SCMS

CONFERENCE PROGRAM

Montreal

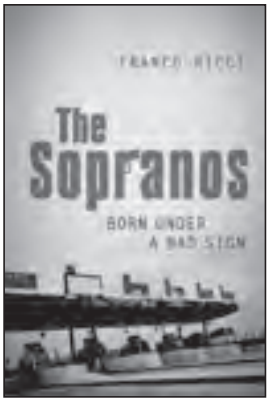




MARCH 25 – MARCH 29, 2015

FAIRMONT QUEEN ELIZABETH

New from University of Toronto Press



The Sopranos

Born Under a Bad Sign

by Franco Ricci

The Sopranos examines the groundbreaking HBO series and its impact as a cultural phenomenon. This is a richly rewarding book for anyone interested in the popular television drama, both as entertainment and social commentary.

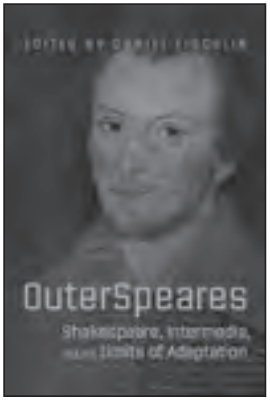


Digital Currents

How Technology and the Public are Shaping TV News

by Rena Bivens

Digital Currents illuminates the behind-the-scenes efforts of television newscasters to embrace the public's participation in news and information gathering and protect the integrity of professional journalism.

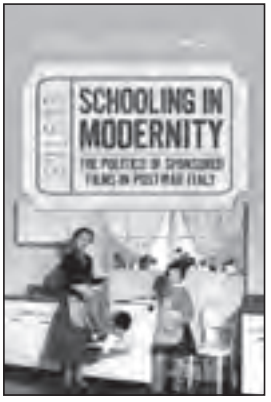


OuterSpeares

Shakespeare, Intermedia, and the Limits of Adaptation

edited by Daniel Fischlin

With essays on YouTube and iTunes, as well as radio, television, and film, *OuterSpeares* presents a unique perspective on Shakespeare and Shakespearean adaptations.



Schooling in Modernity

The Politics of Sponsored Films in Postwar Italy

by Paola Bonifazio

Schooling in Modernity investigates the hundreds of short films commissioned by Italian and American government agencies that promoted a particular vision of modernization and industry and functioned as tools to govern the Italian people.

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UNIVERSITY OF TORONTO PRESS
Advancing Knowledge

SCMS 2015
CONFERENCE PROGRAM

Fairmont Queen Elizabeth Montreal

March 25 – March 29, 2015

Letter from the President

Dear Colleagues,

Welcome to Montreal! On behalf of the SCMS Board of Directors, our new Executive Director, our staff, the Montreal Host Committee, and the volunteers and consultants who have worked assiduously on the conference, I extend our best wishes to you for a productive and fun conference. Special thanks to the Host Committee, chaired by Haidee Wasson, for designing special events to further engage you in your time in the city.

The conference location, the Fairmont Queen Elizabeth, is a landmark of this great city with a rich history as one of Canada's railroad hotels. Queen Elizabeth II stayed here, as did India's Prime Minister Indira Gandhi, China's Zhao Ziyang, and South Africa's Nelson Mandela, among other dignitaries. John Lennon and Yoko Ono are perhaps the most famous couple to lay their heads on Fairmont QE's pillows. In 1969 Lennon and Ono staged a "bed-in" here, where Lennon also wrote his anti-war anthem, "Give Peace a Chance." Please note that tours of their suite (1742) will be available during your stay. On a different front, no matter what the weather might be like, make sure to take the elevator down to the plaza underneath the Fairmont, which offers an impressive array of eateries and boutiques, handy for a quick meal or some shopping or, if time allows, for more general flâneurie.

I also want to warmly welcome SCMS's newly appointed Executive Director, Jill Simpson. The hiring of an Executive Director came after long preparation by the SCMS Board to meet a central goal of the Society's strategic plan: to update its administrative structure to accord with those of other learned societies and to have consistent leadership through the changes that each election brings in board membership. The search committee selected Jill from a large national pool of applicants and after several rounds of interviews. An alumna of Radio-TV-Film and Journalism at the University of Oklahoma, she comes to us more recently from her previous job as Director of the Oklahoma Film and Music Office and, before that, from working in Hollywood. Jill is a strong leader and advocate for the arts, bringing to SCMS extensive experience in film, TV, music, and new media. She will help to shape the future of the Society. We are thrilled that she has joined us and will be introducing her to you at a number of events at the Montreal Conference. We know that she is looking forward to meeting our members in person—please feel free to introduce yourself to her. Huge thanks once again to the members of the search committee—Steven Cohan (chair), Patrice Petro, Jim Castonguay, Jane Dye, Leslie LeMond, and Vicki Sturtevant—for helping to achieve this milestone for the Society.

This year, we are happy to announce that you elected several new members to the board—Amanda Klein as Treasurer, and as board members, Mary Beltrán and Mary Desjardins. Election results in 2015 for the President, Secretary, and two board members will bring additional colleagues on to the board. As the cycle goes, this means that several board members will be stepping down. Chris Holmlund's six-year term as President-Elect, President, and Past President, will soon be ending. She has been an amazing leader, colleague, and friend in each of the phases of the presidency, working with the best interests of the Society and its membership in mind, while sharing her wisdom with fellow board members. In his capacity as Secretary, Corey Creekmur has been a wordsmith extraordinaire as he has wrestled with documenting sometimes epic meetings—a talent that the Society has very much appreciated. Board member Haidee Wasson spearheaded the "Fieldnotes" project—an oral history of field pioneers in film, television, and new media—as part of her legacy to SCMS and the discipline. Sean Griffin, who agreed with good humor to begin each meeting with a song, has been liaison to the SCMS Scholarly Interest Groups, a position that requires substantial commitment to the sub-groups that are part of SCMS's lifeblood. As Graduate Student Organization Representative, Lindsay Giggey has been a pleasure to work with and has avidly pursued the interests of her fellow graduate students in SCMS. Finally, Jane Dye, who has worked in the Home Office for sixteen years as Administrative Coordinator, retires this year. As she is recipient of the 2015 Service Award, we will have the opportunity to recognize the enormous contributions she has made to the membership and board at the Award's

Ceremony. SCMS has benefitted so greatly from having had all of these individuals in its administration. I am extremely grateful for everything they have done and I know I speak for those remaining on the board when I say they will be sorely missed.

Speaking of endings, this is my last year as SCMS President. As both President-Elect and President, I have learned much more about the field of film and media studies—a field I thought I already knew well—than I could ever have imagined, gaining an expansive view of the innovative and increasingly diverse work being done in relation to multiple media. I have had the opportunity to meet old and new members alike at the conference and the privilege of honoring colleagues at the annual Awards Ceremony for their extraordinary achievements in the field. These have been among the most exciting and rewarding aspects of the position for me. At the same time, serving on the Board with a talented and wonderful group of colleagues and SCMS staff members has been another true highlight of the experience. Along with our members, their dedication and good will make the SCMS world go round. As I become Past President, I look forward to continuing to serve SCMS and to enthusiastically welcome Steve Cohan as he steps into the Presidency.

In closing, this letter would not be complete without thanking Jane Dye, Leslie LeMond, Debbie Rush, Ron Evans, and Aviva Dove-Viebahn for lending their expertise so generously to the betterment of the Society and its service to its members.

Sincerely,

Barbara Klinger
President, SCMS

Welcome! Bienvenue!

As Chair of this year's Program Committee, I want to welcome you all to Montreal, a bustling cosmopolitan city well worth visiting despite the potential for cold weather at this time of year. As you can tell from the program, though, you will have keen competition with sightseeing. This year we had a record number of submissions, and given the very high caliber of your proposals, we consequently also have a record number of panels and workshops. We are bursting at the seams at the Fairmont Queen Elizabeth, making use of every conference room made available to us, large and small, from early morning until early evening. If you should find yourself in a room that seems too large or small, I hope that the quality and diversity of topics and the variety of methodological approaches as they represent exciting new work in cinema and media studies will engage you beyond your surroundings. Additionally, I'd like to invite graduate students to attend the various social events and workshops that their representative on the Board, Lindsay Giggey, has planned for them, new members to attend the orientation meeting on Thursday, and all members to attend the business meeting, awards ceremony, and reception on Friday. And don't forget to look for the times when your SIGs and caucuses are meeting and sponsoring panels.

Still wondering if there is enough to do? The Host Committee has arranged two exciting off-site events: "Satosphere," a 20 minute showcasing of a 360-degree spherical screen with 157 audio speakers (on Friday evening) and "Experiments in 3D," a showing of Norman McLaren's restored shorts, along with a documentary about his musical compositions (on Saturday evening). Each event is not too far from the hotel, and you will find much more information about each inside the program. A big thanks to Haidee Wasson in her capacity as Host Committee Chair and to the people who worked on her committee, notably Luca Caminati and Marc Steinberg, as well as Charles Acland, Anthony Kinik, Krista Lynes, Katie Russell, Masha Salazkina, and Tom Waugh. For their work on this committee, Haidee and I also wish to express our special debt of gratitude to Beatrice Bartolome, Philip Keidl, Kester Dyer, Alison Loader, and Zach Melzer. If everything goes as planned, also be on the lookout for possible special pop-up events that the Host Committee is hoping to arrange as surprises for us in the hotel during the conference. SCMS is very grateful to Concordia University for its generous financial support of conference events. Finally, the program lists ancillary events and social gatherings not planned by SCMS or the Host Committee, but certainly of interest to many members. Bursting at the seams, we are!

Numerous other people have made this conference possible. I want to acknowledge the hard work of the program committee, especially since the record number of submitted proposals put unexpected pressure on their time: Michela Ardizzoni, Mary Beltrán, Norman Coates, Glyn Davis, Mary Desjardins, Mark Gallagher, Sean Griffin, Kristen Hatch, Chris Holmlund, Kara Keeling, Moya Luckett, Neepa Majumdar, Tamar Jeffers McDonald, Alan Nadel, Sarah Projansky, Joanna Rapf, Angelo Restivo, Kevin Sanson, Victoria Sturtevant, Kirsten M. Thompson, Joe Tompkins, and, doing double duty, Haidee Wasson. Thank you all for your service to SCMS. We would not be here in Montreal without their willingness to help plan the conference, and I hope I have an opportunity to thank each of them in person during the week.

Finally, I want to thank the SCMS staff who work tirelessly behind the scenes on all aspects of the conference without taking a break: our conference manager Leslie LeMond, who not only made all the arrangements for us with the hotel but, along with Del LeMond, will be working at Command Central during the week; Bruce Brasell, our program scheduler, who somehow works his magic in creating the schedule and then puts together the final program in a short amount of time so that a first draft can be uploaded for members in mid-December; David Rissenberg, for his assistance as I learned how to navigate the submission portal; and Aviva Dove-Viebahn, our web manager, who makes sure everything we need to know is at our Internet fingertips before and during the conference. At the home office in Norman, the conference would be impossible without the assistance of Debbie Rush, Ron Evans, and last but not least, Jane Dye. Without Jane's contributions, my own work in heading the program committee would never have gotten off the ground.

Enjoy SCMS 15!

Steven Cohan
SCMS President-Elect and Chair, Program Committee

Letter from the Executive Director

Dear SCMS Colleagues,

Welcome to the 2015 Conference! As your inaugural Executive Director, I look forward to meeting each of you here in Montreal, a city that more than lives up to its reputation as a vibrant and culturally rich destination. We hope you will enjoy your time here and take full advantage of the many activities SCMS has planned for you this week.

I come to SCMS with a background in film, media, arts advocacy and administration in both Los Angeles and my home state of Oklahoma. I have enjoyed a lifelong passion for cinema, spending many of the afternoons of my youth in darkened movie theaters watching everything that came to town. That same love of storytelling and moving images continues today. I count myself as fortunate to have been able to spend my long and varied career doing what I love.

In the summer of 2014 when I was selected as your new ED, I was both thrilled and honored to be joining an organization with the sterling reputation that SCMS enjoys. You are fortunate to have a group of very dedicated and talented individuals serving on your Board of Directors and the Home Office Staff. I have been struck by how deeply each of them cares about the organization and serving the needs of you, its members.

At a time when the membership numbers of many humanities-based scholarly organizations remain static or are diminishing, SCMS continues to flourish. The conference this year boasts 485 panels, an increase of over 20% since the 2010 conference in Los Angeles. In that time, our conference attendance numbers have also risen steadily, and SCMS's membership numbers are now well over 3,000, an impressive 30% increase in the last five years.

The inclusion of "Media" in the Society for Cinema and Media Studies has, no doubt, played a role in SCMS's rapid growth and momentum in recent years. With the emergence of new technology at breakneck speed and its ensuing impact on the methods by which we share information, the implications on our daily lives appear to be limitless. Beyond the "Media" effect, it cannot be overstated that the success of any group is based largely on its people. Without each of you, your continuing commitment and invaluable contributions, our current success would not be possible.

As the board and I continue to work to define my new role and to implement our collective key objectives over the course of the next year, I would like to open the lines of communication with you. I will be regularly providing you with website updates on the board's activities and initiatives. In turn, I welcome your input and ideas as we move the organization forward.

Thank you for the warm welcome I have received so far. I look forward to serving you for many years to come. Have a great conference!

Best regards,

Jill Simpson

Society for Cinema and Media Studies

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

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Steven Cohan — *Syracuse University,* President-Elect
Chris Holmlund — *University of Tennessee, ex officio*, Past President
Corey Creekmur — *University of Iowa,* Secretary
Amanda Klein — *East Carolina University,* Treasurer

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Haidee Wasson — *Concordia University*
Lindsay Giggey — *University of California, Los Angeles* (Graduate Student Representative)

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Will Brooker — *Kingston University,* Editor, *Cinema Journal*
Aviva Dove-Viebahn — *Arizona State University,* Web Content Manager
Jane Dye — *University of Oklahoma,* Administrative Coordinator
Joanna Rapf — *University of Oklahoma,* Interim Director of Film and Media Studies

EXECUTIVE DIRECTOR

Jill Simpson

Conference Organization

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Victoria Sturtevant — *University of Oklahoma*
Joe Tompkins — *Allegheny College*
Kirsten M. Thompson — *Victoria University*
Haidee Wasson — *Concordia University*

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Beatrice Bartolome*
Luca Caminati
Kester Dyer*
Philip Keidl*
Anthony Kinik
Alison Loader*
Krista Lynes
Zach Melzer*
Catherine Russell
Masha Salazkina
Marc Steinberg
Tom Waugh
* denotes Graduate Student

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Conference Manager: **Leslie LeMond**
Onsite Conference Support: **Ginger Leigh**
Program Schedule Coordinator: **Bruce Brasell**
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Program Designer and Typesetter: **Del LeMond**
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Jane Dye, Ron E. Evans, AND **Debbie Rush**
Website Management and Coordination:
Aviva Dove-Viebahn
Conference Photographer: **Michael Kackman**
Multimedia Field Producer: **Andrew Miller**

Special Thanks

A special thanks to the following for their support and assistance with the 2015 conference:

Christine Becker
Jim Castonguay
Brian Clark
Kelly Damphousse
Aviva Dove-Viebahn
Nathalie Figol
Marc-Antoine Gagnon
Lindsay Giggey
Isabelle Houle
Michael Kackman
Moran Klod
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Ingo Schlupp
Haidee Wasson
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Use #SCMS15 to post about your experiences during the conference.
Like us on Facebook: http://www.facebook.com/SCMStudies and
check out cmstudies.org for rotating online content throughout the conference.

Schedule of Events at a Glance

Wednesday, March 25

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**

Thursday, March 26

9:00 – 10:45 AM	**Session F**
11:00 AM – 12:45 PM	**Orientation for New Members/ Networking Session**
11:00 AM – 12:45 PM	**Session G**
1:00 – 2:45 PM	**Session H**
3:00 – 4:45 PM	**Session I**
5:00 – 6:45 PM	**Session J**
7:00 PM	**SPECIAL EVENT: Graduate Student Reception**
7:30 PM	**SPECIAL EVENT: Wind From The Middle East**

Friday, March 27

9:00 – 10:45 AM	**Session K**
11:00 AM – 12:00 NOON	**Members' Business Meeting**
12:15 – 2:00 PM	**Session L**
2:15 – 4:00 PM	**Session M**
4:15 – 5:30 PM	**Award Ceremony**
5:30 – 7:30 PM	**Reception**
9:00 – 9:30 PM	**SPECIAL EVENT: Satosphere**

Saturday, March 28

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**
7:45 PM	***Cinema Journal* Editorial Board Meeting & Social**
8:00 – 9:30 PM	**SPECIAL EVENT: Experiments in 3D: Norman McLaren**

Sunday, March 29

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

Registration Desk(s) Hours

ROOM **HOCHELAGA 6** Convention Floor

TUESDAY, MARCH 24*
4:00 – 6:30 PM
**Tuesday hours—for name badge & conference program pick-up only (pre-registered attendees)*

WEDNESDAY, MARCH 25
8:00 AM – 5:00 PM

THURSDAY, MARCH 26
8:00 AM – 5:00 PM

FRIDAY, MARCH 27
8:00 AM – 5:00 PM

SATURDAY, MARCH 28
8:00 AM – 5:00 PM

SUNDAY, MARCH 29
8:30 AM – 12:00 NOON

Exhibit Hours*

ROOMS **HOCHELAGA 1, 2, 3, 4** Convention Floor

THURSDAY, MARCH 26
10:30 AM – 5:30 PM

FRIDAY, MARCH 27
9:30 AM – 5:30 PM

SATURDAY, MARCH 28
9:00 AM – 6:00 PM
*hours subject to change

SCMS Caucus & Scholarly Interest Group Meeting Schedule

All SCMS members are welcome to attend.

