **B1**
Patterson, Eleanor **I2**
Patti, Lisa **D9**
Patton, Elizabeth **K11**
Paulesc, Marie-Louise **J1**
Pavlounis, Dimitrios **N1**
Pavsek, Christopher **C4**
Payne, Matthew **O4**
Payton, Philana **E6**
Pearson, Benjamin **N20**
Pederson, Claudia **A9**
Pekun, Didem **O6**
Penix-Tadsen, Phillip **G7**
Peretz, Eyal **V4**
Perkins, Claire **P12**
Perkins, Matthew **G4**
Perlman, Allison **M4**
Perna, Joseph **D16**
Perren, Alisa **T3**
Peters, Ian **B6**
Petersen, Christina **D4**
Peterson, Jennifer **L10**
Petro, Patrice **O19**
Petruska, Karen **F2**
Petrychyn, Jonathan **H17**
Pettersen, David **V20**
Petty, Miriam **D3**
Phillips Jr., Michael W **I17**
Phillips, Wyatt **E8**
Phruksachart, Melissa **T16**
Pickard, Victor **M4**
Pidduck, Julianne **S13**
Pierson, Ryan **P18**
Pigott, Michael **N10**
Pike, Kirsten **S6**
Pinion, KT **K17**
Pinkowitz, Jacqueline **F14**
Pinon, Juan **O3**
Piotrowska, Agnieszka **L1**
Piper, Timothy **V5**
Pitre, Jake **T4**
Plantinga, Carl **S10**
Plescia, Mariko **U13**
Plothe, Theo **O13**
Plotnick, Rachel **C19**
Pollmann, Inga **L3**
Polonyi, Eszter **V2**
Pomerance, Murray **U5**
Pomp, Joseph **P20**
Pooley, Jefferson **G15**
Porst, Jennifer **D3**
Pow, Whitney **I8**
Powell, Ryan **I19**
Powers, Devon **C8**
Powers, John **C6**
Pozo, Diana **I8**
Pramaggiore, Maria **K17**
Pranolo, Jennifer **T20**
Pratt, David **K2**
Press, Andrea **R12**
Prince, Stephen **K13**
Pringle, Thomas Patrick **U2**
Proctor, Jennifer **C6**
Projansky, Sarah **P12**
Pugen, Adam **V10**
Pummer, Claudia **B12**
Punathambekar, Aswin **R18**
Purse, Lisa **G3**
Pustay, Steven **A8**

Q

Qian, Ying **F20**