Wednesday, March 25		
2:00 - 3:45 PM	**Sound Studies Scholarly Interest Group**	**LES VOYAGEURS 2** Lobby Level
4:00 – 5:45 PM	**Silent Cinema Cultures Scholarly Interest Group**	**YAMASKA** Convention Floor
4:00 – 5:45 PM	**Media Literacy & Pedagogical Outreach Scholarly Interest Group**	**LES VOYAGEURS 2** Lobby Level
6:00 – 7:45 PM	**War & Media Studies Scholarly Interest Group**	**YAMASKA** Convention Floor
6:00 – 7:45 PM	**Women's Caucus**	**LES VOYAGEURS 2** Lobby Level
Thursday, March 26		
9:00 – 10:45 AM	**Animated Media Scholarly Interest Group**	**YAMASKA** Convention Floor
9:00 – 10:45 AM	**Video Game Studies Scholarly Interest Group**	**LES VOYAGEURS 2** Lobby Level
1:00 – 2:45 PM	**French & Francophone Scholarly Interest Group**	**YAMASKA** Convention Floor
1:00 – 2:45 PM	**Film & Media Festivals Scholarly Interest Group**	**LES VOYAGEURS 2** Lobby Level
3:00 - 4:45 PM	**Scandinavian Scholarly Interest Group**	**YAMASKA** Convention Floor
3:00 - 4:45 PM	**Television Studies Scholarly Interest Group**	**LES VOYAGEURS 2** Lobby Level
5:00 – 6:45 PM	**Scholarly Interest Group Coordinating Committee**	**YAMASKA** Convention Floor
5:00 – 6:45 PM	**Comics Studies Scholarly Interest Group**	**LES VOYAGEURS 2** Lobby Level
7:45 – 9:30 PM	**African/African American Caucus Meeting and Reception**	**HOCHELAGA 5** Convention Floor
Friday, March 27		
9:00 – 10:45 AM	**Central/East/South European Cinemas Scholarly Interest Group**	**YAMASKA** Convention Floor
9:00 – 10:45 AM	**Experimental Film & Media Scholarly Interest Group**	**LES VOYAGEURS 2** Lobby Level
12:15 – 2:00 PM	**Documentary Studies Scholarly Interest Group**	**YAMASKA** Convention Floor
12:15 – 2:00 PM	**Latino/a Caucus**	**LES VOYAGEURS 2** Lobby Level
2:15 – 4:00 PM	**Middle East Caucus**	**YAMASKA** Convention Floor
2:15 – 4:00 PM	**Adult Film History Scholarly Interest Group**	**LES VOYAGEURS 2** Lobby Level
7:30 – 9:15 PM	**Caucus Coordinating Committee**	**CHAMBLY** Third Floor
7:30 – 9:15 PM	**Oscar Micheaux Society Scholarly Interest Group**	**YOUVILLE** Third Floor
Saturday, March 28		
9:00 – 10:45 AM	**CinemArts: Film & Art History Scholarly Interest Group**	**YAMASKA** Convention Floor
9:00 – 10:45 AM	**Radio Studies Scholarly Interest Group**	**LES VOYAGEURS 2** Lobby Level
11:00 AM – 12:45 PM	**Queer Caucus**	**LES VOYAGEURS 2** Lobby Level
1:00 – 2:45 PM	**Cognitive /Analytic Scholarly Interest Group**	**YAMASKA** Convention Floor
1:00 – 2:45 PM	**Urban Studies Scholarly Interest Group**	**LES VOYAGEURS 2** Lobby Level
3:00 – 4:45 PM	**Women in Screen History Scholarly Interest Group**	**YAMASKA** Convention Floor
3:00 – 4:45 PM	**Media Industries Scholarly Interest Group**	**LES VOYAGEURS 2** Lobby Level
5:00 – 6:45 PM	**Asian/Pacific American Caucus**	**YAMASKA** Convention Floor
5:00 – 6:45 PM	**Media & the Environment Scholarly Interest Group**	**LES VOYAGEURS 2** Convention Floor
7:00 – 8:45 PM	**Transnational Cinemas Scholarly Interest Group**	**HARRICANA** Convention Floor
Sunday, March 29		
11:00 AM – 12:45 PM	**Nontheatrical Film Scholarly Interest Group**	**YAMASKA** Convention Floor

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Exhibitor Receptions

Thursday, March 26		
1:00 PM	**Intellect—**author celebration: Susan Felleman, *Real Objects in Unreal Situations: Modern Art in Fiction Film*	Table in the exhibit area
Friday, March 27		
2:00 PM	**Intellect—**meet the editors, *Film Matters*	Table in the exhibit area
7:30 PM	**Oxford University Press—**A cocktail reception to celebrate the publication of OUP film studies books for 2014–2015	**LES VOYAGEURS 2** Lobby Level
Saturday, March 28		
2:00 PM	**Intellect—**meet the editor, *MIRAJ: Moving Image Review & Art Journal*	Table in the exhibit area

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

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Please Note

Replacement conference programs are available at Registration for $20 USD (subject to availability). Unless otherwise noted, all meetings, panels, workshops, and events will take place at the conference hotel.

Lost and Found

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

Thanks to Our 2014–2015 Institutional Members

Academy of Motion Pictures Arts & Sciences, Margaret Herrick Library
Brown University, Department of Modern Culture & Media
California State University, Los Angeles, TV & Media Studies
Chapman University, Dodge College of Film & Media Arts
Emerson College, Department of Visual & Media Art
Florida Atlantic University, School of Communication & Multimedia Studies
Georgia State University, Department of Communications
Harvard University, Film & Visual Studies
Indiana University, Department of Communication & Culture
Lillehammer University, Department of Social Sciences
Liverpool John Moores University, Film Studies
New York University, Cinema Studies
Northwestern University, RTVF Screen Cultures
Point Park University, Department of Cinema & Digital Arts
Sacred Heart University, Film & Television Program
Southern Methodist University, Film & Media Arts
Syracuse University, English Department
Toronto International Film Festival
Universidad Europea de Madrid, School of Arts & Communication
University of California, Berkeley, Media Studies
University of California, Los Angeles, Film, Television & Digital Media
University of California, Santa Barbara, Film & Media Studies
University of Chicago, Cinema & Media Studies
University of Colorado Boulder, Film Studies Program
University of East Anglia, School of Film, Television & Media Studies
University of Kansas, Department of Film & Media Studies
University of Iowa, Department of Cinematic Arts
University of Michigan, Department of Screen Arts & Cultures
University of Minnesota, Department of Cultural Studies & Comparative Literature
University of New Mexico, Department of Cinematic Arts
University of North Carolina at Greensboro, Media Studies
University of Notre Dame, Department of Film, Television, & Theatre
University of Oklahoma, Film & Media Studies
University of Oregon, Cinema Studies
University of Pennsylvania, Cinema Studies
University of Texas at Austin, Radio, Television & Film
University of Utah, Department of Film/Media Arts
University of Virginia, Department of Media Studies
University of Wisconsin-Madison, Department of Communication Arts
University of Wisconsin-Milwaukee, Film Studies Program
Vanderbilt University, Cinema & Media Arts
Washington University in St. Louis, Film & Media Studies
Yale University, Film Study Center
York University, Department of Film

Become an Institutional Member!

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

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

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

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

SCMS Graduate Student Lounge & Hospitality Area

with Computer/Internet/Printer Access

ROOM **LE MONTREALAIS 2** ✵ Mezzanine Level

Feel free to hang out in this area, hold informal meetings, chat with friends, work on your computer....
All registered attendees of SCMS 2015 may use these computers free of charge.
You may also use them with flash drives to print out necessary documents.
Please limit the time you spend so that everyone can have access
and limit your printing to 8 pages.
Thank you.
Terms and conditions: you agree to use these computers at your own risk.
They are public terminals and SCMS cannot be held responsible for results of usage.

Wireless Internet Access

— Standard in all meeting spaces at SCMS 2015 —
This includes the Exhibit Area (**HOCHELAGA 1, 2, 3, 4** ✵ Convention Floor)
and the SCMS Graduate Student Lounge & Hospitality Area (**LE MONTREALAIS 2** ✵ Mezzanine Level).
You will need to obtain a password at conference registration.

Thanks for Staying at the Fairmont



If you booked a room at Fairmont The Queen Elizabeth Hotel under the SCMS room block (online or by phone), your guest room rate ***includes in-room, high-speed internet access.*** It also ***includes access to the SCMS Breakfast Lounge in*** **LES VOYAGEURS** ✵ Lobby Level ***March 25–29 (serving complimentary Deluxe Continental Breakfast from 6:00–9:00 am).***

Please inquire at the front desk for details regarding how to log on to the Internet in your guest room and how this will be taken care of on your final bill.

Again, this applies only to those who booked directly through the hotel and under the SCMS room block.

Thank you again for attending SCMS 2015!

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.

2015 Audio Visual Policy

The following equipment will be standard in all panel/workshop rooms at the conference:
DVD Player (Region 1 – standard for USA & Canada)
LCD Projector (with audio)
Wireless Internet Access (you will need to obtain the password at registration)

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

Thank you for your cooperation.

Accessibility at Fairmont The Queen Elizabeth Hotel

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

The Fairmont Queen Elizabeth is certified accessible and wheelchair friendly. There are no restrictive steps that impede full hotel access. There is an accessible restroom in the hotel's main bathrooms on the mezzanine level, accessible hotel guest rooms, and roll-in shower availability. There are well designed accessible bathrooms with extra counter space. Beds, sinks, and faucets are at a convenient height. The hotel has a full restaurant and bar, and the pool area is equipped with a wheelchair lift.

Additional special needs amenities include valet service; wheelchair accessible meeting rooms, restaurants, gift shop and gym; elevator panels in braille and/or large print, as well as service(s) for persons with a hearing and visual impairment.

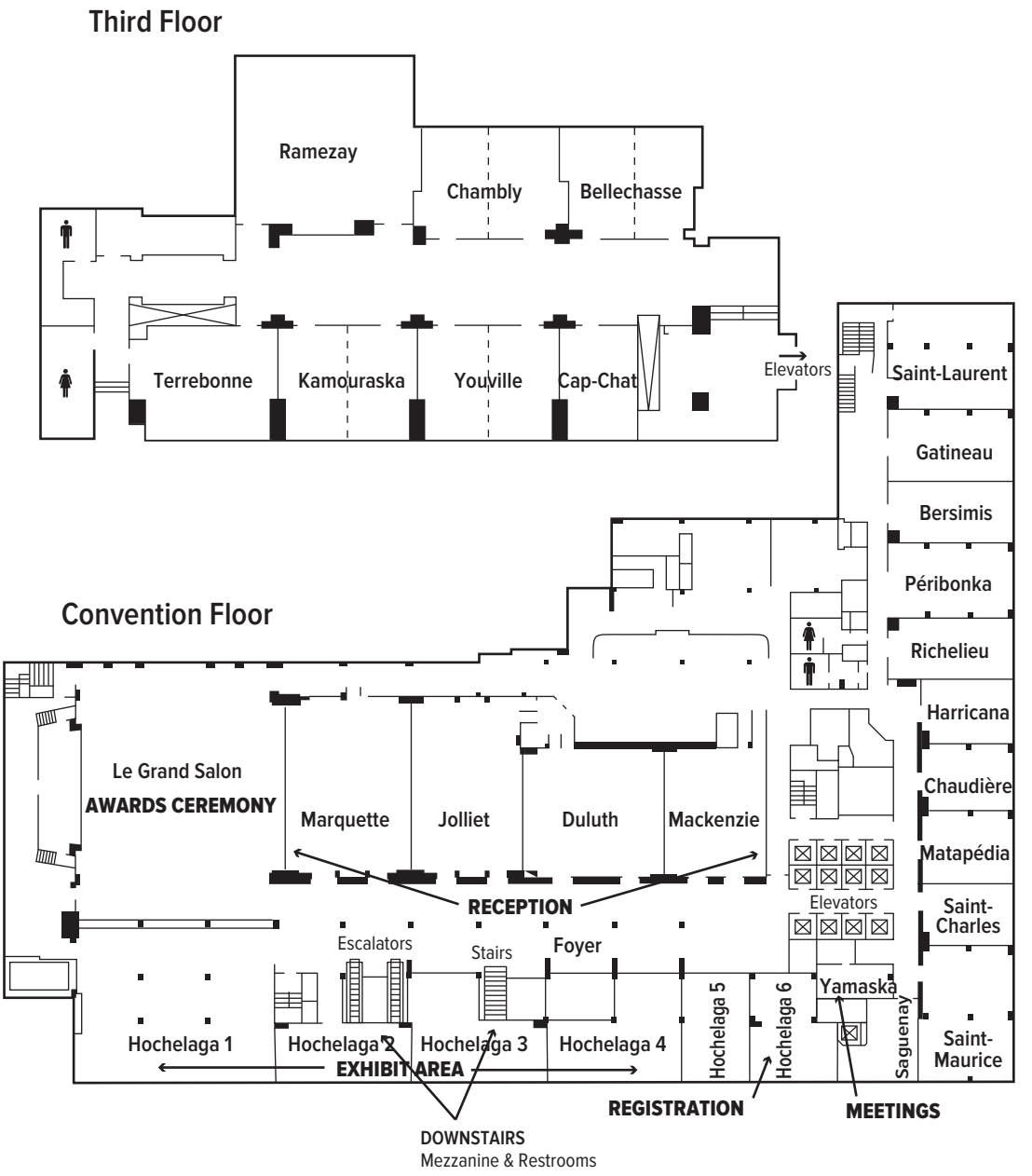
Please contact the hotel before the conference if you have concerns or need special assistance of any kind during the week of the conference by dialing (514) 861-3511 and asking for group reservations or by e-mail at <QEHGroupReservationsDL@fairmont.com>. If you wish to speak with someone from SCMS, please feel free to contact Leslie LeMond, Conference Manager <leslielemond@scmsconference.com>.

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

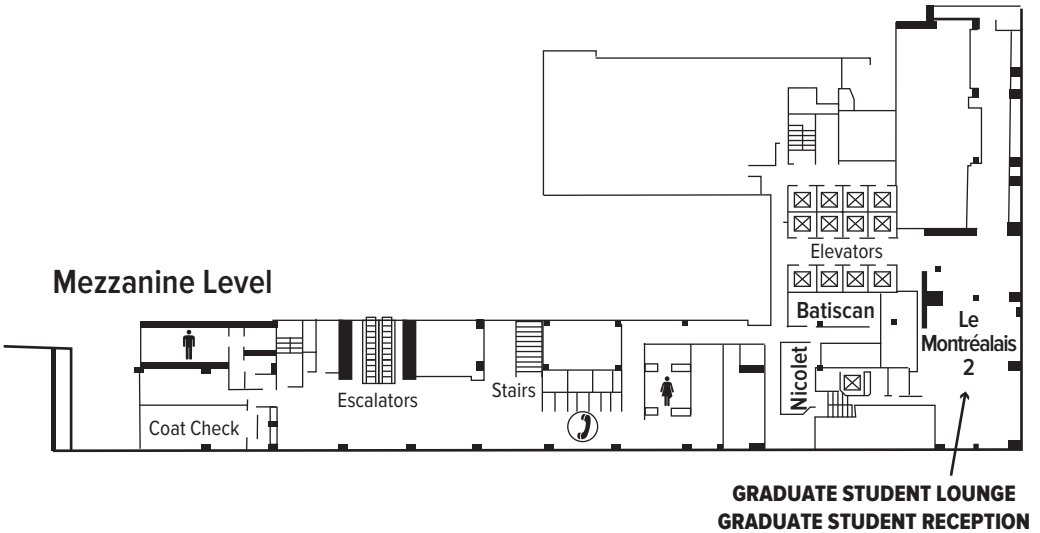
Nominations for Distinguished Career Achievement & Pedagogy Awards

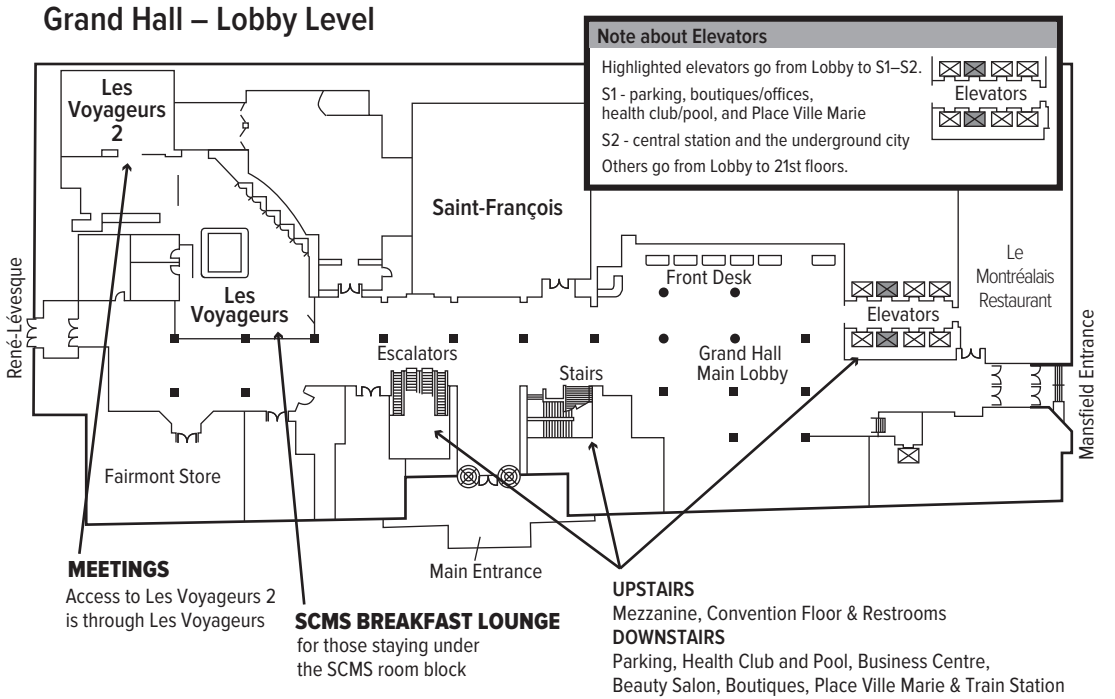
All SCMS members—graduate students, part- and full-time faculty, and independent scholars—are warmly encouraged to nominate scholars they consider deserving of the Distinguished Career Achievement and Pedagogy awards. A short nominating statement, submitted via an online form, is required by August 1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

Meeting Space at a Glance



Meeting Space at a Glance





Montreal

HOST COMMITTEE RECOMMENDATIONS

Bienvenue à Montréal! With its unique European vibe, the city is renowned for its lively and diverse cultural scenes, from high-end eateries to underground speakeasies. Montreal is essentially a bilingual city. In most restaurants and stores, you will be happily helped in English. You might find, however, some public signage written in French only. So to start we have prepared a basic language guide including a selection of frequently used terms and phrases. Most important of all, we encourage you to leave the hotel and wander around. Be curious. Embrace the weather. Discover the city's charms!

Basics

Hello	Bonjour
Goodbye	Au revoir
Excuse me	Excusez-moi
Sorry	Pardon
Yes/No	Oui/Non
Please	S'il vous plait
Thank you	Merci
Sorry, I don't speak French	Désolé, je ne parle pas français
Do you speak English?	Parlez-vous anglais?
I don't understand	Je ne comprends pas

Signs

Entrance	Entrée
Exit	Sortie
Convenience store	Dépanneur
Toilets	Toilettes/WC
Right	Droite
Left	Gauche
Street	Rue
Prohibited	Interdit
Stop	Arrêt
Open	Ouvert
Closed	Fermé
Cancelled	Annulé
Delayed	En retard
Information	Renseignements
Timetable	Horaire
Ground floor	RC (rez-de chaussée)

Directions

Where's ...?	Oú est ...?
What's the address?	Quelle est l'adresse?
Can you write down the address, please?	Est-ce que vous pourriez écrire l'adresse s'il vous plait?
Can you show me (on the map)?	Pouvez-vous m'indiquer (sur la carte)?
I'm lost	Je suis perdu/perdue

ARRIVING IN MONTREAL

Need to Know

- Currency: Canadian dollar, 1 CAD$ = 0.81 US$ (as of February 2015)
- Most common credit cards are widely accepted. ATMs are widespread across the city in bank offices, as well as in many restaurants and stores.
- Further tourist information is available online: tourisme-montreal.org.