Quanz, Katherine **E6**
Quinn, Gordon **M2**

R

Rabin, Lisa **M20**
Raengo, Alessandra **L11**
Raheja, Michelle **Q8**
Rai, Swapnil **J5**
Raine, Michael **H20**
Raju, Zakir Hossain **J15**
Ralph, Sarah **H3**
Ramirez, Javier **B10**
Rangan, Pooja **M15**
Rauber Rodriguez, Emily **E12**
Ravetto-Biagioli, Kriss **E2**
Rawle, Steve **R15**
Rawlins, Justin **B13**
Reck Miranda, Suzana **L6**
Redrobe, Karen **F6**
Rees, Emily **V6**
Reese, Carrie **I9**
Regester, Charlene **R14**
Rehak, Bob **J2**
Reich, Jacqueline **G14**
Reimer, Bo **D12**
Reinhartz, Adele **D9**
Reinsch, Paul **E13**
Remes, Justin **C6**
Rennebohm, Katherine **O11**
Rennett, Michael **P3**
Renov, Michael **Q2**
Restivo, Angelo **V8**
Richler, David **V19**
Richmond, Scott **I10**
Rios, Edwardo **E17**
Rittmayer, Allison **Q3**
Rivero, Yeidy **R6**
Roach, Tom **I10**
Robe, Chris **J1**
Roberts, Sarah T. **S12**
Robinson, Linda **E11**
Roburn, Shirley **D6**
Rocha, Carolina **P2**
Rodriguez-Arbolay, Gregorio Pablo **S13**
Rodriguez, Richard **N5**
Rogers, Ariel **L1**
Rogers, Kenneth **O5**
Rogers, Maureen **G10**
Rogerson, Benjamin **K2**
Roggen, Sam **A8**
Rojas, Carlos **F20**
Romero, Jenny **Q5**
Rosen, Marjorie **R12**
Rosenow, James **M14**
Rositzka, Eileen **L20**

Rosner, Marley **G20**
Ross, Allison **C13**
Ross, Sharon **V12**
Ross, Steven **S16**
Rossman, Margaret **D15**
Rothery, Jason **C10**
Rothman, William **R16**
Roy, Rajendra **L5**
Rozsa, Irene **F7**
Ruberg, Bonnie **I8**
Rubinkowski, Leo **E8**
Rueda, Carolina **G1**
Ruehlicke, Andrea **V9**
Ruetalo, Victoria **B18**
Ruiz, Rafico **O8**
Rushton, Richard **O5**
Russell, Catherine **C11**
Russell, Kate **O17**
Russo, Alexander **E18**
Russworm, TreaAndrea **H4**
Rustad, Gry Cecilie **P3**
Rutkoff, Rebekah **J19**
Ryabchikova, Natalie **B18**

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Saber, Zeke **D11**
Sacco, Daniel **A14**
Saidel, Emily **A17**
Saint-Just, Sophie **A1**
Salamandra, Christa **C2**
Saljoughi, Sara **T11**
Salter, Anastasia **J8**
Saltz, Zach **S4**
Salvato, Nick **T17**
Samardzija, Zoran **C14**
Samer, Roxanne **G18**
Sammartino, Eleonora **A19**
Sammond, Nicholas **O7**
Sample, Mark **K3**
Samuel, Kiran **F15**
San Filippo, Maria **Q16**
Sancakdar, Eda **U4**
Sanchez Prado, Ignacio **H7**
Sandberg, Mark **T4**
Sandler, Monica **J14**
Sandvoss, Cornel **D6**
Sanson, Kevin **E19**
Santo, Avi **R19**
Sarkar, Bhaskar **N13**
Sarlin, Paige **J19**
Sathe, Namrata **V11**
Sattarova, Ellina **U13**
Scahill, Andrew **K16**
Scepanski, Philip **A13**
Schaefer, Eric **I19**
Schaff, Rachel **S7**
Schatz, Thomas **P19**
Schauer, Bradley **B17**
Scheibel, Will **Q7**
Scheible, Jeff **I10**
Schleier, Merrill **U16**
Schlotterbeck, Jesse **J1**
Schlumpf, Erin **N4**
Schmenner, Will **F16**
Schmidt, Andrea **A13**
Schmitt, Mary **J17**
Schneider, Molly **J13**
Schnug, Caufield **U2**
Schonig, Jordan **T9**
Schooneknaep, Ilse **M8**
Schoonover, Karl **F6**
Schreiber, Michele **P12**
Schroeder Rodriguez, Paul **P2**
Schroeder, Jordan **R5**
Schultz-Figueroa, Benjamin **U15**
Schwartz, Daniel **F11**
Sciachitano, Marian **N11**
Scoggin, Lisa **S2**
Sconce, Jeffrey **H9**
Scott, Ellen **V14**
Scott, Karly-Lynne **U6**
Scott, Suzanne **R19**
Sea, Debra **U18**
Seiter, Ellen **P3**