From the Pierre Elliott Trudeau Airport to the City

747 Express Bus

The 747 bus line provides a fast connection between the airport and downtown Montreal running 24 hours, 7 days a week. You can buy a $10 twenty-four hour pass, an $18 three-day pass, or a $25.50 weekly pass. These passes get you unlimited travel on the public transportation system throughout the city (bus and metro), including the ride from the airport. In the airport, as you exit the baggage area and enter the arrivals hall, you will find orange vending machines as well as a ticket booth with a sales agent for the Société de Transport de Montréal (STM) who will assist you in selecting the most appropriate fare. At both vending machine and ticket booth, you can use either cash or credit card. Please note that if you don't have a ticket as you enter the bus only coins are accepted. In Canada, $1 and $2 denominations come as coins, not paper bills. There are no pennies!

The bus has nine stops between the airport and the Berri-UQAM metro hub/bus station in downtown Montreal. Stop number 5 (René-Lévesque/Mansfield) leaves you just in front of the Fairmont Queen Elizabeth Hotel. Depending on the traffic conditions, it takes approximately forty-five to sixty minutes each way. The buses offer enough space for luggage, have free WIFI, and are handicap accessible.

Taxis

A trip from the airport to the city (or from the city to the airport) costs about $40. Taxi drivers normally get a tip of ten to fifteen percent. Montreal taxis do not have a uniform color, but all of them have a "TAXI" light on top of the vehicle. Inside they should have a proof of registration and a photo ID installed in a place visible to the passenger. The average rates are $3.45 at meter drop, $1.70 per kilometer and $0.63 per minute for any delay. Not all taxis accept credit cards, so please confirm with the company when calling a taxi by phone, or confirm with the driver before you settle in for your ride.

- Diamond Taxi: (514) 273–6331 (accepts credit and debit cards)
- Taxi Royal: (514) 274–3333
- Taxi Coop Montréal: (514) 725–9885
- Atlas Taxi: (514) 485–8585

Gare Centrale/Central Station

Trains (AMTRAK and VIA) arrive and depart from this busy downtown terminal. The Queen Elizabeth Hotel is located just above the station and can be accessed directly through the tunnels. There is also a direct connection with the Montreal subway system's orange line at Station Bonaventure. And, if you exit the hotel onto boulevard René Lévesque there are several bus lines that take you throughout the city.

Gare d'autocars/Bus Station

Montreal's intercity bus terminal connects with the Berri-UQAM metro station hub where the orange, green, and yellow subway lines converge. From there you can easily move all around the city. Taxis are also available outside the main entrance, on rue Berri.

GETTING AROUND TOWN

Walking

Montreal is a city full of architectural sights, local shops, and lively neighborhoods. Letting yourself get lost by walking around is a great way to appreciate the city's uniqueness. Winters are long and by late March the weather is still oscillating between cold and more spring-like temperatures. Come prepared with gloves, scarf, a hat, and a warm coat just in case. Also, during this time of the year, umbrellas or raincoats are excellent walking companions, and of course comfortable shoes. It is a short 10 to 15 minute walk from the Queen Elizabeth Hotel to Old Montreal, and even shorter to the city's primary commercial strip on rue Sainte-Catherine. If the temperatures are cold you can walk through the tunnels that connect the hotel to Montreal's underground city. If you are feeling sporty, a walk up rue McGill, weaving through McGill's campus and up the mountain (Parc Mount Royal) is a great way to experience Montreal's balance of cool cosmopolitanism and natural topography. A winding path up the mountain ends at a spectacular lookout and more public park space. The whole of the park was designed by Frederick Law Olmstead and is protected as a heritage site. Once at the top, there are magnificent views all the way to Vermont!

In general Montreal is a safe city, with a low crime rate. At night, particularly around the hotel and in the downtown area, streets are busy and full of pedestrians. Take the usual precautions and you will have no problems.

Metro and Bus

Public transportation is operated by the Société de transport de Montréal (STM). A single ticket is $3.25, transfers included. In addition, unlimited daily ($10), weekend ($13), and three-day ($18) passes are available. Weekly passes ($25.50) are available with an OPUS card—a smart card on which you can pre-pay for STM transit fares. You can buy a regular OPUS card ($6) from ticket booth attendants in metro stations. As mentioned above, one-day, three-day, weekly, and unlimited weekend passes are also accepted on board the 747-airport shuttle at no additional cost. For more information on ticket fares and the opening and closing times of individual stations visit http://www.stm.info. If you have a smartphone we recommend that you download the "STM" free app to consult bus and metro timetables.

Métro: there are four lines that operate daily from 5:30 AM to 1 AM (Saturday to 1:30 AM). The green and orange lines cover a large part of the city. The orange line stops at the Atwater Market, the Bell Centre, the Bonaventure Station (the conference hotel's stop), the St. Denis shopping district, the Plateau and Mile End neighborhoods, and the Jean Talon market. The green line takes you directly to Concordia University, McGill University, UQAM, the Gay Village, the Botanical Gardens, and the Olympic Stadium. These two lines cross at both Lionel-Groulx and Station Berri-UQAM stations.

Bus: Urban buses run around every five to ten minutes during the day and less regularly at night. Frequency depends, however, on traffic and weather conditions. In general most bus stops include a line map and timetable, but we recommend consulting the STM website's travel planner beforehand. Note that to take the bus you either will need to buy a ticket before boarding the bus or have coins amounting to the exact fare.

Accessibility: For people with reduced mobility, many buses have low-floor ramps accessible by wheelchairs. Unfortunately only a few metro stations have an elevator. Many taxi companies, if advised beforehand, offer wheelchair-adapted cars.

FOOD

Restaurants are typically open from 11:30 AM to 2:30 PM for lunch, and from 5:30 PM to 11:30 PM for dinner. Most pubs and bars open until 3:00 AM. It is customary to offer a tip of fifteen percent of the bill, calculated before taxes.

Our top restaurant picks are marked with asterisks!

In the Hotel

Les Voyageurs
900 Boulevard René-Lévesque Ouest
(514) 861–3511
Bar Lounge
Average entrée: $31–60

Le Montréalais
900 Boulevard René-Lévesque Ouest
(514) 954–2261
Mediterranean cuisine
Average entrée: $31–60

Boutique Gourmandise
900 Boulevard René-Lévesque Ouest
(514) 954–2243
Gourmet food counter
Average entrée: $21–50

Lunch/Dinner Nearby *(less than fifteen minutes' walk)*

For a quick lunch or coffee break, you have two very convenient options, both directly accessible from the hotel lobby through the escalators and elevators (S2 level): the food courts in the Via Rail Gare Centrale (Central Station) Les Halles de la Gare and in Place Ville Marie mall. There you will find a variety of cafés, food counters, and other options including burgers, sandwiches, salads, sushi, pizza, and burritos.

Where to Grab a Coffee?

Second Cup
Les Halles de la Gare
(514) 393–1250
secondcup.com
Coffee

***Première Moisson**
Les Halles de la Gare
(514) 393–1247
premieremoisson.com
Bakery and coffee

Tim Horton's
Les Halles de la Gare
(514) 392–0337
timhortons.com
Coffee

Brioche Dorée
Place Ville Marie
(514) 875–0791
briochedoree.com
Coffee and bakery

Dame Nature
Les Halles de la Gare
(514) 875–5740
Breakfast, coffee and lunch

Saint Cinnamon
Les Halles de la Gare
(514) 397–0330
saintcinnamon.com
Coffee and pastries

* *denotes Host Committee's top restaurant picks.*

Some Food Court Options

Café Tarantino
Place Villa Marie
(514) 954–1313
Paninis and salads

Chop Crazy
Les Halles de la Gare
(514) 313–2072
chopcrazy.com
Create your own salads and soups

Kababgy
Les Halles de la Gare
(514) 875–7145
Lebanese

La Estation
Les Halles de la Gare
(514) 874–4040
Mexican

Tratoria Tevere
Place Villa Marie
(514) 871–1316
placetevere.com
Italian, pizza

Sushi Shop
Les Halles de la Gare
(514) 313–5849
sushishop.com
Sushi

Lunch or Dinner *(within a 5 to 10 minute walk)*

***Basha**
930 Rue Sainte-Catherine Ouest
(514) 866–4272
Lebanese
Average entrée: $10

***Brasserie T!**
1425 Rue Jeanne-Mance
(514) 282–0808
brasserie-t.com
French
Average entrée: $18–25

Biiru
1433 City Councillors
(514) 903–1555
biiru.ca
Japanese, ramen
Average entrée: $11–30

Café Parvis
433 Rue Mayor
(514) 764–3589
cafeparvis.com
Pizza
Average entrée: $11–30

Café Titanic
445 Rue Saint-Pierre
(514) 849–0894
titanicmontreal.com
Sandwiches
Average entrée: $10

***Deville Dinerbar**
1425 Rue Stanley
(514) 281–6556
devilledinerbar.com
Diner, Canadian
Average entrée: $11–30

***Dominion Square Tavern**
1243 Rue Metcalfe
(514) 564–5056
tavernedominion.com
Gastropub
Average entrée: $18–29

Dunn's Famous
1249 Rue Metcalfe
(514) 395–1927
dunnsfamous.com
Deli, smoked meat, poutine
Average entrée: $10

Flyjin
417 Rue Saint-Pierre
(514) 564–8881
flyjin.ca
Japanese, coffee and tea
Average entrée: $16–29

***Frite Alors**
680 Rue Sainte-Catherine Ouest
(514) 508–0609
Burgers and poutine
Average entrée: $10

Furco
425 Rue Mayor
(514) 764–3588
barfurco.com
Wine bar, dinner
Average entrée: $11–30

***Lola Rosa**
545 Rue Milton
(514) 287–9337
lola-rosa.ca
Vegetarian Mexican, comfort food
Average entrée: $11–30

L'Original
479 Rue Saint-Alexis
(514) 303–0479
restaurantlorignal.com
French Canadian
Average entrée: $18–30

Resto Végo
1204 Avenue McGill College
(514) 871–1480
restovego.ca
Vegetarian buffet
Average entrée: $11–30

***Soupesoup**
649 Rue Wellington
(514) 759–1159
soupesoup.com
Lunch only: 11 AM–4 PM
Soups
Average entrée: $11–30

* *denotes Host Committee's top restaurant picks.*

NEIGHBORHOODS IN THE AREA *(a bit of a walk or a short cab ride)*

Ville Marie/Downtown Area

Ville Marie is loosely bounded by rue Sherbrooke to the north, boulevard Rene Levesque to the south, rue St. Denis to the east, and avenue Atwater to the west. The district is the heart of Montreal's daily life, where business professionals, students, artists, and tourists mingle between skyscrapers and heritage buildings. Here you'll find the city's major museums, entertainment venues, shopping centers and retail stores, as well as a wide range of restaurants, bistros, and cafés for all budgets. The best places for foodies to look for lunch or dinner in all price categories are Chinatown, boulevard St. Laurent, rue St. Denis, and rue St. Catherine. Several inexpensive restaurants and colorful cafés are near Concordia University. Also part of Ville Marie is La Ville Souterraine (Underground City), a thirty-three kilometer long network of underground passages that enables pedestrians to access major train stations, hotels, shops, office buildings, universities, and city attractions without having to go outside. Although well-signed, it can be confusing to find one's way between the 1,000 retailers and restaurants, as the Ville Souterraine was developed without a logical street grid.

Quartier chinois/Chinatown *(Station Place D'Armes, 10 minute walk)*

Chez Chili
1050 Rue Clark
(514) 904–1766
Chinese, Szechuan
Average entrée: $11–30

Little Sheep Mongolian Hot Pot
50 Rue De la Gauchetière Ouest
(514) 393–0888
littlesheephotpot.com
Mongolian
Average entrée: $11–30

***Maison Kam Fung**
1111 Rue Saint-Urbain
(514) 878–2888
restaurantlamaisonkamfung.com
Dim sum
Average entrée: $11–30

***Niukee**
1163 Rue Clark
(514) 227–0464
Chinese
Average entrée: $11–30

Orange Rouge
106 De La Gauchetière Ouest
(514) 861–1116
orangerouge.ca
Asian fusion
Average entrée: $11–30

Concordia University *(Station Guy-Concordia, 10 minute walk)*

***Bangkok**
1616 Rue Sainte-Catherine Ouest
(514) 935–2178
Thai
Average entrée: $10

Cuisine Szechuan
2350 Rue Guy
(514) 933–5041
Chinese
Average entrée: $11–30

***Cocobun**
1550 Boulevard de Maisonneuve Ouest
Inside the Guy-Concordia Station
(514) 935–1688
Chinese bakery
Average entrée: $10

***Kazu**
1862 Rue Sainte-Catherine Ouest
(514) 937–2333
kazumontreal.com
Japanese
Average entrée: $11–30

***La Panthere Verte**
2153 Rue Mackay
(514) 903–4744
lapanthereverte.com
Vegan, Middle Eastern
Average entrée: $11–30

***McKibbins**
1426 Rue Bishop
(514) 288–1580
mckibbinsirishpub.com
Pub, Irish
Average entrée: $11–30

** denotes Host Committee's top restaurant picks.*

***Crudessence**
2157 Rue Mackay
(514) 664–5188
crudessence.com
Live/raw food, gluten-free, vegan
Average entrée: $11–30

Quartier Latin *(Station Berri-UQAM, 20 minute walk)*

Bouillon Bilk
1595 Boulevard Saint-Laurent
(514) 845–1595
bouillonbilk.com
French Canadian
Average entrée: $29–34

Juliette Et Chocolat
1615 Rue St-Denis
(514) 287–3555
julietteetchocolat.com
Creperie
Average entrée: $20

***Labo Culinaire/Foodlab**
1201 Boulevard Saint-Laurent
(514) 844–2033
sat.qc.ca/fr/foodlab
Creative cuisine
Average entrée: $11–30

Vieux-Montréal/Old Montreal Area

(between Station Square Victoria-OACI and Station Place-d'Armes, 15 minute walk)

Vieux-Montréal is one of North America's oldest urban centers, with a unique European flair. Cobblestone streets run through a blend of French *Ancient Regime* and British Colonial architecture, lined with restaurants, high-end boutiques and antique stores, churches, galleries and museums, as well as recreational spaces near the waterfront. Rue St. Jacques, rue Notre Dame, rue St. Paul, and rue de la Commune are the main thoroughfares of the area, Montreal's most popular tourist attraction. But it's also worth exploring the many romantic side streets of Vieux-Montréal, which stretches from rue St. Antoine to the north, rue Berri to the east, rue McGill to the west, and the St. Lawrence River to the south.

***Le Bremner**
361 St. Paul Est.
(514) 544 0446
crownsalts.com/lebremner
New World comfort food
Average entrée: $32

Bevo Bar+Pizzeria
410 Rue Saint-Vincent
(514) 861–5039
bevopizza.com
Italian, pizza, bar
Average entrée: $11–30

Gandhi
230 Rue Saint-Paul Ouest
(514) 845–5866
restaurantgandhi.com
Indian
Average entrée: $11–30

Ming Tao Xuan
451 Rue Saint-Sulpice
(514) 845–9448
mingtaoxuan.com
Tea room
Average entrée: $11–30

***Olive & Gourmando**
351 Rue Saint-Paul Ouest
(514) 350–1083
oliveetgourmando.com
Café, bakery, sandwiches
Average entrée: $11–30

Little Burgundy *(Station Lionel-Groulx, 15 to 20 minute walk)*

Just west of Ville Marie sits Little Burgundy, a small enclave of chic cafés, high-end restaurants, and pricey boutiques. The small but increasingly popular district stretches from Atwater Market to Mountain Street and is delineated by the Lachine Canal to the south and Saint-Antoine to the north. Since the reopening of the Lachine Canal in 2002, city strollers come to Little Burgundy to enjoy a walk through a mix of old industrial buildings and new high-rises, followed by a meal and drink on the district's main artery, Notre Dame West. Once the heart and soul of Montreal's jazz scene, Little Burgundy is still one of Montreal's best places to enjoy music, including everything from singer-songwriters in a pub to the eclectic line-up featured at the historic Corona Theatre.

** denotes Host Committee's top restaurant picks.*

***Joe Beef**
2491 Rue Notre-Dame Ouest
(514) 935–6504
joebeef.ca
Gastropub
Average entrée: $25-$39

***Lili and Oli**
2515 Rue Notre-Dame Ouest
(514) 932–8961
Coffee and tea
Average entrée: $10

***Liverpool House**
2501 Rue Notre-Dame Ouest
(514) 313–6049
joebeef.ca
French
Average entrée: $25-$39

***The Burgundy Lion**
2496 Rue Notre-Dame Ouest
(514) 934–0888
burgundylion.com
British pub, breakfast, brunch
Average entrée: $11–30

***Le Vin Papillon**
2519 Rue Notre-Dame Ouest
vinpapillon.com
Canadian, wine bar
Average entrée: $11–29

NEIGHBORHOODS & RESTAURANTS WORTH A CAB OR METRO RIDE

Le Village Gai/Gay Village *(Between Station Beaudry and Station Papineau)*

Just a 10-minute walk east of Ville Marie's core lies one of North America's largest gay villages between Beaudry and Papineau metro stations, with rue Sherbrooke to the north and boulevard Rene Levesque to the south. Since 1980, *le village* has been the social, political, and cultural center of Montreal's LGBT community. Rue St. Catherine and rue Amherst are the best places to find an eclectic mix of clubs, bars, saunas, strip clubs, and cabarets, as well as cafés, boutiques, antique shops, and galleries. That said, the city's large and diverse queer community has spread throughout the city from Ville Marie's university districts to the hip and trendy Mile End in Montreal's north.

1000 Grammes
1495 Rue Sainte-Catherine Est
(514) 596–3933
1000grammes.com
Coffee, sandwiches
Average entrée: $11–30

Lallouz Café & Kébaberie
1327 Rue Sainte-Catherine Est
(514) 507–7371
Middle Eastern
Average entrée: $11–30

Le Saloon
1333 Rue Sainte-Catherine Est
(514) 522–1333
lesaloon.ca
Canadian, bar
Average entrée: $11–30

Mozza Pâtes et Passions
1326 Rue Sainte-Catherine Est
(514) 524–0295
restaurantmozza.ca
Canadian, Italian
Average entrée: $11–30

O'Thym
1112 Boulevard de Maisonneuve Est
(514) 525–3443
othym.com
French
Average entrée: $25–31

Le Plateau *(Between Station Sherbrooke and Station Mont-Royal, thirty- to fifty-minute walk)*

In the Plateau you will find the very best of art, music, fashion, dining, and nightlife the city has to offer. Bound by rue Sherbrooke to the south, boulevard St. Joseph to the north, rue Papineau to the east, and St. Laurent to the west, the Plateau is the city's most picturesque and lively district. A heterogeneous crowd of artists, students, yuppies, and young families populate the narrow tree-lined streets and colorful Victorian houses of the former working-class neighborhood. Although the Plateau has been increasingly gentrified, its main arteries—boulevard St. Laurent, rue St. Denis, and avenue du Mont-Royal—still ooze with the bohemian flair that made them famous. Places to recover from a shopping tour, culinary escapades, and a long night out in town are Parc Lafontaine on the east, or Mont-Royal on the west of the Plateau.