Selznick, Barbara **R4**
Sen, Bish **H13**
Sen, Meheli **N8**
Sen, Priyanjali **A13**
Serna, Laura Isabel **L4**
Service, Brett **Q5**
Sewell, Philip **V1**
Shahaf, Sharon **O3**
Shanker, Priyadarshini **A5**
Sharma, Aparna **H15**
Sharma, Sudeep **Q18**
Sharot, Stephen **B5**
Shary, Timothy **Q12**
Sheehan, Rebecca **I13**
Sheetrit, Ariel **F5**
Sheldon, Karan **I6**
Shen, Qinna **K8**
Sheppard, Samantha **H4**
Shepperd, Josh **M4**
Sherman, Kevin **K15**
Shiel, Mark **P11**
Shimpach, Shawn **R20**
Shin, Jeeyoung **C1**
Shpolberg, Masha **G2**
Shubert, Amanda **B20**
Siddiqui, Gohar **P5**
Siegel, Carol **Q16**
Siegel, Greg **R2**
Sienkiewicz, Matt **I5**
Sierra, Wendi **J8**
Sieving, Christopher **J17**
Silberman, Robert **N11**
Silverstein, Kathryn **R4**
Simmons, William J. **S17**
Simon, Victoria **G20**
Simonyi, Sonja **M12**
Sinervo, Kalervo **I15**
Singer, Ben **F16**
Singleton, Daniel **T15**
Sinha, Babli **C17**
Skjerseth, Amy **D18**
Skopal, Pavel **K8**
Skoptsov, Mikhail **N14**
Slifkin, Meredith **C11**
Sloper, Amy **T6**
Slowik, Michael **U7**
Smith, Ashley J. **H14**
Smith, Ashley R. **T7**
Smith, Greg **R20**
Smith, Iain **O17**
Smith, Jacob **D5**
Smith, Jennifer **T3**
Smoodin, Eric **P4**
Smyth, J. E. **N12**
Smyth, Sarah **A3**
Snelson, Daniel **N7**
Snickars, Pelle **D8**
Soderman, Braxton **T20**
Solomon, Rory **Q14**
Solomon, Stefan **L6**
Somaini, Antonio **L3**
Sommerfeld, Paul **S2**
Soncul, S. Yigit **U4**
Sonenreich, Brooke **U6**
Song, H Rosi **U8**
Song, Hojin **C7**
Song, Myoung-Sun **F18**
Spaulding, Hannah **P15**
Speck, Oliver **A3**
Spence, Steve **A19**
Sperb, Jason **A17**
Spiers, Aurore **T8**
Spigel, Lynn **P11**
Stadler, John **Q16**
Stailey-Young, Amos **A5**
Stamm, Laura **S17**
Stamp, Shelley **O12**
Starosielski, Nicole **E3**
Starr, Deborah **R14**
Steele, Catherine Knight **H18**
Steimatsky, Noa **J19**
Stein, Erica **K11**
Steinberg, Marc **L13**
Steinbock, Eliza **Q19**
Steinhart, Daniel **Q5**
Steinhauer, Margaret **E16**
Steirer, Gregory **T3**
Stenger, Josh **O13**
Stenport, Anna **Q17**
Stern, Lesley **L10**
Sterne, Jonathan **O19**
Steuer, Leah **A10**
Stevens, Kyle **U5**
Stewart, Jacqueline **I17**
Stewart, Mark **F13**
Stewart, Michelle **I10**
Stiffler, Brad **S1**
Stine, Kyle **F11**
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Questions about the 2017 conference should be directed to Dr. Graeme Stout, at the University of Minnesota (stou0046@umn.edu).

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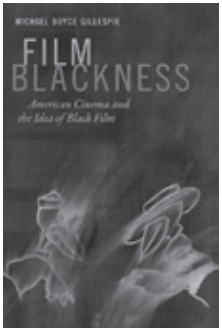
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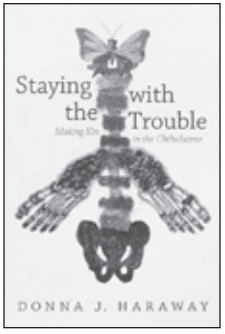
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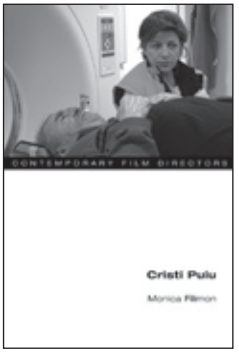


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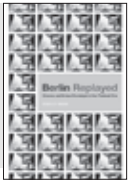
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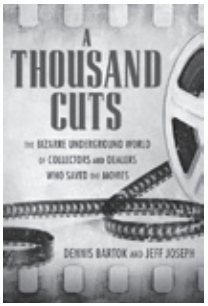
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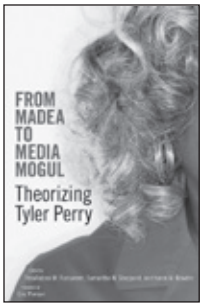
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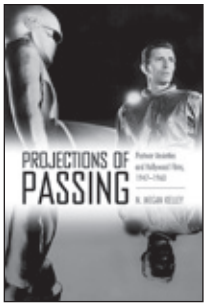
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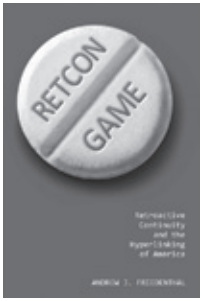
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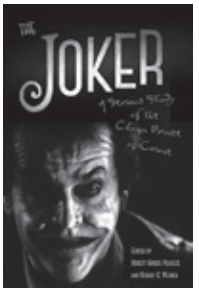