** denotes Host Committee's top restaurant picks.*

***Au Pied de Cochon**
536 Avenue Duluth Est
(514) 281–1114
restaurantaupieddecochon.ca
French
Average entrée: $20–35

Aux Vivres
4631 Boulevard Saint-Laurent
(514) 842–3479
auxvivres.com
Vegan, juice bar, smoothies
Average entrée: $11–30

L'Express
3927 Rue Saint-Denis
(514) 845–5333
restaurantlexpress.com
Bar, breakfast, brunch
Average entrée: $20–35

***Maison Publique**
4720 Rue Marquette
Station Laurier
(514) 507–0555
maisonpublique.com
Gastropub, British
Average entrée: $18–35

SuWu
3581 Boulevard Saint-Laurent
(514) 564–5074
suwumontreal.com
Urban comfort food, brunch
Average entrée: $11–30

Mile End *(Station Laurier)*

Sandwiched between the Plateau and Little Italy, the Mile End stretches from boulevard St. Joseph north to rue Van Horne, and from avenue du Parc to boulevard St. Laurent. Canada's "hipster capital" has been praised in *Spin*, *Pitchfork*, and the *New York Times* for its cultural diversity, indie music scene, vintage shops, and bookstores, as well as affordable cuisines from all over the world. Despite Mile End's fast transformation from working-class enclave to trendsetting hub in the last decade, the district has been able to preserve much of its specific character. Don't miss grabbing a fresh, hot bagel or mingling with the district's Jewish, Greek, and Italian communities, as well as Montreal's up-and-coming creative and techy-types.

***Lawrence**
5201 Boulevard Saint-Laurent
(514) 503–1070
lawrencerestaurant.com
Bistro, breakfast, brunch
Average entrée: $25–35

Nouveau Palais
281 Rue Bernard Ouest
(514) 273–1180
nouveaupalais.com
Diners
Average entrée: $11–30

***Pizzeria Magpie**
16 Rue Maguire
(514) 507–2900
pizzeriamagpie.com
Average entrée: $11–30

Ta Chido
5611 Avenue Du Parc
(514) 439–0935
Mexican
Average entrée: $10

Truly Montreal

They say you can't leave Montreal without trying our famous poutine (french fries topped with cheese and gravy), excellent (un-New York!) bagels, and local beers (check the Nightlife section for a selection of local microbreweries.) Plus, March is the month when farmers start to collect maple syrup and the Cabanes à Sucres (Sugar Shacks) pop up around the city offering traditional recipes from Quebec, many making use of local/regional maple products. If you have the time, it is worth traveling outside of the city to visit one. As you will probably be busy with the conference, all of our "truly Montreal" listings are centrally located.

** denotes Host Committee's top restaurant picks.*

***Chez Claudette**
351 Avenue Laurier
Station Laurier
(514) 279–5173
restaurantchezclaudette.com
Poutine
Average entrée: $11–30

***Fairmount Bagel**
74 Avenue Fairmount Ouest
Station Laurier
(514) 272–0667
Bagels, open 24/7
Average entrée: Under $10

***La Banquise**
994 Rue Rachel
Station Mont-Royal
(514) 525–2415
labanquise.com
Poutine, open 24/7
Average entrée: $11–30

La Cabane
400 De La Commune
Station Square-Victoria
(514) 285–0558
lacabane.ca
Cabane à Sucre
Open March and April
Average entrée: $11–30

Montreal Poutine
161 Rue Saint Paul Est
Station Champ-de-Mars
(514) 656–0935
montrealpoutine.ca
Average entrée: $11–30

Poutineville
1365 Rue Ontario Est
Station Beaudry
(514) 419–5444
poutineville.com
Average entrée: $11–30

***Schwartz's**
3895 Boulevard Saint-Laurent
Station Saint-Laurent
(514) 842–4813
schwartzsdeli.com
Deli, sandwiches, smoked meat
Average entrée: $10

***St Viateur Bagel Shop**
263 Rue Saint-Viateur Ouest
Station Laurier
(514) 276–8044
stviateurbagel.com
Bagels, open 24/7
Average entrée: Under $10

St-Viateur Bagel & Café Mont-Royal
1127 Mont-Royal Est
Station Mont-Royal
(514) 528–6361
stviateurbagel.com
Bagels, coffee
Average entrée: Under $10

Terrasse Nelligan
106 Rue St-Paul Ouest
Station Place-d'Armes
(514) 788–4021
terrassenelligan.com
Cabane à Sucre
Open late March
Average entrée: $11–30

NIGHTLIFE

Clubs

Blue Dog
3958 Boulevard Saint-Laurent
Station Sherbrooke

Datcha
98 Avenue Laurier Ouest
Station Laurier
bardatcha.com

Korova
3908 Boulevard St-Laurent
Station Sherbrooke

Le Belmont
4483 Boulevard Saint-Laurent
Station Mont-Royal
lebelmont.com

Salon Officiel
351 Rue Roy Est
Station Sherbrooke

Wunderbar
901 Rue du Square-Victoria
Station Square-Victoria
wunderbarmontreal.com

** denotes Host Committee's top restaurant picks.*

Cocktails

Bar Big in Japan
4175 Boulevard Saint-Laurent
Station Mont-Royal

La Distillerie No. 1
300 Rue Ontario Est
Station Berri-UQAM
pubdistillerie.com

Le LAB
1351 Rachel Est
Station Mont-Royal
barlelab.com

Philémon
111 Saint-Paul Ouest
Station Place d'Armes
philemonbar.com

Sparrow
5322 Boulevard Saint-Laurent
Station Laurier

Microbreweries

Benelux Brewpub
245 Rue Sherbrooke Ouest
Station Place-des-Arts
brasseriebenelux.com

Brutopia
1219 Rue Crescent
Station Guy-Concordia
brutopia.net

Dieu du Ciel!
29 Rue Laurier Ouest
Station Laurier
dieuduciel.com

HELM Microbrasserie
273 Rue Bernard Ouest
Station Laurier
helmmicrobrasserie.ca

L'amère à Boire
2049 Rue Saint-Denis
Station Sherbrooke
amereaboire.com

Le Cheval Blanc
809 Rue Ontario Est
Station Sherbrooke
lechevalblanc.ca

LGBT

Apollon
1450 Rue Ste-Catherine Est
Station Beaudry
Dance club

Cabaret Mado
1115 Rue Sainte-Catherine Est
Station Beaudry
Drag shows

Club Unity
1171 Rue Sainte-Catherine Ouest
Station Beaudry
Dance club

Le Stud
1812 Rue Sainte-Catherine Est
Station Papineau
Bar

Sky
1812 Rue Sainte-Catherine Est
Station Beaudry
Bar and club

THEATERS, CIRCUS, AND CONCERT VENUES

Casa del Popolo
4873 Boulevard Saint-Laurent
Station Laurier
(514) 284–3804
casadelpopolo.com

Métropolis
59 Rue Sainte-Catherine Est
Station Saint-Laurent
(514) 844–3500
metropolismontreal.ca

Montréal Improv
3697 Boulevard Saint-Laurent
Station Sherbrooke
(514) 507–3535
montrealimprov.com

Opéra de Montréal
260 Boulevard de Maisonneuve Ouest
Station Place-des-Arts
(514) 985–2258
operademontreal.com

Orchestre Métropolitain du Grand Montréal
486 Rue Sainte-Catherine Ouest
Station McGill
(514) 598–0870
orchestremetropolitain.com

Orchestre Symphonique de Montréal
260 Boulevard de Maisonneuve Ouest
Station Place-des-Arts
(514) 842–3402
osm.ca

Place des Arts
175 Rue Sainte-Catherine Ouest
Station Place-des-Arts
(514) 285–4200
placedesarts.com

Théâtre Corona
2490 Rue Notre-Dame Ouest
Station Lionel-Groulx
(514) 931–2088
theatrecoronavirginmobile.com

Tohu
2345 Rue Jarry Est
Station Saint-Michel
(514) 376–8648
Circus
tohu.ca

MUSEUMS, PARKS, AND RECREATION

Museums

Centre Canadien d'Architecture
1920 Rue Baile
(514) 939–7000
cca.qc.ca

Centre d'histoire de Montréal
335 Place d'Youville
(514) 872–3207
ville.montreal.qc.ca/chm

Centre des Sciences de Montréal
333 Rue de la Commune
(514) 496–4724
centredessciencesdemontreal.com

McCord Museum
690 Rue Sherbrooke Ouest
(514) 398–7100
mccord-museum.qc.ca

Musée d'Art Contemporain de Montréal
185 Rue Sainte-Catherine Ouest
(514) 847–6226
macm.org

Musée des Beaux-Arts de Montréal
1380 Rue Sherbrooke Ouest
(514) 285–2000
mbam.qc.ca

Pointe-A-Calliere Musée d'Archeologie et d'Histoire
350 Place Royale
(514) 872–9150
pacmusee.qc.ca

Galleries/Art Centers

DHC/ART
468 Rue Saint-Jean
(514) 286–6626
dhc-art.org

FOFA Gallery
1455 Boulevard de Maisonneuve Ouest
(514) 848–2424
fofagallery.concordia.ca

Leonard & Bina Ellen Art Gallery
1455 Boulevard de Maisonneuve Ouest
(514) 848–2424
ellengallery.concordia.ca

Phi Centre
407 Rue Saint-Pierre
(514) 225–0525
phi-centre.com

Parks

Montreal's parks are beautiful all year round. If there is still snow, we recommend practicing some ice skating. If spring is here, consider a walk up Mont-Royal to see the splendid views of the city.

Parc du Mont-Royal
1260 Chemin Remembrance
(514) 843–8240
lemontroyal.qc.ca

Parc Jean-Drapeau
1 Circuit Gilles Villeneuve
(514) 872–6120
parcjeandrapeau.com

Parc La Fontaine
3933 Avenue du Parc La Fontaine
ville.montreal.qc.ca

Montreal Landmarks

Basilique Notre-Dame de Montréal
110 Rue Notre-Dame Ouest
(661) 452–4631
basiliquenddm.org

Basilique de Saint-Patrick
460 Boulevard René-Lévesque Ouest
(514) 866–7379
stpatricksmtl.ca

Biosphère, Environment Museum
160 Chemin Tour-de-l'Isle, Île Sainte-Hélène
(514) 283–5000
ec.gc.ca/biosphere

Casino de Montréal
1 Avenue du Casino
(514) 392–2746
casinosduquebec.com

Habitat 67
2600 Avenue Pierre-Dupuy
(514) 866–5971
habitat67.com

Marché Atwater
154 Avenue Atwater
(514) 937–2863
marchespublics-mtl.com/marches/atwater

Marché Jean-Talon
7070 Avenue Henri-Julien
(514) 277–1588
marchespublics-mtl.com/marches/jean-talon

Oratoire Saint-Joseph
3800 Chemin Queen-Mary
(514) 733–8211
saint-joseph.org

Parc Olympique de Montréal
4141 Avenue Pierre-de Coubertin
(514) 252–4141
parcolympique.qc.ca

FILM VENUES

Cinéma Banque Scotia Montréal
977 Rue Sainte-Catherine Ouest
Station Peel
(514) 842–5828
cineplex.com

Cinéma Cineplex Forum 22
2313 Rue Sainte-Catherine Ouest
(514) 904–1277
cineplex.com

Cinéma du Parc
3575 Avenue du Parc
(514) 281–1900
cinemaduparc.com

Cinéma Excentris
3536 Boulevard Saint-Laurent
(514) 847–2206
cinemaexcentris.com

Cinémathèque Québécoise
335 Boulevard de Maisonneuve Est
(514) 842–9763
cinematheque.qc.ca
Archive and film museum

Societé des Arts Technologiques (SAT)
1201 Boulevard Saint-Laurent
(514) 844–2033
sat.qc.ca

LIFE'S NECESSITIES

Internet access: In Montreal you won't have any problem finding free Wi-Fi hotspots, which are available in most cafés and restaurants. "Île sans Fils" ("wireless island") stickers on the windows of cafés indicate a free Wi-Fi hotspot. If you are looking for a convenience store, just remember that here we call them "depanneurs." There are several in the hotel area where you will find a little bit of everything, including beer and wine, which are also available in supermarkets. If you are looking for higher quality elixirs, you will have to go to the shops run by the Société des alcools du Québec (SAQ), one of which is conveniently located in the train station beneath the hotel.

Bureau en Gros Gare Centrale
895 Rue de la Gauchetière Ouest
(514) 879–1515
bureauengros.com
Office supplies

Canada Post
800 Boulevard René-Lévesque Ouest
(514) 846–5401
canadapost.ca
Closed Saturdays and Sundays

IGA
5 Place Desjardins
(514)843–6116
iga.net
Supermarket

Jean Coutu
980 Rue Sainte-Catherine Ouest
(514) 866–7791
jeancoutu.com
Pharmacy, beauty products

Maison de la Presse
1 Place Ville Marie
(514) 861–9624
International magazines and newspapers

Marché Cosmopolitain
1432 Rue Stanley
(514) 678–4063
Convenience store with wide beer selection

Pharmaprix
1 Place Ville Marie, Suite 11230
(514) 866–9881
pharmaprix.ca
Pharmacy and post office

Renaud Bray Place Ville-Marie
1 Place Ville Marie
(514) 788–5300
renaud-bray.com
Bookstore

SAQ Les Halles de le Gare
895 Rue de la Gauchetière Ouest
Gare Centrale/Central Station
(514) 876–4144
saq.com
Alcoholic beverages

T. Brilotti Nettoyeur
Les Halles de la Gare
(514) 875–5799
brilotti.com
Dry cleaning

Montreal Vicinity Map


Stade Molson
Université McGill
Hôpital Royal-Victoria
Parc Rutherford
Université McGill
Université du Québec á Montréal
Université Concordia
Université Concordia
Ave des Pins O
Ave du Parc
R Jeanne-Mance
R Ste-Famille
R Milton
R Hutchison
R Durocher
R Aylmer
R Prince-Arthur O
R University
R Clark
R Ontario O
R St-Urbain
R Sherbrooke O
R de Bleury
R St-Denis
R Sanguinet
R Ste-Elisabeth
Ave de l'Hôtel-de-Ville
R de Bullion
R de la Gauchetière E
R St-Dominique
R Charlotte
R Berger
R de Boisbriand
Blvd de Maisonneuve E
R de Salaberry E
R St-Antoine E
R St-Antoine O
R Côté
R Anderson
R Dowd
R Carmichael
R St-Alexandre
R Aylmer
R City Councillors
R Mayor
St Edward St
Ave du Président-Kennedy
R Victoria
Ave Union
Pl Phillips
Côte du Beaver-Hall
R de la Gauchetière O
R Cathcart
R Peel
R Metcalfe
R Ste-Catherine O
R Stanley
R Drummond
R de la Montagne
Ave du Musée
Pl Richelieu
R Redpath
R Simpson
R Crescent
R Bishop
R Mackay
R Guy
Ave Lincoln
R Pierce
R St-Mathieu
R St-Marc
R Towers
R du Fort
R Baile
R Chomedey
R Ste-Catherine O
R Tupper
Ave Seymour
R du Fort
R Lucien-Pâllier
R Lusignan
R Versailles
R Bonaventure
R Victor-Hugo
R Basin
R Oliver
R du Séminaire
R St-Thomas
R Ottawa
R Richmond
R Paxton
R St-Martin
R Jean-d'Estrées
R Notre-Dame O
R St-Jacques
R Mansfield
R Est
R Cypress
R Lucien-Pâllier
R Toronto
R Dalhousie
R Nazareth
R Duke
R William
R Dupré
R St-Paul O
R St-Maurice
R de l'Inspecteur
R Notre-Dame O
R St-Jacques
R Gauvin
R de Longueuil
R St-Henri
R des Récollets
R de Maisonneuve O
R Ste-Catherine O
R Sherbrooke O
R St-Mathieu
R Guy
R Lucien-Pâllier
Blvd René-Lévesque O
Overdale Ave
Ave Argyle
Autoroute Ville-Marie
Autoroute Ville-Marie
Ave Viger O
Blvd René-Lévesque O
R de la Cathédrale
R Montfort
R Ste-Cécile
R Ste-Catherine O
R de la Gauchetière O
R Peel
R Stanley
R Simpson
R Redpath
R Ste-Catherine O
R Sherbrooke O
R St-Mathieu
R Guy

INSTRUCTIONS

FOR PANEL AND WORKSHOP CHAIRS

1. Please keep panel presentations to 20 minutes and workshop presentations to no more than 10 minutes. Panels with more than 3 presenters will need to reduce presentation times to fit the 105-minute sessions.
    - When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.
    - Audience members are rightfully upset when there is no time to ask questions.
2. Papers should be no longer than 8 double-spaced pages for a 20-minute talk, and fewer pages if there are clips. If your panelists have more than this, ask them to edit down in advance.
3. Technology problems cut into panel times. Please have panelists check their technology (DVDs, laptops, flash drives) in advance.
4. Please check that all visuals and audio are functional before your session begins.
5. All papers must be presented in person by the author. Skype or other teleconference presentations are not allowed at SCMS conferences.
6. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and “please wrap up” at the 20-minute mark.
7. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
8. Please end your panel or workshop promptly at 15 minutes before the hour to allow participants and audience members enough time to get to the next panel or workshop.

TO ALL SCMS MEMBERS

YOU'RE INVITED!

Orientation for New Members & Networking Session

Thursday, March 26, 11:00 AM – 12:45 PM

ROOM **SAINT-FRANCOIS** Lobby Level

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

Members' Business Meeting

Friday, March 27, 11:00 AM – 12:00 NOON

ROOM **SAINT-FRANCOIS** Lobby Level

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

Awards Ceremony

Friday, March 27, 4:15 – 5:30 PM

ROOM **LE GRAND SALON** Convention Floor

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

Reception

Friday, March 27, 5:30 – 7:30 PM

ROOM **MARQUETTE**, **JOLLIET, DULUTH**, **MACKENZIE** AND **CONVENTION FLOOR FOYER** Convention Floor

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

Wednesday

MARCH 25 ✦ 10:00 – 11:45 AM

Session A

A1 The (Moving) Image of North Africa and the Middle East

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Uta Larkey** ✦ *Goucher College*

Annemarie Iddins ✦ *University of Michigan* ✦ "Deterritorializing an Industry: Shifting Scales and Social Critique in Moroccan Cinema"

Justin Shanitkvich ✦ *University of Washington* ✦ "Understanding Space in the Jewish Diaspora: Boundary Play in Jewish Animated Short Film"

Uta Larkey ✦ *Goucher College* ✦ "Multilingualism in Current Israeli Feature Films"

A2 Queer Media

The Gaze You Love to Hate

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Mark Hain** ✦ *Indiana University*

Bruno Guarana ✦ *New York University* ✦ "Behind Closed Doors: Queerness in Contemporary Brazilian Television"

Brandon Arroyo ✦ *Concordia University* ✦ "Chris Crocker and the Making of a Transindividual Celebrity"

Mark Hain ✦ *Indiana University* ✦ "'Why Is Thomas Such a Dick?': Anachronistic Period Dramas and the Gays You Love to Hate"

A3 Animation and Digital eFX

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Zainab Saleh** *University of Rochester*

Jesse Anderson-Lehman *Emory University* "Animating Biopolitics: Bodies and Machines in Mamoru Oshii's *Ghost in the Shell*"

Jennifer Lynde Barker *Bellarmine University* "The Tale of a Tail: Bodily Metamorphosis and Social Consciousness in Felix the Cat"

Frederik Byrn Kohlert *University of Montreal* "Digital Traces: Comics Autobiography in New Media Forms"

Zainab Saleh *University of Rochester* "Digital Protests"

A4 No Place Like Home
Transformations in Home Entertainment

ROOM **MATAPEDIA** Convention Floor
CHAIR **Nicholas Donofrio** *Harvard University*

Harry Karahalios *Duke University* "Re-inscribing the Nation That Once Was: Imagining Spain through Transmedial Storytelling in *Isabel*"

Mike Van Esler *University of Kansas* "The Celestial Box Office: Video Store Culture and Virtual Space"

Nicholas Donofrio *Harvard University* "Serial Television and Predictive Criticism"

A5 Good Wives and Not-so Good
Gender Ideals, Romance, and Conjugality

ROOM **CHAUDIERE** Convention Floor
CHAIR **Sushmita Banerji** *University of Iowa*

Fulvia Massimi *Concordia University* "'Why Here?': Predatory Femininity and 'Alien' Nationalism in Jonathan Glazer's *Under the Skin* (2013)"

Asha Tamirisa *Brown University* "Aurality, Virtuality, and the Feminization of Technological Space in *Her*"

Christina Stojanova *University of Regina* "Gender in New Romanian Cinema: Between Tradition and (Post) Modernity"

Sushmita Banerji *University of Iowa* "*The Good Wife*—Feminism and Conjugality in Recent Indian Cinema"

A6 Crowd Control
New Perspectives on Audiences and Celebrity

ROOM **HARRICANA** Convention Floor
CHAIR **Rebecca Bell-Metereau** *Texas State University*

Charlotte Fillmore-Handlon *Concordia University* "His Famous Blue Raincoat: Uncovering the Phenomenon of Leonard Cohen and the Changing Discourses of Celebrity in Canada"

Patrick Sutton *Old Dominion University* "Fan-produced Merchandise and Knowledge as Cultural Capital in Transformers Fandom"

Josh Stenger *Wheaton College* "Canon Fodder: Fan Fiction Metadata and What Mining It Can Tell Us about Fandom"

Rebecca Bell-Metereau *Texas State University* "Branding Celebrity in a Postfeminist Instagram World"

A7 American History/ American Cinema

ROOM **RICHELIEU** Convention Floor
CHAIR **Derek Nystrom** *McGill University*

Zach Saltz *University of Kansas* "Aaron Stern and the Public Face of Motion Picture Immorality, 1971–1973"

Jeff Hinkelman *Carnegie Mellon University* "Ladies and Gentlemen, This Is Cinerama!: American Adventurism in a Postwar World"

Jacqueline Pinkowitz *University of Texas at Austin* "The Degenerate South: The Popularity and Scapegoating of Southern Gothic Films"

Derek Nystrom *McGill University* "How 'Burbanking' Turned *Black Fury* into a Representation of the Sit-down Strikes"

A8 Stasis in Cinema

ROOM **PERIBONKA** Convention Floor
CHAIR **Justin Remes** *Oakland University*

Ira Jaffe *University of New Mexico* "The Resistance to Emotion and Motion in Slow Movies"

Louise Hornby *University of California, Los Angeles* "Stillness and Surface: Tacita Dean's *Film*"

Justin Remes *Oakland University* "Colored Blindness: Derek Jarman's *Blue* and the Monochrome Film"

Bruce Jenkins *School of the Art Institute of Chicago* "The Fine Art of Showing (Nothing)"

SPONSOR Experimental Film & Media Scholarly Interest Group

A9 Mediating Nationalism and Fascism in Contemporary Europe

ROOM **BERSIMIS** Convention Floor
CHAIR **David Zeglen** *George Mason University*

Bilge Yesil *College of Staten Island, CUNY* "Nationalist Discourse in Turkish Media: Exploring the Responses to Globalization and Neoliberalization in the 2000s"

Neil Ewen *Independent Scholar* "Hiding in Plain Sight on the 'Anti-establishment' Right: Nigel Farage, Celebrity Politics, and Affective Eccentricity"

Stephen Harper *University of Portsmouth* "Something Must Be Done!: Anti-fascist Discourse in British Television Representations of the Bosnian War"

David Zeglen *George Mason University* "The Crimean Concentration Camp: Mediatized Allegories of the Great Patriotic War and Russia's Fascistoid Foreign Policy"

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

A10 Media Discourses and Intermediality

Case Studies in Transitional Moments

ROOM **GATINEAU** Convention Floor
CHAIR **Alice Maurice** *University of Toronto*

Lindsay Affleck *University of California, Los Angeles* "'100 Dollars a Day Plus Expenses': Richard Diamond as Radio Shamus and Hollywood Telefilm Production"

Allison Page *University of Minnesota* "Feeling Slavery: Affect, Citizenship, and Television History"

Jonah Horwitz *University of Wisconsin-Madison* "From 'Live' to 'Live-on-Tape': Videotape and the End of the 'Golden Age' of Live Television in the United States"

Alice Maurice *University of Toronto* "Making Up the Screen Face"

A11 Sound and Music

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Michael Baumgartner** *Cleveland State University*

Ian Kennedy *Wayne State University* "Visual Music and the Enactive Theory of Musical Perception"

Mark Durrand *SUNY, University at Buffalo* "On Seeing and Hearing in Sergio Leone's *Once Upon a Time in the West* (1969)"

Summer Kim Lee *New York University* "'Too Much Exposure': The Paranoia of Race in Gothic Orientalism"

Michael Baumgartner *Cleveland State University* "Expanding the Horizon on Film Music Studies: Jean-Luc Godard's Use of Music in His Films as a Counter-model to the Music in the Mainstream Film Tradition"

A12 Industrial and Educational Films across Nation, Politics, and History

ROOM **KAMOURASKA** Third Floor
CHAIR **Hadi Gharabaghi** *New York University*

Beatriz Bartolome Herrera *Concordia University* "A Kinaesthetic Pedagogy: José Val del Omar and the Modern Ethos of Educational Film"

Chi Li *University of California, Berkeley* "Cinema at the Fashion Show: Reconstructing a Lost Chinese Industrial Film, *China's Silk* (1927)"

Hongwei Chen *University of Minnesota* "On the Readability of China's National Industries: Process and Hieroglyph in the Jinling University Educational Films"

Hadi Gharabaghi *New York University* "'Recommendations for Making Films in Iran' (1951): Margaret Mead et al. and a Genealogy of Secret Film Cultures"

SPONSOR Nontheatrical Film & Media Scholarly Interest Group

A13 Global Art Cinema

ROOM **YOUVILLE** Third Floor
CHAIR **Sergio Rigoletto** *University of Oregon*

Jeroen Gerrits *Binghamton University* "Moral Skepticism in World Cinema: A Case Study of Ceylan's *Three Monkey*s (Turkey, 2008) and Martel's *The Headless Woman* (Argentina, 2008)"

Allison Ross *University of Southern California* "Making *Difficult Love* a Little Less Difficult"

Anthony Coman *University of Florida* "Discover, Encounter, Confront, Reveal: Emotional Realities in the Films of Nuri Bilge Ceylan"

Sergio Rigoletto *University of Oregon* "On Xavier Dolan and the Queer Art of Self-indulgence"

A15 Cinema across Borders
Remakes and Transnational Influence

ROOM **CHAMBLY** Third Floor
CHAIR **Catherine Benamou** *University of California, Irvine*

Michael Potterton *University of California, Los Angeles* "Reversing the Remake: Genre and Cultural Displacement in the Films of Kim Jee-woon"

Guido Kirsten *University of Vienna* "*Juvenile Jungle*: Japanese Influence on the Emergence of Cinematic Modernism in Europe"

Panpan Yang *New York University* "Rethinking Excess: Observations on Chinese Reception and Remakes of Hollywood Melodramas, 1937–1945"

Catherine Benamou *University of California, Irvine* "(Dis)affection and Recognition in Millennial Urban Melodrama: Transnational Perspectives from Brazil, Mexico, Iran, and Switzerland"

SPONSOR Transnational Cinemas Scholarly Interest Group

A16 Television and National Identity

ROOM **RAMEZAY** Third Floor
CHAIR **Wan-Jun Lu** *University of Wisconsin-Madison*

Stefany Boisvert *Université du Québec à Montréal* "Investigating the Boundaries of TV Adaptation in Canada: A Textual and Comparative Analysis of the Two *19-2* TV Series"

Wan-Jun Lu *University of Wisconsin-Madison* "(Re)modeling National Boundaries: Deterritorialization and Reterritorialization in *Asia's Next Top Model*"

A17 The Importance of Space and Place

ROOM **BATISCAN** Mezzanine
CHAIR **Jerod Hollyfield** *Western Kentucky University*

Anna Dimitrova *University of Pittsburgh* "Polyphonic Soundscape in the Dardenne Brothers' Film *Lorna's Silence*"

Hannah Airriess *University of California, Berkeley* "Changing Landscapes: Domestic Travelogues in 1970s Japan"

Constance Carrier-Lafontaine *Concordia University* "Defining Place, Negotiating Visibility, and Constructing Inter-species Boundaries in Churchill, Manitoba"

Jerod Hollyfield *Western Kentucky University* "Colonial Discourse, George Stevens's *Gunga Din*, and the Hollywood Studio System"

A18 Digital Dissonance
Branding, Building, and Regulating Business on the Internet

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Danny Kimball** *Goucher College*

Tim Anderson *Old Dominion University* "Time for Brand Practice: Networking Finances and the 'Social Musician'"

Derek Johnson *University of Wisconsin-Madison* "Building a *Creative Galax*y: Amazon Studios and the New Cultural Economy of Kids' Television Production"

Josh Jackson *University of California, Berkeley* "YouTube Channels and the Myth of 'Premium vs. Popular'"

Danny Kimball *Goucher College* "Net Neutrality and 'Spreadability': Struggles between Distribution and Circulation in Media Industries and Infrastructures"

A19 WORKSHOP
Teaching about Identity in the Context of the "Post-"

ROOM **MARQUETTE** Convention Floor
CHAIR **Sujata Moorti** *Middlebury College*

WORKSHOP PARTICIPANTS

Racquel Gates *College of Staten Island, CUNY*
F. Hollis Griffin *Denison University*
Sujata Moorti *Middlebury College*
Reece Peck *College of Staten Island, CUNY*

SPONSOR Teaching Committee

A20 Representing Race and Racial Truths
Authorship and Ideology in US Television

ROOM **JOLLIET** Convention Floor
CHAIR **Mobina Hashmi** *Brooklyn College*

Anne Mecklenburg *University of Michigan* "'In this One, Uncle Tom Talks': Race and Self-authorship in Showtime's *Uncle Tom's Cabin*"

Artel Great *New York University* "Too Hot for TV?: Race, Sketch Comedy, and the Politics of Crossing Over: From Pryor and Mooney to Key and Peele"

Aruna Ekanayake *University of California, Los Angeles* "The End of Soul! in America: The Restructuring of Public Television Programming and Appropriations during the Nixon White House Era"

Mobina Hashmi *Brooklyn College* "Public Space, Vulnerability, and Entitlement: Deconstructing Postracial and Postfeminist Discourses on Violence"

A21 WORKSHOP
Digital Violence
Theorizing Screen Violence in a Post-cinematic World

ROOM **DULUTH** Convention Floor
CHAIR **Tanya Horeck** *Anglia Ruskin University*

WORKSHOP PARTICIPANTS

Tina Kendall *Anglia Ruskin University*
Catherine Zimmer *Pace University*
Jason Middleton *University of Rochester*
Lisa Coulthard *University of British Columbia*

A22 Industrial Logics, Creative Practices, and Labor

ROOM **MACKENZIE** Convention Floor
CHAIR **Donald Crafton** *University of Notre Dame*

Rachel Fabian *University of California, Santa Barbara* "***Beasts of the Southern Wild*** and the Place of Contemporary Collective Filmmaking"

James Lyons *University of Exeter* "'A Woman with an Endgame': Megan Ellison, Annapurna Pictures, and American Independent Film Production"

Matthew Selway *University of East Anglia* "Brains for Hire: Psychiatric Consultation and Film Production Practices"

Donald Crafton *University of Notre Dame* "The Celluloid Ceiling Begins: Edna Williams, Pioneer Film Distribution Executive"

A23 Ecocriticism

ROOM **SAINT-FRANCOIS** Lobby Level
CHAIR **Kirsten Strayer** *University of Pittsburgh*

Lisa Bloom *University of California, San Diego* "Archives of Knowledge and Disappearances in the Anthropocene: From Polar Landscapes to Chernobyl in the Work of Amy Balkin and Lina Salander"

Kirsten Strayer *University of Pittsburgh* "Catastrophic Topographies: Science Fiction Film in the Global South"

Christie Milliken *Brock University* "Slow, Poetic, Catastrophic, Sublime: The Ecopolitics of Edward Burtynsky"

SPONSOR Media & the Environment Scholarly Interest Group

A24 Further Adventures in Neoformalism

ROOM **NICOLET** Mezzanine
CHAIR **Maria Poulaki** *University of Surrey*

Jason Gendler *University of California, Los Angeles* "Exposition in Narrative Cinema"

Steffen Hven *Bauhaus University* "Embodying the Fabula"

Dave Sagehorn *Northwestern University* "That Amateur Feeling: Non-professional Performers in Film"

Maria Poulaki *University of Surrey* "The Blind Spots of Neurocinema"

FOR MORE INFORMATION ABOUT
Affiliate Events
please refer to
pages 201–206.

Wednesday

MARCH 25 ✦ 12:00 NOON – 1:45 PM

Session B

B1 There Is No Sexual Relation

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Christine Evans** ✦ *University of British Columbia*

Christine Evans ✦ *University of British Columbia* ✦ "Interpretation Is a Fantasy: Truth, Interpretation, and Knowledge in *Nymphomaniac*"

Cory Merrill ✦ *University of California, Berkeley* ✦ "'That Little Difference': Film's Standing Proofs of Existence"

Amy Barber ✦ *Northeastern University* ✦ "Trans Is the New Black: How Transgender Media Representations Are Actually Stifling Our Ability to Imagine Gender beyond the Binary"

B2 Black Director, Black Audiences

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Michael O'Brien** ✦ *University of Texas at Austin*

Nova Smith ✦ *University of Chicago* ✦ "Too Much Like White?: Black Directors, 'White' Films, and the Aesthetic Alterity of Lee Daniels"

Pier Dominguez ✦ *Brown University* ✦ "'It Is Trash!': Queer Race, Affect, and the Post-soul Black Women's Melodrama"

Erin Tobin ✦ *Ohio State University* ✦ "Strategies of Representation in a Genealogy of Race Films"

Michael O'Brien ✦ *University of Texas at Austin* ✦ "Black Cinema or Blaxploitation?: Robert Beck, Urban Crime Fiction, and African American Film Adaptations of the 1970s"

SPONSOR Oscar Micheaux Society

B3 Committee Work

Studio-era Trade Organizations and Service Committee

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Jennifer Porst** *University of California, Los Angeles*

Paul Monticone *University of Texas at Austin* "'For the Maintenance of the System': Institutional and Cultural Change within the MPPDA"

Mary Samuelson *University of California, Los Angeles* "Celluloid Service: The Motion Picture Work of the War Activities Committee of the Motion Picture Industry"

Jennifer Porst *University of California, Los Angeles* "'The Movies and You': COMPO, the MPAA, and the Film Industry's Efforts at All-industry Public Relations in the Mid-twentieth Century"

B4 Complicating Realism

ROOM **MATAPEDIA** Convention Floor
CHAIR **Nathaniel Deyo** *University of Florida*

Nathaniel Deyo *University of Florida* "*Laura*: The Resistance of the Real"

Lena Frey *New York University* "The Contradiction of Regulations and Realism: Dogme 95"

Nicolas Cabot *University of Southern California* "The Future Explorer and Alternate Realisms: Kracauer, Vertov, Brecht"

B5 Hidden Feminisms in Transnational Cinema and Audiences

ROOM **CHAUDIERE** Convention Floor
CHAIR **Joan Titus** *University of North Carolina at Greensboro*

Annie Fee *University of Washington* "The 'Ordinary' Fans of Sandra Milowanoff: Female-centered Audience Sociability in Parisian Cinemas, 1921–1922"

Maya Sidhu *Northwestern University* "1930's French Feminism and the Newsreel: Suffragists and 'Women's News'"

Joseph Valle *Southern Illinois University Carbondale* "A Cinema of Her Own: Mary Manning's Desire for an Indigenous Irish Cinema"

Joan Titus *University of North Carolina at Greensboro* "Scoring the Soviet Woman: Dmitry Shostakovich and Early Soviet Cinema"

SPONSOR Women's Caucus

B6 Trending Transnational

Insights from the Marketplace

ROOM **HARRICANA** Convention Floor
CHAIR **Satomi Saito** *Bowling Green State University*

Jenny Oyallon-Koloski *University of Wisconsin-Madison* "From L.A. to Soho (to Hogwarts): Special Effects in the Harry Potter Franchise"

Helle Kannik Haastrup *University of Copenhagen* "The International Success of *The Act of Killing*: Critical Reception, Awards, and Storytelling Strategies"

Satomi Saito *Bowling Green State University* "World-building and the Participatory Culture of Japanese Online Serials"

SPONSOR Comics Studies Scholarly Interest Group

B7 Canadian Media Institutions
Negotiating the Local and the National

ROOM **RICHELIEU** Convention Floor
CHAIR **Peter Urquhart** *Wilfrid Laurier University*

Papagena Robbins *Concordia University* "Luc Bourdon and the NFB's *La Mémoire des anges* (2008): Nostalgia and Historical Consciousness through the Individual, the Institutional, and the National"

Mark Hayward *York University* "Non-broadcast Distribution Networks and Canadian Ethnic Television, 1965–1980"

Peter Urquhart *Wilfrid Laurier University* "National and Local Vectors of Influence: Considering Unaffiliated Television Broadcasters in Canada"

B8 WORKSHOP
Teaching with Video in the Twenty-first Century
Clips, Essays, Full-length Films, and TV Programs

ROOM **PERIBONKA** Convention Floor
CHAIR **Jeremy Butler** *University of Alabama*

WORKSHOP PARTICIPANTS

Matthew Payne *University of Alabama*
Drew Morton *Texas A&M University-Texarkana*
Benjamin Sampson *University of California, Los Angeles*
Kelli Marshall *DePaul University*

SPONSOR Teaching Committee

B9 The Eastern European Cinematic Laboratory
Forms and Methods of Postwar Experimentalism