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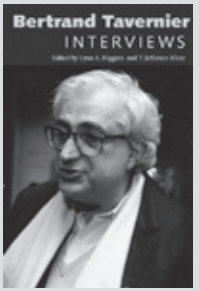
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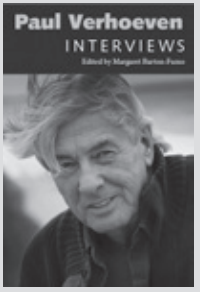
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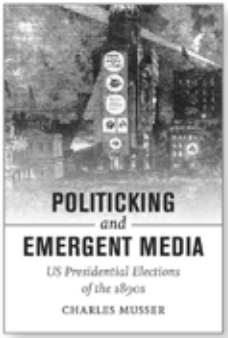
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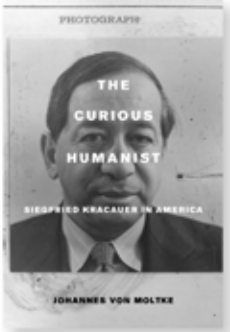
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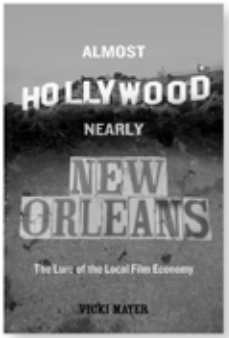
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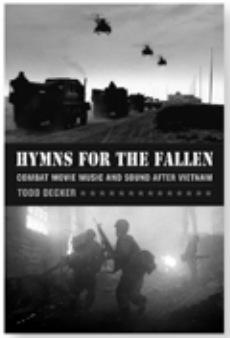
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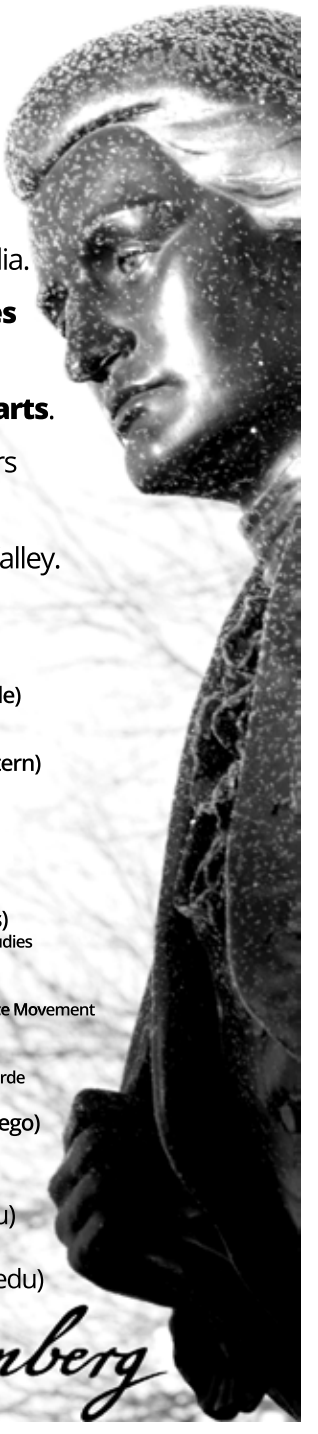
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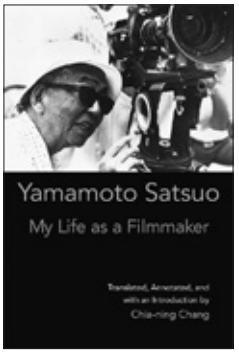
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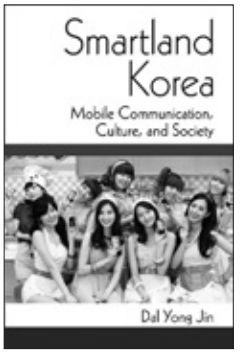
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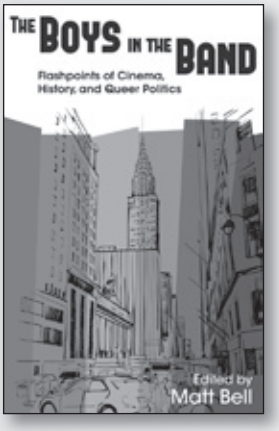
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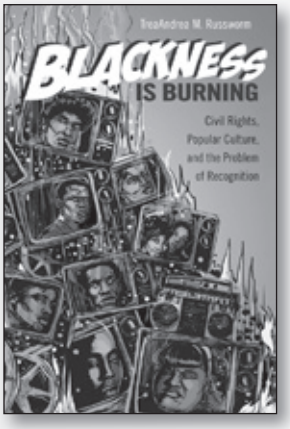
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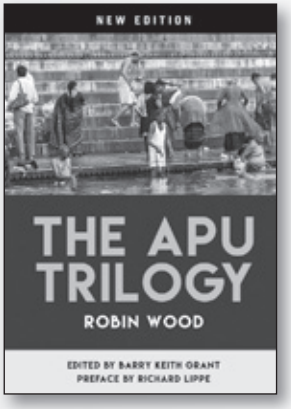


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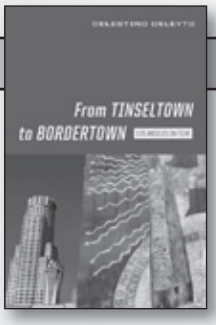
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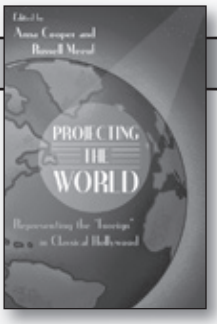
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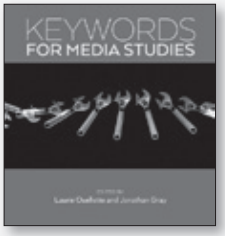
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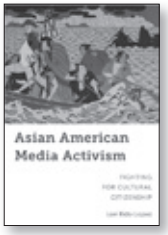
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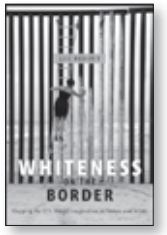