ROOM **BERSIMIS** Convention Floor
CHAIR **Alice Lovejoy** *University of Minnesota*

Katarina Mihailovic *Concordia University* "Rhythm with Light: Belgrade Postwar Film Club Experimentalism and the Legacy of the Avant-garde"

Vera Koshkina *Harvard University* "Distorted Histories: Manipulation of the Photographic Image in *Soy Cuba*"

RESPONDENT **Jennifer Wild** *University of Chicago*

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

B10 Image/Matter/Excess

ROOM **GATINEAU** Convention Floor
CHAIR **Nikolaj Lubecker** *University of Oxford*

Nikolaj Lubecker *University of Oxford* "Baroque Images as Mental Ecology: Claire Denis and Gus Van Sant"

Henrik Gustafsson *University of Tromsø* "The Testimony of Trees: On Georges Didi-Huberman's *Écorces*"

Majida Kargbo *Brown University* "Excessive Lack: Mumblecore Film, Black Aesthetics, and Medicine for Melancholy"

B11 Transnational Chinese Cinemas and Questions of Form

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Olivia Khoo** *Monash University*

Daisy Yan Du *Hong Kong University of Science and Technology* "The Wan Brothers and Their Animated Filmmaking in Hong Kong, 1947–1954"

Olivia Khoo *Monash University* "Transnational Solidarities in Queer Asian Cinema: Female Authorship and the Short Film Format"

Sean Metzger *University of California, Los Angeles* "Chinese Quebecois Documentary"

SPONSOR Asian/Pacific American Caucus

B12 Experiments with Temporality

ROOM **KAMOURASKA** Third Floor
CHAIR **Alison Wielgus** *University of Wisconsin-Superior*

Allie Lee *Southern Illinois University Carbondale* "Cosmic Time and Complex Identities: Nuances of Material, Space, and Moment in Three Experimental Films"

Stephan Boman *University of California, Santa Barbara* "Vital Signs: Sensation, Abstraction, and the Invention of Time-lapse Photography"

Alison Wielgus *University of Wisconsin-Superior* "Long Live the New Flesh: The Role of Liveness in the Television Laboratory's Experimental Video Art"

B13 Media and War

ROOM **YOUVILLE** Third Floor
CHAIR **Matthew Croombs** *University of Toronto*

Graeme Stout *University of Minnesota* "Between Violence and Commemoration: Video Games Go 'Over the Top'"

Kaitlin Forcier *University of California, Berkeley* "Executing Images: Beheading Videos and Drone Strikes in the War on Terror"

Yasmin Aly *University of Toronto* "Ambivalence and Terrorism in Benjamin Heisenberg's Film *Schläfer*"

Matthew Croombs *University of Toronto* "Archaeologies of Resistance: René Vautier and the Counter-visual History of Parallel Cinema"

B14 On Location
Cinematic Cities, Towns, and Travel

ROOM **BELLECHASSE** Third Floor
CHAIR **Manuela Ruiz** *University of Zaragoza*

Nichole Neuman *University of Minnesota* "The Criminal, the Heartsick, and the Vagrant: Itinerancy in Heimat"

Jesse Cumming *York University* "Cities Remembered and Imagined: Urban Image-making Practices in Jia Zhangke's *24 City* and *I Wish I Knew*"

Manuela Ruiz *University of Zaragoza* "Unexpected Destinations: Cosmopolitanism and Genre in Contemporary Romantic Comedy"

B15 Cultural and Social Geographies

Cinematic Constructions of the Nation and City

ROOM **CHAMBLY** Third Floor
CHAIR **Yongzhen Shu** *Widener University*

Dennis Lo *University of California, Los Angeles* "Cultural Geographies of Chinese National Cinemas: The Politics of Place-making in PRC and Taiwanese Location Shoots"

Martha Shearer *King's College London* "Frances Doesn't Live Here Anymore: Gender, Urban Instability, and the Creative City in *Frances Ha* and *The Giant Mechanical Man*"

Olga Klimova *Duquesne University* "The 'Liberated' Urban Space in Late-Soviet Cinema under Brezhnev"

Yongzhen Shu *Widener University* "Cinema of Attractions and Emerging Structures of Feeling in Chinese Cinema Today"

B16 Outlanders

Authorship and Genre Reconsidered

ROOM **RAMEZAY** Third Floor
CHAIR **Heather Osborne-Thompson** *California State University, Fullerton*

Franklin Cason *Temple University* "Reading the Signature: African American Cinema and the Auteur Theory"

Kathryn Frank *University of Michigan* "In Living Color: Comic-to-Live-Action Adaptations as Genre and Implications for Racial Representation in Popular Media"

Nina Martin *Connecticut College* "Tapping at the Celluloid Ceiling"

Heather Osborne-Thompson *California State University, Fullerton* "Locating Gender and Genre in *Outlander*"

SPONSOR Comics Studies Scholarly Interest Group

B17 Affective Pedagogies

ROOM **BATISCAN** Mezzanine
CHAIR **David Johnson** *Salisbury University*

Aaron Kerner *San Francisco State University* "The (Nasty) Taste and Scent of Seduction in *Wetlands*"

Laura Stamm *University of Pittsburgh* "Film as Queer Pedagogy: Learning to Be an Affected Body"

Elizabeth Losh *University of California, San Diego* "Sensing Not Seeing: Augmented Reality Literature and Multimedia for Books that Read"

David Johnson *Salisbury University* "Synthetic Criticism and the Essayistic Mode in Cinema and Media Studies"

B18 *Twin Peaks* at Twenty-five

Examining the Legacy and Contexts of a Television Icon

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Ross Garner** *Cardiff University*

Dana Och *University of Pittsburgh* "All Laura Palmer's Children: *Twin Peaks* and Gendering the Discourse of Influence"

Karra Shimabukuro *University of New Mexico* "The Mystery of the Woods: *Twin Peaks* and the Folkloric Forest"

Ross Garner *Cardiff University* "It Is Happening Again?: *Twin Peaks*, Staged Anniversaries, and Authorial Meanings"

Rebecca Williams *University of South Wales* "The Show from Another Place: *Twin Peaks* and Its Social Media Afterlife"

SPONSOR Television Studies Scholarly Interest Group

B19 Network Studies

Grappling with the History and Visual Design of Data

ROOM **MARQUETTE** Convention Floor
CHAIR **Daniel Faltesek** *Oregon State University*

Steven Malcic *University of California, Santa Barbara* "Inter-entity Communication: The Ontological Imaginary of Early Network Design"

Sheila Murphy *University of Michigan* "You Are the Message, Wearing the Medium: Software, Quantifiable Selves, and the New Data-visuality of Everyday Life"

Daniel Faltesek *Oregon State University* "Storm Season: Logistical Media, Social Networks, and Data Visualization"

B20 Unruly and Hard-working Bodies

Embodiment and Resistance, Excess, and Ethics

ROOM **JOLLIET** Convention Floor
CHAIR **Aaron Tucker** *Ryerson University*

Samantha Sheppard *Cornell University* "Performing Dissent in Sports Films: Documentary Impulse, Black Embodied History, and Critical Muscle Memory in Haile Gerima's *Hour Glass*"

Joel Neville Anderson *University of Rochester* "The National Body and Cinema's Prosthesis: Disability and Affective Production in Hara Kazuo's Documentary Encounters"

Michelle Cho *McGill University* "The Transnational Appeal of Abjection: Physical Humor and Gendered Embodiment in South Korean Film Comedy"

Aaron Tucker *Ryerson University* "The Hard Technological Bodies of *Elysium* and *Edge of Tomorrow*"

B21 WORKSHOP The "F" Word

Fan Studies In and Beyond the Academy

ROOM **DULUTH** Convention Floor
CHAIR **Casey McCormick** *McGill University*

WORKSHOP PARTICIPANTS

Paul Booth *DePaul University*
Louisa Stein *Middlebury College*
Anne Kustritz *University of Amsterdam*
Bertha Chin *London Metropolitan University*

B22 Just Stream It

Delivering Alternative Content in the Digital Era

ROOM **MACKENZIE** Convention Floor
CHAIR **Leo Rubinkowski** *University of Wisconsin-Madison*

Andre Puca *Emerson College* "Opting Out—Digital Distribution on the Margins and a Solution to 'Indiewood' Excess"

Eva Blazkova *University of Economics, Prague* AND **Jan Hanzlík** *University of Economics, Prague* "The Distribution of Art House Films on the Czech Film Market after the Digitization of Cinemas"

Orquidea Morales *University of Michigan* "Latina/o DVD: The Possibilities and Limitations of New Distribution Platforms"

Leo Rubinkowski *University of Wisconsin-Madison* "The Invisible Backbone: Networking, Advertising, and Making Alternative Content Possible"

B23 Extending and Interrogating the Exhibition Experience

ROOM **SAINT-FRANCOIS** Lobby Level
CHAIR **Lawrence Zi-Qiao Yang** *University of California, Berkeley*

Heather Birdsall *University of California, Los Angeles* "Context as Content: *Captain EO*, Intertextuality, and the Immersive Theme Park Experience"

Jasmine Trice *University of California, Los Angeles* "Projectors, Floods, and Generators: The Materiality of the Cinema Theater in Colonial Manila"

Carolyn Condon *Columbia University* "Spectators in Transit, Citizens in Transition: Film Screenings on Transatlantic Voyages in the Late Silent Era"

Lawrence Zi-Qiao Yang *University of California, Berkeley* "Splicing an Amorous State: Nymph, Cut-pieces, and the Trans-Asian Porn of the 1970s"

B24 States of Consciousness

ROOM **NICOLET** Mezzanine
CHAIR **Carol Vernallis** *Stanford University*

Kevin Chabot *University of Toronto* "Psychedelic Cinema: Form and Affect"

Tanya Twombly *Oklahoma State University* "Personal Apocalypse: Isolation and Mental Illness in *Take Shelter* and *Melancholia*"

Katarzyna Paszkiewicz *University of Barcelona* "Touch Is Discreet, or It Is Nothing: Proximate Distance and the Cinema of Isabel Coixet"

Carol Vernallis *Stanford University* "Toward the Limit: Michael Bay's *Transformers 4: Age of Extinction*"

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SCMS during the conference and throughout the year @SCMStudies

Wednesday

MARCH 25 ✦ 2:00 – 3:45 PM

Session C

C1 The Spoilage of America

Garbage, Junk, and Audiovisual Noise in US Film and TV

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Allison Rittmayer** ✦ *Northwestern State University of Louisiana*

Michael Rowin ✦ *University of Florida* ✦ "Noise and Spectatorship in Lynch's Films"

Tania Darlington ✦ *Santa Fe College* ✦ "From Hill Street to Farmington: The Station House as Symbol of Urban Neglect in Television Police Procedurals"

Jacob Agner ✦ *University of Mississippi* ✦ "Salvaging *The Counselor*: Watching Cormac McCarthy's Really Trashy Movie"

Allison Rittmayer ✦ *Northwestern State University of Louisiana* ✦ "'Deswamped and Denuded, and Derivered': Some Aspects of the Southern Gothic in Rural Noir Landscapes"

C2 The Politics and Problems of Hollywood Action-Adventure

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Aviva Dove-Viebahn** ✦ *Arizona State University*

Scott Ferguson ✦ *University of South Florida* ✦ "Why Do We Fall: Action-Adventure Physics and the Problem of Care"

David Seitz ✦ *Pennsylvania State University Mont Alto* AND **MaryEllen Higgins** ✦ *Pennsylvania State University Greater Allegheny* ✦ "*Captain Phillips* and the Hierarchy of Disposability: Necropolitics, Neoliberalism, and Hollywood's Africa"

Aviva Dove-Viebahn ✦ *Arizona State University* ✦ "Seriality, Feminine Intuition, and the 'Subject Supposed to Know': The Privileges and Pitfalls of the Female Action Hero"

C3 Mediated Memories

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Roger Hallas** *Syracuse University*

Laliv Melamed *New York University* "Family Matters: Home Movies and the Militarization of Family Memories"

Michael Richardson *Ithaca College* "Hipsters, Cats, and Other Memes: Hitler's Digital Afterlife"

Sheenagh Pietrobruno *St. Paul University/ University of Ottawa* "Archiving Heritage on YouTube: Intersections between Digital Intangible Heritage and Media Studies"

Roger Hallas *Syracuse University* "Filming the Photographic Object: New Historiographies of Photography in Recent Documentary Film"

SPONSOR Nontheatrical Film & Media Scholarly Interest Group

C4 Re-reconstructing the Gendered Body

ROOM **MATAPEDIA** Convention Floor
CHAIR **Adam Knee** *University of Nottingham Ningbo China*

Anna Peppard *York University* "'We Have to Get Her Right, We *Have* To': Conflicts of Desire, Fantasy, and Profit in the Casting of Gal Gadot as Wonder Woman"

Pamela Krayenbuhl *Northwestern University* "Body Control/Mind Control: The Female Dancing Body in Science Fiction"

Adam Knee *University of Nottingham Ningbo China* "*Robocop* Remade: Putting Masculinity Back together Again"

C5 Theory's Unthoughts

ROOM **CHAUDIERE** Convention Floor
CHAIR **Bhaskar Sarkar** *University of California, Santa Barbara*

Anustup Basu *University of Illinois at Urbana-Champaign* "Realism and the Graphic in the Age of the Digital"

Joshua Neves *Concordia University* "Southern Effects"

Bhaskar Sarkar *University of California, Santa Barbara* "At the Taj; or, Plasticity and the Global"

Kay Dickinson *Concordia University* "At What Cost Theory?: An Economics and Poetics of Citation"

C6 Celebrity
Performances and Persona

ROOM **HARRICANA** Convention Floor
CHAIR **Tracy Cox-Stanton** *Savannah College of Art and Design*

Kara Fagan *University of Iowa* "Dancing on Ice, Falling out of the Gender Script: Sonja Henie's 20th Century Fox Musicals and the Feminization of Figure Skating"

Spring-Serenity Duvall *Salem College* "When Gen X Icons Grow Up: Celebrity, Aging, and (Trans) national Canadian Identity in the Careers of Alanis Morissette and Sarah McLachlan"

Steven Rybin *Georgia Gwinnett College* "Wooing Bogie, Courting Bacall: The Performance of Love in Classical Noir"

Michael Rennett *University of Texas at Austin* "No More Mr. Nice Guy: Joseph Gordon-Levitt's Feminist Deconstruction of the 'Nice Guy' Character"

C7 Bright, Shiny, New! Visual Style and Technological Change

ROOM **RICHELIEU** Convention Floor
CHAIR **Peter Collopy** *University of Pennsylvania*

Michael LaRocco *University of Southern California* "HD Video's Arrested Development: Slow Frame Rate as Cinematic Code"

Philippe Bedard *Concordia University* "Techno-aesthetic Study of 'Third-person Fixed Perception Shots'"

Sam Roggen *University of Antwerp* "A Cinema of Choice?: Gradation of Emphasis in CinemaScope"

Peter Collopy *University of Pennsylvania* "Scanimate: Analog and Digital as Engineering Paradigms"

C8 Selling across Media

ROOM **PERIBONKA** Convention Floor
CHAIR **Michael J. Clarke** *Independent Scholar*

Benjamin Sampson *University of California, Los Angeles* "*Man of Steel*/Man of God: Marketing Superman to Christian Audiences"

Emil Stjernholm *Lund University* "Experimental Film as Marketing Strategy: Sponsored Film Culture in Postwar Sweden"

Michael J. Clarke *Independent Scholar* "Leo Burnett, Philip Morris, and Television Advertising in the 1960s"

SPONSOR Comics Studies Scholarly Interest Group

C9 Cognitive Approaches to the Representation of History in German Film

ROOM **BERSIMIS** Convention Floor
CHAIR **Roger Cook** *University of Missouri*

Jaimey Fisher *University of California, Davis* "War Becomes History: Embodiment in Combat Films of the Interwar Period"

Roger Cook *University of Missouri* "Embodied Spectatorship as Alternative History: Petzold's *Barbara* and *The Lives of Others*"

Jennifer William *Purdue University* "Conceptual Blending and Spectatorship"

RESPONDENT **Christina Gerhardt** *University of Hawaii*

C10 Film as Writing in Japan
Literary-Cinematic Interplay and Adaptation

ROOM **GATINEAU** Convention Floor
CHAIR **Lauri Kitsnik** *University of Cambridge*

Lauri Kitsnik *University of Cambridge* "Bungei Eiga and Shinario Bungaku: The Debates on the Literariness of Cinema in the Late 1930s' Japan"

Alexander Jacoby *Oxford Brookes University* "'More Than the Flowers': A Reluctant Samurai Rewrites Chushingura"

Joanna Sturiano *Harvard University* "Reframing a Writer's Legacy Through Film: *Yuriko, Dasuvidāniya* as Revisionist Cultural Historiography"

Ryan Cook *Emory University* "Urbanological Literary Criticism as Cinematic Adaptation: Isoda Kōichi and Tokyo as Film"

C11 Hearing Voices, Songs, and Speech

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Kyle Stevens** *Brandeis University*

Dolores McElroy *University of California, Berkeley* "In Extremis: An Inspirational Reading of Judy Garland and *The Man That Got Away*"

Patrik Sjoberg *Karlstad University* "Your Tongue in My Mouth: Lip Synch, Dubbing, Ventriloquism, and the Othering of Voice in Documentary Media"

Liz Greene *Dublin City University* "Listening, Singing, and Dancing to Pop Songs in Film: The Sound of Middle-aged Nostalgia"

Kyle Stevens *Brandeis University* "'I Had No Thoughts at All': Voice-over, Suicide, and Women's Sexuality"

C12 The Cinema of "Crisis"

Reading 1980s Mexican Film against the Grain

ROOM **KAMOURASKA** Third Floor
CHAIR **Olivia Cosentino** *Ohio State University*

Sergio de la Mora *University of California, Davis* "Mexican Beefcake: Masculinities in 1980s Sexy Comedias"

Olivia Cosentino *Ohio State University* "Multi-platform Manipulation: Controlling Mexico's Youth through Televisa's Darlings, Lucero, Pedro Fernández, and Luis Miguel"

Ivan Aguirre *Washington University in St. Louis* "'El roc ha muerto. Viva el roc': Following the Trail of the Counterculture through the Lens of Sergio García Michel"

Niamh Rosario Thornton *University of Liverpool* "Taste, Trash, and Distinction: Historical Lessons from Mexican Screen Studies"

SPONSOR Latino/a Caucus

C13 Framed

Perspectives on Cinematic Address

ROOM **YOUVILLE** Third Floor
CHAIR **Richard Neupert** *University of Georgia*

Carol Siegel *Washington State University Vancouver* "Between Jews: The Coen Brothers' Double Address in *Inside Llewyn Davis*"

Matthew Von Vogt *Indiana University* "Cinema in the First-person Plural: Luc Moullet and the Gender Politics of the French New Wave"

Seth Watter *Brown University* "Pathology of the Close-up: Female Neurosis in Anatole Litvak"

Richard Neupert *University of Georgia* "Emotion, Disabilities, and Narration in *Gabrielle*"

SPONSOR French & Francophone Scholarly Interest Group

C14 Exploring Limits

Melodrama's Bodies, Space, and Ethics

ROOM **BELLECHASSE** Third Floor
CHAIR **Alison McKee** *San Jose State University*

Jordan Wood *Syracuse University* "'How Far Would You Go?': The Interactive Melodrama of *Heavy Rain*"

Conn Holohan *National University of Ireland, Galway* "All That Is Solid: Camera and Character Movement in the Domestic Spaces of 1930s' Melodrama"

Baran Germen *University of Oregon* "Melodramatically Queer: (Dis)figuration of the Male Body and Radical Alterity in *Tamam mıyız?*"

Alison McKee *San Jose State University* "I'm Ready for My Close-up: Anglo-American Home-front Films During World War II"

C15 Into the Wild

Meditations on Humans, Animals, and the Natural World

ROOM **CHAMBLY** ✦ Third Floor
CHAIR **Erin Wiegand** ✦ *San Francisco State University*

Lauran Whitworth ✦ *Emory University* ✦ "Radical Faeries, Radical Film: Queer Pastoralism in the Films of James Broughton"

Olivia Heaney ✦ *McGill University* ✦ "Emerging Canadian Auteurs and Their Pugs: Contemporary Short Film in Quebec and Newfoundland"

Kayti Lausch ✦ *University of Michigan* ✦ "Living in an Amish Paradise: Reality Television and the Contemporary American Fantasy of the Amish"

Erin Wiegand ✦ *San Francisco State University* ✦ "Who Can Be Eaten?: Consuming Animals and Humans in the Cannibal Horror Film"

C16 Will the Real Ideology Please Stand Up?

Television's Reality Game

ROOM **RAMEZAY** ✦ Third Floor
CHAIR **Alexander Thimons** ✦ *Northwestern University*

Miranda Larsen ✦ *University of California, Los Angeles* ✦ "'Something Reached out of This Case, from These Bones, and Grabbed My Heart': *Ghost Adventure*s as Paranormal Gender Playground"

Lauren Weinzimmer ✦ *University of Minnesota* ✦ "With One Failure Comes Many More: Sustained Failure in MTV's Teen Pregnancy Franchise's Paratexts"

Alexander Thimons ✦ *Northwestern University* ✦ "Just for Fun: Queer Sociability, Labor, and *What's My Line?*"

C17 Sights of Resistance

Oppositional Films and the National Imaginary

ROOM **BATISCAN** ✦ Mezzanine
CHAIR **Jose Capino** ✦ *University of Illinois at Urbana-Champaign*

Hyon Joo Yoo ✦ *University of Vermont* ✦ "The Chronotope of the North in Korean Cinema: From *The Good, The Bad, The Weird* to *Dooman River*"

Elena Benelli ✦ *Concordia University* ✦ "Through Water and Mountains: Ecocritical Representations of Migration in Contemporary Italian Cinema"

Jose Capino ✦ *University of Illinois at Urbana-Champaign* ✦ "Brocka's Crime Films, Political Cinema, and the Marcosian State"

C18 Screening Little Data

Surveillance Regimes, Commodification Logics, and Digital Identities

ROOM **LE GRAND SALON** ✦ Convention Floor
CHAIR **Kenneth Werbin** ✦ *Wilfrid Laurier University*

Leslie Shade ✦ *University of Toronto* ✦ "Digital Policy Literacy, Social Media Privacy, and Youth"

Judith Nicholson ✦ *Wilfrid Laurier University* ✦ "Minority Report: Little Data, Race, and Predictive Policing"

Ian Reilly ✦ *Concordia University* ✦ AND **Kenneth Werbin** ✦ *Wilfrid Lauier University* ✦ "Screening the Terms of Service: Exploring Alternatives to Corporate Social Media"

Mark Lipton ✦ *University of Guelph* ✦ "Screening My Little Data: Implications for Learning in the Digital Age"

SPONSOR Media Literacy & Pedagogical Outreach Scholarly Interest Group

C19 WORKSHOP
The Unexpected and the Possible
Methods in Creating Feminist and Queer Archives

ROOM **MARQUETTE** Convention Floor
CHAIR **Alicia Kozma** *University of Illinois at Urbana-Champaign*
CO-CHAIR **John Musser** *University of Illinois at Urbana-Champaign*

WORKSHOP PARTICIPANTS

Vicki Callahan *University of Southern California*
Roxanne Samer *University of Southern California*
Dayna McLeod *Concordia University*

SPONSOR Queer Caucus

C20 Historical Studies in Televising Femininity, Feminism, and Queerness

ROOM **JOLLIET** Convention Floor
CHAIR **Bambi Haggins** *Arizona State University*

Heather Hendershot *Massachusetts Institute of Technology* "Feminism, TV, and the American Conservative Movement: *Firing Line* Debates Women's Lib"

Alice Leppert *Ursinus College* "Selling Ms. Consumer: Market Research and the Fantasy Families of 1980s Sitcoms"

Jennifer Clark *Fordham University* "Confetti Kings, Bird Watchers, and Crying Comedians: Television's Career Guest Stars of the 1960s"

Bambi Haggins *Arizona State University* "This Year's Model?: *Julia*, *Scandal*, and Constructing Televisual African American Exemplarism and the Politics of Respectability"

SPONSORS Women's Caucus AND Television Studies Scholarly Interest Group

C21 WORKSHOP
Intersections
Locating East Asian Avant-garde Film and Video

ROOM **DULUTH** Convention Floor
CHAIR **Jihoon Kim** *Chung-Ang University*

WORKSHOP PARTICIPANTS

Yuriko Furuhata *McGill University*
Soyoung Yoon *The New School*

SPONSOR Experimental Film & Media Scholarly Interest Group

C22 Dire Straits
Production Possibilities in Precarious Times

ROOM **MACKENZIE** Convention Floor
CHAIR **Benjamin Woo** *Carleton University*

Hamidreza Nassiri *University of Wisconsin-Madison* "Shoot and Run: Modes of Production in Recent Iranian Underground Cinema"

Samuel Israel *University of Copenhagen* "The Danish Animation Revolution: Conditions, Strategies, Challenges"

Benjamin Woo *Carleton University* "Hired Hands: Making Art and/or Making a Living in the Comic Book Industry"

C23 Playtime
Interactivity and Video Games Aesthetics

ROOM **SAINT-FRANCOIS** Lobby Level
CHAIR **Sandra Danilovic** *University of Toronto*

Nicholas Hanford *Rensselaer Polytechnic Institute* "A Topology of Frames: Adapting the Filmic Frame for Gamic Action"

Jason Coley *Rensselaer Polytechnic Institute* "Playing in the Interactive Archive: Adaptation of Genre in *Red Dead Redemption* as Neo-Baroque Entertainment Art"

Caroline Bem *McGill University* "The Pursuit of Vertigo: On the Use of Graphic Sex in Two Rockstar Games"

Sandra Danilovic *University of Toronto* "Procedurally Yours: Love, Debugging Trauma, and the Mundanity of Game Design Practice"

SPONSOR Video Game Studies Scholarly Interest Group

C24 Modes of Documentary, New and Old

ROOM **NICOLET** Mezzanine
CHAIR **Francesco Pitassio** *University of Udine*

Daniel Cohen *Stanford University* "The Clamor of Documentary: Polyphonic Mediation and the Politics of Art"

Whitney Pow *Northwestern University* "'That Is the Last Picture of My Dad Alive': Google Maps as an Affective Archive of Grief"

Mi Young Park *Southern Illinois University Carbondale* "Touchscreen and Entrepreneur of the Self: Hans Richter and the iPhone"

Francesco Pitassio *University of Udine* "Recurring Removal: Trauma and Historical Discourse in Postwar Italian Documentary"

MEETING

2:00 – 3:45 PM

Sound Studies Scholarly Interest Group

ROOM **LES VOYAGEURS 2** Lobby Level

Wednesday

MARCH 25 ✦ 4:00 – 5:45 PM

Session D

D1 Plugged In

Brazilian Television Fiction and Reflections on Recent Social, Political, and Economic Transformations

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Joseph Straubhaar** ✦ *University of Texas at Austin*

Esther Hamburger ✦ *University of Sao Paulo* ✦ "Avenida Brasil: Extra-diegetic References to Ongoing Social Processes"

Ana Lopez ✦ *Tulane University* ✦ "Domestic Service, Transmediality, and the Contemporary Brazilian Telenovela"

Joseph Straubhaar ✦ *University of Texas at Austin* ✦ "The Political Economy of Race, Class, and Favela Depictions in Brazilian Telenovelas"

Leslie Marsh ✦ *Georgia State University* ✦ "Self- and Place-branding in Contemporary Brazilian Telenovelas"

SPONSOR Latino/a Caucus

D2 Queer Media Affect

Locations and Mobilities of Feeling

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Alexander Cho** ✦ *University of Texas at Austin*

F. Hollis Griffin ✦ *Denison University* ✦ "Affective Networks in *Tales of the City*"

Misha Kavka ✦ *University of Auckland* ✦ "The Reparative Impulse of *SpongeBob QueerPants*"

Alexander Cho ✦ *University of Texas at Austin* ✦ "Liberté, Égalité, Beyoncé": Queer Youth of Color and Territories of Insurgence"

RESPONDENT **Dana Heller** ✦ *Old Dominion University*

SPONSOR Queer Caucus

D3 Media Specificity and Cognition in Animation and Digital Visual Effect Cinema

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Sylvie Bissonnette** *Independent Scholar*

Janet Blatter *Independent Scholar* "Animation and Cognitive Film Theory—the Missing Framework"

Erwin Feyersinger *University of Innsbruck* "Intentional and Unintentional Use of Image Schemas in Animated Visualizations"

Nathan Blake *Northeastern University* "The Information Affect: CG Worlds and Fantasies of Transcendent Cognition in *The Matrix*, *Limitless*, and *Lucy*"

Alberto J. L. Carrillo Canán *Meritorious Autonomous University Of Puebla* "Medium Specificity and Digital Effects in Cinema"

SPONSOR Animated Media Scholarly Interest Group

D4 Viewing Sites

ROOM **MATAPEDIA** Convention Floor
CHAIR **Michelle Baroody** *University of Minnesota*

David Gray *University of California, Santa Barbara* "On the Screening Site as Space of Memorialization in Southern Cone Documentary"

Joshua Coonrod *Indiana University* "Haunted Screens and Empty Seats: An Ethnographic Approach to the Failing Rural Film Festival"

Michelle Baroody *University of Minnesota* "World Cinema, Local Screens: (Re)presenting Arab Pictures at a Midwest Film Fest"

D5 Women Before and Behind the Camera

ROOM **CHAUDIERE** Convention Floor
CHAIR **Veronica Fitzpatrick** *University of Pittsburgh*

Leah Vonderheide *University of Iowa* "The Bearded Gentleman and Rumors of War: The Cinema of Nicole Védrès"

Patricia White *Swarthmore College* "Indie Cinema and Lesbian Representability"

Dijana Jelaca *St. John's University* "Millennial Girls, Unbearable Sex, and the Ambivalence of Power in Maja Miloš's *Clip*"

Veronica Fitzpatrick *University of Pittsburgh* "The Also at Work in Every Intended Something: Belief, Belonging, *Sound of My Voi*ce, *The East*"

D6 Surveilling Surveillance

ROOM **HARRICANA** Convention Floor
CHAIR **Gregory Flaxman** *University of North Carolina at Chapel Hill*

Sylvia Chong *University of Virginia* "A Tale of Two Tortures: Visualizing State-sanctioned Violence in *Zero Dark Thirty* (2012) and *The Purple Heart* (1944)"

Christopher Rowe *University of Toronto* "Closing the Circuit: Surveillance as a New Mode of Realism in the Films of Michael Haneke"

Brooke Belisle *SUNY, University at Stony Brook* "Surveillance Panoramas: From Cinematic Montage to Digital Mosaic"

Gregory Flaxman *University of North Carolina at Chapel Hill* "Off the Grid: Contemporary Hollywood and the Cinema of Control"

D7 The Great Depression
Politics and Social Change at the Movies

ROOM **RICHELIEU** Convention Floor
CHAIR **J. E. Smyth** *University of Warwick*

Ina Rae Hark *University of South Carolina*
"Shirley Temple and Hollywood's Colonialist Ideology"

Anna Siomopoulos *Bentley University*
"Lincoln, Juarez, and FDR: The Welfare State Rhetoric of Sympathy and Hollywood Films of the 1930s"

Brian Neve *University of Bath* "*Our Daily Bread* and the Limits of Thirties Political Imagining"

RESPONDENT **Catherine Jurca** *California Institute of Technology*

D8 New Takes on Deleuze

ROOM **PERIBONKA** Convention Floor
CHAIR **Chang-Min Yu** *University of Iowa*

Joshua Jordan *New York University* "Cinema at the Speed of Thought: Henri Michaux and Images of a Visionary World"

Chang-Min Yu *University of Iowa* "Bodies of/in Excess: An Underexplored Dimension of European Modernist Films"

D9 Cinema's Visual Worlds
Dreamscapes, Set Design, and the Pictorial

ROOM **BERSIMIS** Convention Floor
CHAIR **Susan Felleman** *University of South Carolina*

Cary Elza *University of Wisconsin-Stevens Point* "*Unus Mundus Artis*: Guillermo del Toro and Neo-Baroque World-building"

Shelton Waldrep *University of Southern Maine* "Un-moving Pictures: Stanley Kubrick, James Bond, and the Pictorial"

Simran Bhalla *Northwestern University* "Through an Opera Glass, Darkly: Gendered Design in *Charulata* and *Ghare Baire*"

Susan Felleman *University of South Carolina* "Source Hunting in a Dreamscape: Art History and the Films of David Lynch"

SPONSOR CinemArts: Film & Art History Scholarly Interest Group

D10 Transnational Cinemas
South Korea, Japan, and Beyond

ROOM **GATINEAU** Convention Floor
CHAIR **Ji-yoon An** *University of Cambridge*

Sangjoon Lee *Nanyang Technological University* "The Asia Foundation, Japan, and the South Korean Film Industry in the 1950s"

Minhwa Ahn *University of Minnesota* "Magical Realism and Female Fantasy in Kim Kiyoung's Films: A Cross-cultural Reading of Japanese Films during the Postwar Period"

Nathaniel Heneghan *University of Southern California* "Alterity and Excess in the Works of Sai Yoichi"

Ji-yoon An *University of Cambridge* "Home and Away: Adoption and Diaspora in *A Brand New Life* (2009) and *Treeless Mountain* (2009)"

D11 Music Screens, Music Stars, Music Scenes

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Charlotte Howell** *University of Texas at Austin*

Kristen Alfaro *New York University* "Screens of Punk, Punks of Screen: Video History and the Nightclubbing Collection at the Fales Library, New York University"

Matt Stahl *University of Western Ontario* "We Have Paid a Price to Sing This Music: Aging R&B Stars' Struggle for Reparations and Royalty Reform in the US Recording Industry, 1984–2004"

Brad Stiffler *University of Minnesota* "Anti-anti-network TV: *TV Party* and the (Un)popular Avant-garde on 1970s Cable Access"

Charlotte Howell *University of Texas at Austin* "Symbolic Capital and Cable Access: Production Discourse of *The American Music Show*"

SPONSOR Sound Studies Scholarly Interest Group

D12 Experimental Film and Video in National and Transnational Contexts

ROOM **KAMOURASKA** Third Floor
CHAIR **Henning Engelke** *Goethe University Frankfurt*

Maria Vinogradova *New York University* "Beyond Art and Dissent: Experimental Film in the Soviet Union"

Joseph Pfender *New York University* "The Lifespan of Circuits: Cinematic Experimentalism in the Chaotic Music of Louis and Bebe Barron"

Sonja Simonyi *New York University* "Image, Structure, Meaning: Gábor Bódy and Artistic Experimentation at the Balázs Béla Studio"

Henning Engelke *Goethe University Frankfurt* "Before 'Expanded Cinema': Intersections of Experimental Film, Art, and Electronic Media at the Batman Gallery, 1960–1965"

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

D13 The Politics and Ethics of Remix Video

ROOM **YOUVILLE** Third Floor
CHAIR **Jaimie Baron** *University of Alberta*

David Gurney *Texas A&M University-Corpus Christi* "Remediating Boyhood: Gendered Nostalgia and the Chronotopic Remix"

Jordan Lavender-Smith *The Graduate Center, CUNY* "'You're My Life Support. Your Life Is My Sport': Found Footage, Remix, and Control"

Jaimie Baron *University of Alberta* "The Politics of (Dis)comfort: Camp and Mimesis in Remix Video"

Elena del Rio *University of Alberta* "Folding Film into Media: Aesthetics and Micropolitics of Digital Remix Cinema"

SPONSOR Documentary Studies Scholarly Interest Group

D14 Way Over the Top

Kayfabe and Consumption in the WWE Universe

ROOM **BELLECHASSE** Third Floor
CHAIR **Jesse Balzer** *Indiana University*

Eero Laine *The Graduate Center, CUNY* "First the Stadium, Then the Universe: WWE, Kayfabe, and Branding Pro-Wrestling"

Timothy Piper *University of Texas at Austin* "The Domestic Menace vs. the Rugged Individualist: Reconstituting Whiteness through the Cultural, Political, and WWE Championship Discourse of the Late Nineties"

Thomas Alcott *Aberystwyth University* "Wrestling with Stardom"

D15 Transmedia and Remediation

ROOM **CHAMBLY** Third Floor
CHAIR **Kevin Flanagan** *University of Pittsburgh*

Megan Brown *Indiana University* "Marketing Practice and Discourse of Transmedia Science Fiction's 'Golden Age' (1950–1958)"

Mark Minett *University of South Carolina* "Origins/Stories: A Functionalist Analysis of the Origin in the Golden Age of the Superhero Comic"

Julia Sirmons *Columbia University* "Masochistic Aesthetics Redux: Remediation and the Performance of Auteurism in *Venus in Fur*"

Kevin Flanagan *University of Pittsburgh* "War by Other Means: Maneuvers, Simulation, and Gaming in British Cinema, 1965–1970"

SPONSOR Comics Studies Scholarly Interest Group

D16 Directors and Institutions

Auteurs in Context

ROOM **RAMEZAY** Third Floor
CHAIR **Arne Lunde** *University of California, Los Angeles*

Rachel Kahn *Solomon R. Guggenheim Museum* AND **Marc Rose** *University of Portsmouth* "Music Video Art House: An Auteurist Study of the Music Video Production Company"

Seth Friedman *DePauw University* "The Masters of Misdirection: Branding M. Night Shyamalan and Christopher Nolan"

Breixo Viejo *University College London* "Luis Buñuel and the Film Industry: Economic Restrictions and Creative Control"

Arne Lunde *University of California, Los Angeles* "Ingmar's Hitchcockian Cameos: Early Bergman as Auteur inside the Swedish Studio System"

D17 A Better World
Screens, Activism, Politics

ROOM **BATISCAN** Mezzanine
CHAIR **Shirley Roburn** *Concordia University*

Germaine Halegoua *University of Kansas*
"'Opting Out' of Google Fiber in Kansas City: Perspectives on Digital Inclusion and Media Refusal of High-speed Internet Service"