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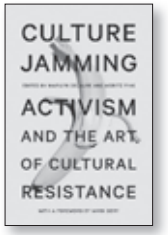
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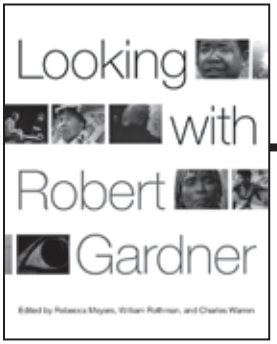
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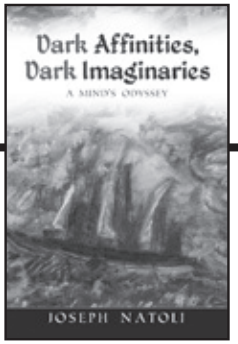
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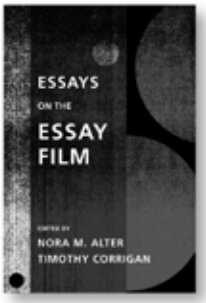
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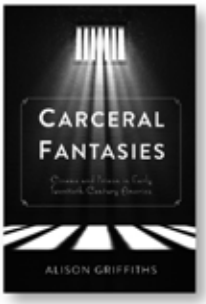
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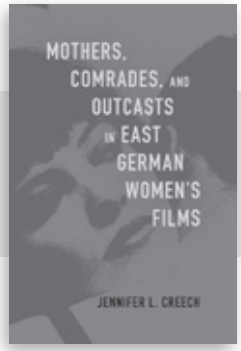
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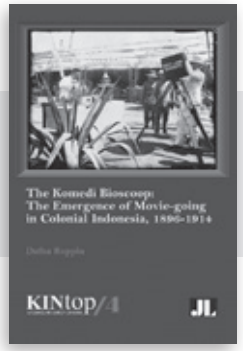
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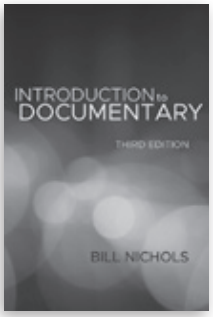
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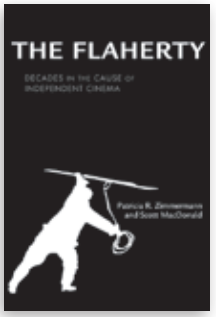


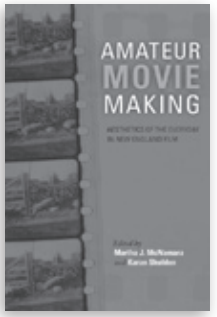




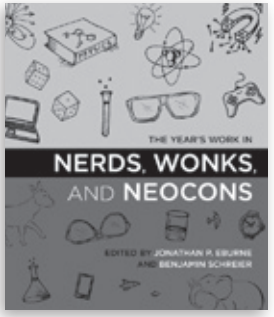
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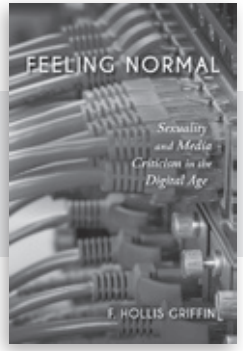
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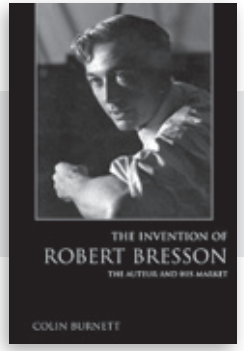
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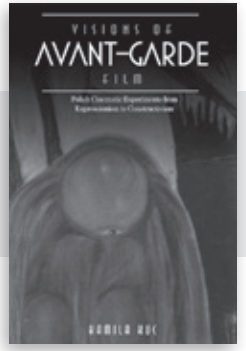


















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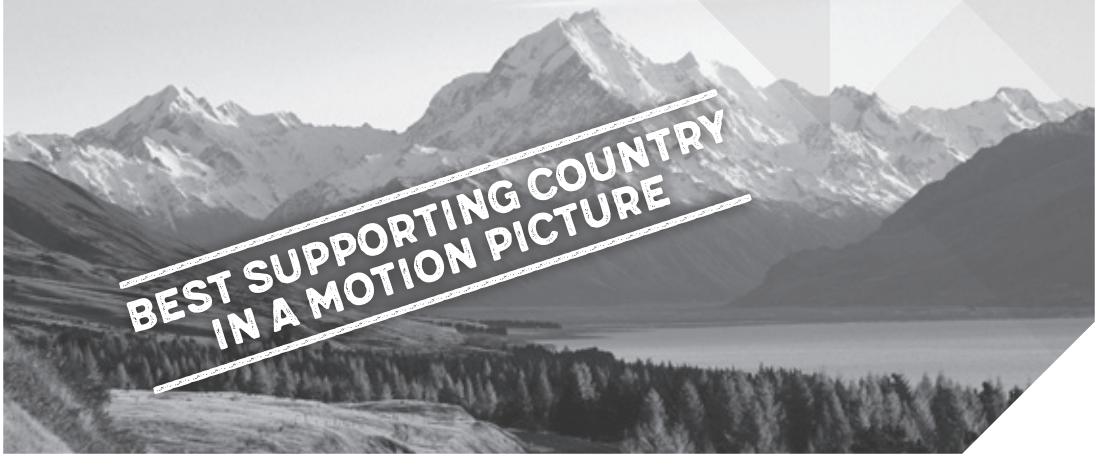
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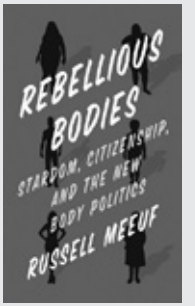
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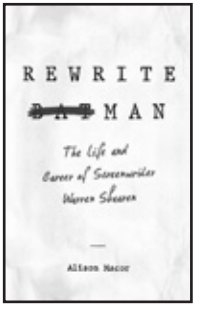
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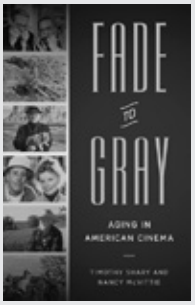


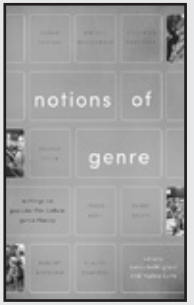
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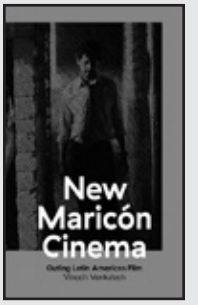
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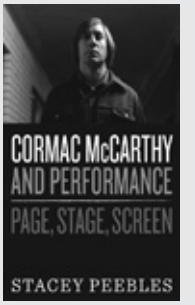
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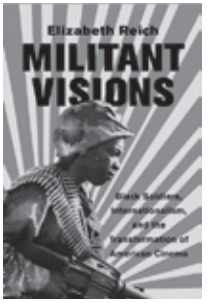
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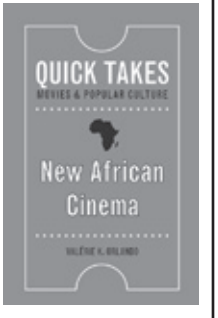
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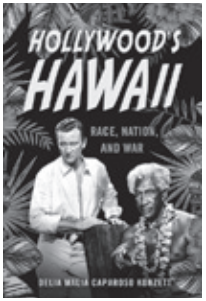
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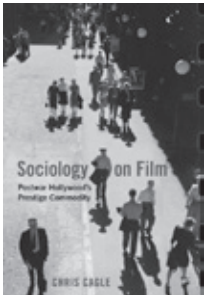
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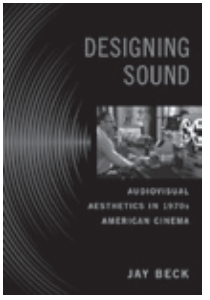
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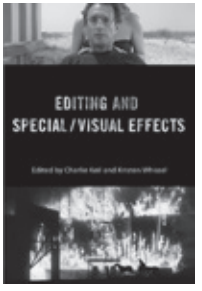


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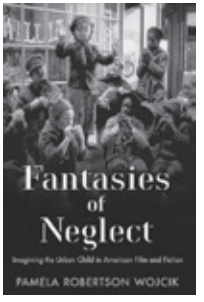
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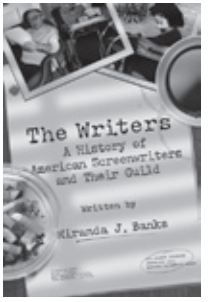
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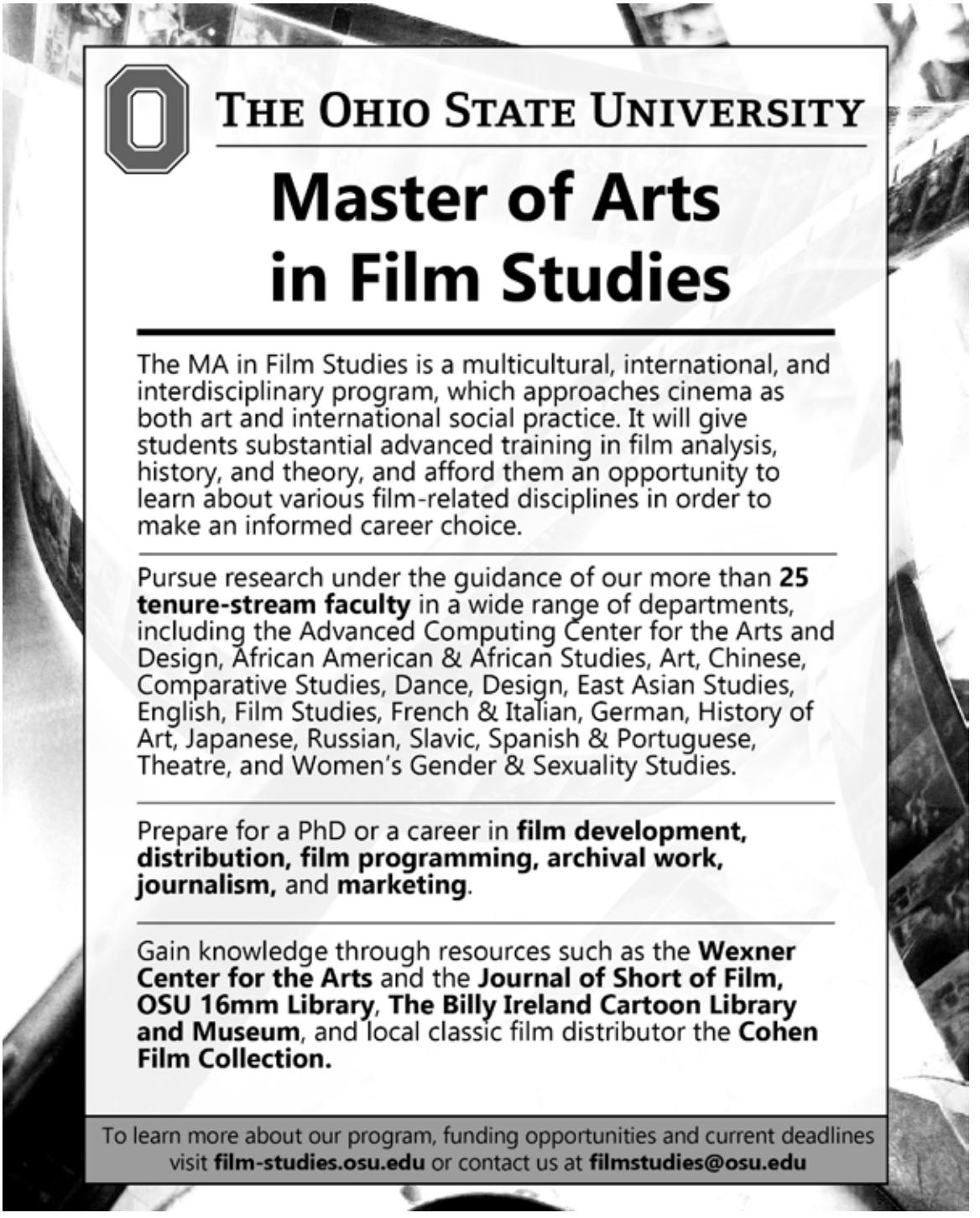
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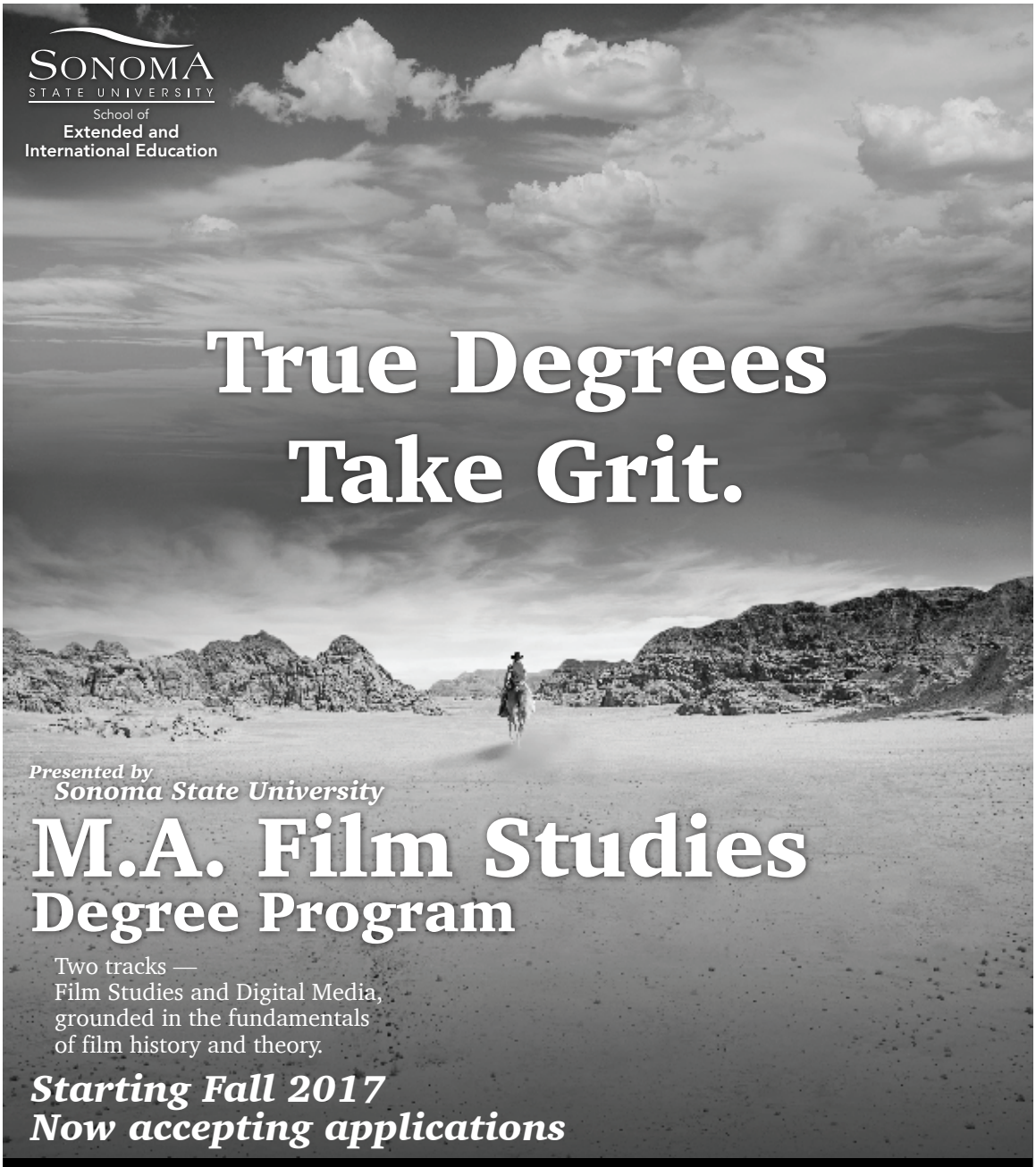
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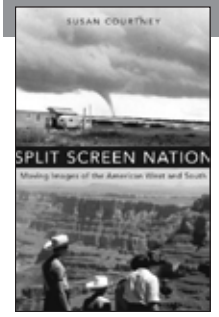
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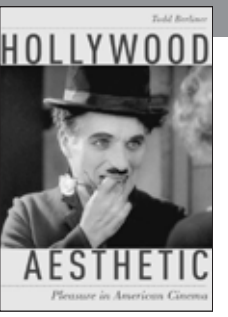
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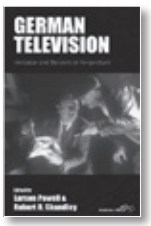
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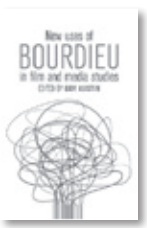
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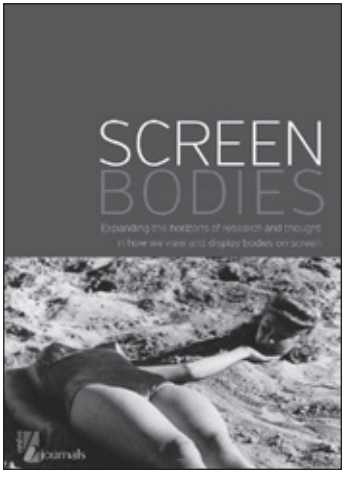
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