Sarah Martindale *University of Nottingham*
"Collective Envisioning: Science Fiction as a Socio-cultural Driver"

Shirley Roburn *Concordia University*
"Ecocinema, Convergence Culture, and Community Organizing: Assessing the Impact of *Being Caribou* on Congressional Votes to Develop or Preserve the Arctic National Wildlife Refuge"

SPONSOR Media Literacy & Pedagogical Outreach Scholarly Interest Group

D18 Podcasting
A Decade into the Life of a "New" Medium

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Andrew Bottomley** *University of Wisconsin-Madison*

Brian Fauteux *Wilfrid Laurier University*
"Blog Radio: Satellite Radio and the Aesthetics of Podcasting"

Andrew Salvati *Rutgers University*
"Podcasting the Past: Historiography and Interactivity in Dan Carlin's *Hardcore History*"

Kelli Marshall *DePaul University* "Transmedia Storytime with Your Host Marc Maron"

SPONSOR Radio Studies Scholarly Interest Group

D19 WORKSHOP Reconsidering US Newsfilm
History, Medium, Archive

ROOM **MARQUETTE** Convention Floor
CHAIR **Mark Williams** *Dartmouth College*

WORKSHOP PARTICIPANTS

Richard Abel *University of Michigan*
Mark Cooper *University of South Carolina*
Jan-Christopher Horak *University of California, Los Angeles*
Sara Levavy *University of Utah*
Mark Williams *Dartmouth College*

SPONSOR Nontheatrical Film & Media Scholarly Interest Group

D20 Reality Television and Narratives of Material Culture

ROOM **JOLLIET** Convention Floor
CHAIR **Kara Andersen** *Brooklyn College*

Michelle Boucher *Southwestern College*
"Negotiating Taste and Value: *Antiques Roadshow* in America"

James Donahue *SUNY, University at Potsdam*
"The (Informed) Customer Is Always Right: *Pawn Stars* and the Value of an Education"

Kara Andersen *Brooklyn College* "Barry Weiss: *Storage Wars* Failed *Selector*"

D21 Informal Media Networks in a Global Context

ROOM **DULUTH** Convention Floor
CHAIR **Juan Llamas Rodriguez** *University of California, Santa Barbara*

Viviane Saglier *Concordia University* "In the Interstices of Film's Political Economies: 'Palestine' at the Oscars"

Jade Miller *Wilfrid Laurier University* "Informality, Power, and Distribution in Nollywood"

Anne Major *University of Texas at Austin* "Nollywood's Online Video Distribution: An Analysis of iROKOtv"

D22 WORKSHOP From Satellite to Center

Redressing the Marginalization of African Media Studies

ROOM **MACKENZIE** Convention Floor
CHAIR **Noah Tsika** *Queens College, CUNY*

WORKSHOP PARTICIPANTS

Kenneth Harrow *Michigan State University*
Moradewun Adejunmobi *University of California, Davis*
Noah Tsika *Queens College, CUNY*
Jon Haynes *Long Island University Brooklyn*
Akinwumi Adesokan *Indiana University*

SPONSOR African/African American Caucus

D23 Remembering, Repeating, and Working Through

ROOM **SAINT-FRANCOIS** Lobby Level
CHAIR **David Bering-Porter** *Michigan State University*

Ari Mattes *University of Notre Dame Australia* "Harmony Korine's *Spring Breakers* (2013): Toward a Theory of Accidental Narrative"

Chelsey Crawford *Oklahoma State University* "Layering Time and Nostalgia's Ecstasy: Home Movie Exhibition in Fiction Film"

Atene Mendelyte *Lund University* "The Art of Failure in Films So Bad They're Good"

David Bering-Porter *Michigan State University* "Signatures of the Digital: GIFs, Loops, and the Reanimated Image"

D24 Scandinavian *Nymphomania*

A National and Transnational Legacy

ROOM **NICOLET** Mezzanine
CHAIR **Linda Badley** *Middle Tennessee State University*

Laura Horak *Carleton University* "Good Sex in Sweden: Sexuality and Landscape in Swedish Films of the 1920s"

Linda Badley *Middle Tennessee State University* "*Nymphomaniac* as Retro Scandinavian Blue"

Mariah Larsson *Stockholm University* "A Transnational Legacy of Sex Films?: Christina Lindberg, Nymphomaniacs, and Iconic Eye Patches"

Meryl Shriver-Rice *Miami Dade College* "Female Desire, Puzzy Power, and the Transnational Legacy of the Scandinavian Sex Film"

SPONSORS Women's Caucus, Scandinavian, Transnational Cinemas, AND Adult Film History Scholarly Interest Groups

MEETING

4:00 – 5:45 PM

Silent Cinema Cultures Scholarly Interest Group

ROOM **YAMASKA** Convention Floor

MEETING

4:00 – 5:45 PM

Media Literacy & Pedagogical Outreach Scholarly Interest Group

ROOM **LES VOYAGEURS 2** Lobby Level

Strike a Pose . . .

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Wednesday

MARCH 25 ✦ 6:00 – 7:45 PM

Session E

E1 Self-representation and the Politics of Difference in the "Postracial" Era

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Jade Petermon** ✦ *University of California, Santa Barbara*

Eddy Alvarez ✦ *SUNY, University at Oneonta* ✦ "Gloria Trevi: 'The Mexican Madonna,' Self-representation and Her LGBTQ Latina/o Fans"

Faithe Day ✦ *University of Michigan* ✦ "Black Awkward: *Awkward Black Girl* and the Queer Consumption of a Web Series Redefining Black Womanhood"

Sara Hinojos ✦ *University of California, Santa Barbara* ✦ "'Scheck It Out!': Visual 'Accent' and the Politics of Self-representation of La Coacha"

Jade Petermon ✦ *University of California, Santa Barbara* ✦ "Looking Within/Seeing Ourselves: Reading the Work of Ava DuVernay"

SPONSOR African/African American Caucus

E2 WORKSHOP Perverse Pedagogy

John Waters, American and International Icon

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Louise Wallenberg** ✦ *Stockholm University*

WORKSHOP PARTICIPANTS

Christine Holmlund ✦ *University of Tennessee*
Gary Needham ✦ *Nottingham Trent University*
Misha Kavka ✦ *University of Auckland*
Louise Wallenberg ✦ *Stockholm University*
Dana Heller ✦ *Old Dominion University*

SPONSOR Queer Caucus

E3 Transatlantic Rivalries
Contemporary French Cinema and Hollywood Genres

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **David Pettersen** *University of Pittsburgh*

Kelley Conway *University of Wisconsin-Madison* "Same Old Song?: Singing in Contemporary French Cinema"

Charlie Michael *University of Georgia* "The 'Pragmatic' Neoliberalism of Contemporary French Action Cinema"

David Pettersen *University of Pittsburgh* "What's French about French Horror Cinema?"

Margaret Flinn *Ohio State University* "'We Are All French': The Franco-International Omnibus Film"

SPONSOR French & Francophone Scholarly Interest Group

E4 How Comedy Works
Narrative, Technology, Genre, and Context

ROOM **MATAPEDIA** Convention Floor
CHAIR **Philip Scepanski** *Vassar College*

Burke Hilsabeck *Oberlin College* "Narrative, Narrativity, and Anarchic Burlesque: Mack Sennett, D. W. Griffith, and *Tillie's Punctured Romance* (1914)"

Sulgi Lie *Free University Berlin* "Short-circuited Comedy: Jerry Lewis and the Video Assist"

Jacqueline Bowler *Rensselaer Polytechnic Institute* "Where's the Punch Line?: *Louie* and the Slow Television Comedy"

Philip Scepanski *Vassar College* "Only through Comedy: African American Television Comedy and the 1992 Los Angeles Riots/Uprising"

E5 Powerful or Unruly?
The Ambivalence of Postfeminist Bodies across Media Platforms

ROOM **CHAUDIERE** Convention Floor
CHAIR **Jennifer McClearen** *University of Washington*

Kavita Nayar *University of Massachusetts Amherst* "Working It: Adult Webcam Modeling and the Cultural Production of Postfeminist Sexual Subjectivities"

Tisha Dejmanee *University of Southern California* "The Digital Postfeminist Subject: Branding Consumable Bodies on Food Blogs"

Tasha Rennels *University of South Florida* "Challenging Postfeminist Portrayals in Reality Television: A Cautionary, Contradictory, and Critical Analysis of *Here Comes Honey Boo Boo*"

Jennifer McClearen *University of Washington* "Negotiating the Performance of Femininities in Pre-fight Walkouts for the Ultimate Fighting Championship"

E6 Franchise Building and Management in a Multi-platform Universe

ROOM **HARRICANA** Convention Floor
CHAIR **Kimberly Owczarski** *Texas Christian University*
CO-CHAIR **Ashley Elaine York** *University of Alberta*

Maria Boyd *Georgia State University* "Kevin Feige: Marvel's Franchise Management Superhero"

Kyra Hunting *University of Wisconsin-Madison* "In a Franchise Far, Far, Away: *Phineas and Ferb*, Marvel, *Star Wars*, and Disney's Cross-promotion Franchising Strategy"

Ashley Elaine York *University of Alberta* "Positioning the 'Women's Blockbuster' as a Four-quadrant Film: The Ancillary Marketing and Merchandising Efforts of *The Hunger Games* Franchise"

Kimberly Owczarski *Texas Christian University* "'We Don't Restrict Ourselves to Just Making Murder Songs': Insane Clown Posse and Franchise Building outside of the Mainstream"

SPONSOR Comics Studies Scholarly Interest Group

E7 Cultivating Citizenship

Representation and the Politics of Community in the Postwar Period

ROOM **RICHELIEU** Convention Floor
CHAIR **Molly Schneider** *Northwestern University*
CO-CHAIR **Alison Kozberg** *University of Southern California*

Alison Kozberg *University of Southern California* "Producing Pasadena: Parades, Television, and the Spectacle of Suburbia"

Molly Schneider *Northwestern University* "Mythologies of Belonging: Alienation, Conformity, and Neighbor Panic in the Mid-century TV Anthology Drama"

Steven Doles *Syracuse University* "Destroying the Individual and Creating the Citizen: Character in Semi-documentary Crime Films"

E8 From Historical to New Materialism?

Late Capitalism, Media Technology, and the Ontological Turn

ROOM **PERIBONKA** Convention Floor
CHAIR **Brent Smith-Casanueva** *SUNY, University at Stony Brook*

Gloria Kim *Center for 21st Century Studies* "Animal Currencies: Biomedial Assemblages of Late Capitalism"

Brent Smith-Casanueva *SUNY, University at Stony Brook* "Toward a Negative Dialectics of New Media: Materiality, the Frankfurt School, and the Capital-Technology Articulation"

Brian Wall *Binghamton University* "*Adventure Time* between Two Materialisms"

E9 Global Exploitation Cinemas
Travel, Translation, Taste

ROOM **BERSIMIS** Convention Floor
CHAIR **Mike Dillon** *California State University, Fullerton*

Ekky Imanjaya *University of East Anglia* "Global Distribution of Classic Indonesian Exploitation Movies, Politics of Tastes, and Contradictions of New Order's Political Policies"

Ken Provencher *Josai International University* "'You Are a Samurai Now': Heroic Violence and Transnational Identity in Contemporary Hollywood and Japanese Cinema"

Mike Dillon *California State University, Fullerton* "Butchered in Translation: Marketing a Horror Film Overseas"

RESPONDENT **David Lerner** *Fairfield University*

SPONSOR Transnational Cinemas Scholarly Interest Group

E10 The Care for Opacity in East Asian Cinema

ROOM **GATINEAU** Convention Floor
CHAIR **Erik Bordeleau** *Concordia University*

Erik Bordeleau *Concordia University* "Tsai Ming-Liang and the Cosmopolitical Slowing Down of the Soul"

Adam Szymanski *Concordia University* "Composing Peace through the Ecosophic Aesthetic of Apichatpong Weerasethakul's *Uncle Boonmee Who Can Recall His Past Lives*"

Suzanne Beth *University of Montreal* "Ending Ozu's Films: Bodies Standing for an Explanation"

RESPONDENT **Silvestra Mariniello** *University of Montreal*

E11 Hear and There
The Politics of Sound

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Allison McCracken** *DePaul University*

Jim Knippling *University of Cincinnati* "Vicissitudes of Normativity in Non-diegetic Film Music: 1940–1975"

Tim Bell *Indiana University* "White Jazz: Music and Fantasies of English Modernity in *The Avengers* (1961–69)"

Cassie Blake *Academy Film Archive* AND **Tessa Idlewine** *Academy Film Archive* "Better Seen than Heard: The Anomaly of Female Voiceover in Theatrical Trailers"

Allison McCracken *DePaul University* "Blind Auditions and Vocal Politics: Enacting and Exposing Vocal Essentialism on NBC's *The Voice*"

SPONSOR Sound Studies Scholarly Interest Group

E12 Queer Media Culture
International Case Studies

ROOM **KAMOURASKA** Third Floor
CHAIR **Grégoire Halbout** *Francois Rabelais University*

Jing (Jamie) Zhao *Chinese University of Hong Kong* "Problematizing a 'Desirable' Queer Media Culture: A Study of the Chinese Reality Talent Shows *Super Girls*, *The Voice of China*, and *Your Face Sounds Familiar*"

Itay Harlap *Tel Aviv University* "The New Normative: Gay Fatherhood on Israeli Television"

Ivan Ramos *University of California, Berkeley* "The Slowness of Despair: The Films of Julian Hernández and Mexican Queerness"

Grégoire Halbout *Francois Rabelais University* "Normative Queerness: Gay Intimacy Goes Public on HBO"

E14 Media Imaging and/as Productive Pedagogies

ROOM **BELLECHASSE** ✦ Third Floor
CHAIR **Sarah Childress** ✦ *Bowdoin College*

Christopher Pullen ✦ *Bournemouth University* ✦ "Sexual Diversity and the Use of Irony within School Classrooms: Discouraging Bullying through Media Representations"

Se Young Kim ✦ *University of Iowa* ✦ "Out of the Classroom, into the Battlefield: *Battle Royale* and Japan's Strange Kids"

Morgan O'Brien ✦ *University of Texas at Austin* ✦ "Griefing, Grokking, and Unethical Behavior: The Limits of Meaningful Play in EVE Online"

Sarah Childress ✦ *Bowdoin College* ✦ "Venturing Forth from the Classroom with Camera in Hand: A Fernando Birri Film School"

E15 Cultural and Transnational Adaptations

What Is Lost and Found

ROOM **CHAMBLY** ✦ Third Floor
CHAIR **Elizabeth Alsop** ✦ *Western Kentucky University*

Concepcion Cascajosa ✦ *Carlos III University of Madrid* ✦ "How to Make It in America(s): Adapting *BeTipul* and *In Treatment* in Argentina and Brazil"

Brian Ruh ✦ *Independent Scholar* ✦ "The Many Lives of the Mobile Infantry: Transnational Sequels and Adaptations of *Starship Troopers*"

Rea Amit ✦ *Yale University* ✦ "The Nation-ality of Trans-Asian Cinema: From Mumbai to Tokyo"

Elizabeth Alsop ✦ *Western Kentucky University* ✦ "Missing Words: The Withheld Subtitle in Contemporary American Independent Cinema"

E16 Old Formats, New Rules

Recent Developments in Television Programming and Genres

ROOM **RAMEZAY** ✦ Third Floor
CHAIR **Casey McCormick** ✦ *McGill University*

Casey McCormick ✦ *McGill University* ✦ "VOD and/as Serial TV"

Anne Gilbert ✦ *University of Kansas* ✦ "Push, Pull, Rerun: Syndication in the Time of Streaming Media"

Reem Hilu ✦ *Northwestern University* ✦ "'The Ultimate Game Show': *TV Powww!* and the Broadcasting of Video Games"

June Deery ✦ *Rensselaer Polytechnic Institute* ✦ "Media Morphology: The Structure and Evolution of Reality TV"

E17 Who Made Who?

Authorship and Authority in Media Industries

ROOM **BATISCAN** ✦ Mezzanine
CHAIR **Felan Parker** ✦ *York University*

Jenna Stidwill ✦ *Carleton University* ✦ "The Stop-motion Animator as DIY Artist"

Felan Parker ✦ *York University* ✦ "Triple-A Authorship: *BioShock* and the Game Industry Auteur"

Ian Gordon ✦ *New York University* ✦ "Authorship in Comics: Remind Me Again, Who is the Author of Superman?"

Martin Zeilinger ✦ *York University* ✦ "Machinima Auteurs and the Corporate Appropriation of Fan Labor"

E18 The Auteur in Your Living Room

Television and the Authorial Voice

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Richard Ness** *Western Illinois University*
CO-CHAIR **Michael Cramer** *SUNY, Purchase College*

Courtney Ritter *University of Michigan* "The Audience as Auteur: Zavattini's Télé-Clubs as a Participatory Public"

Richard Ness *Western Illinois University* "A 'Tactic'-al Choice: Hitchcock's Forgotten TV Appearance and the Making of a Reputation"

Annie Berke *Yale University* "Behind Every Great Auteur: Female Authorship on *Alfred Hitchcock Presents*"

Regina Karl *Yale University* "An Uncertain Tendency: Television and the Auteurist Tradition"

E19 Architecture and Space

ROOM **MARQUETTE** Convention Floor
CHAIR **William Paul** *Washington University in St. Louis*

Lauren Cramer *Georgia State University* "Mapping Black Space in Hip-hop's Visual Culture"

Nick Jones *Queen Mary University of London* "The Production of Cinematic Space: Watching Films with Henri Lefebvre"

William Paul *Washington University in St. Louis* "Architect of the Image: Theater Architecture as Film Theory"

E20 Step Aside Big Data, Here Comes Big Content

Digital Utopia or Creative Dystopia?

ROOM **JOLLIET** Convention Floor
CHAIR **Denise Mann** *University of California, Los Angeles*

Amelia Arsenault *Georgia State University* "Big Data, the Media Industries, and 'the Geeks Who Shoot Turkeys'"

Andrew deWaard *University of California, Los Angeles* "New Gatekeeper Same as the Old Gatekeeper: Big Data, Big Content, and the Continued Concentration of Ownership in the Music Industry"

Denise Mann *University of California, Los Angeles* "YouTube's Celebrity Maker: Turning Teens into Marketing Machines"

RESPONDENT **Miranda Banks** *Emerson College*

E21 WORKSHOP Locating "the Cultural" in Media Distribution Studies

ROOM **DULUTH** Convention Floor
CHAIR **Courtney Brannon Donoghue** *Oakland University*

WORKSHOP PARTICIPANTS

Jade Miller *Wilfrid Laurier University*
Tim Havens *University of Iowa*
Evan Elkins *University of Wisconsin-Madison*
Jennifer Holt *University of California, Santa Barbara*

E22 WORKSHOP
Film Matters
Creating the Next Generation of Film Scholars at the Undergraduate Level

ROOM **MACKENZIE** Convention Floor
CHAIR **Christopher Sieving** *University of Georgia*

WORKSHOP PARTICIPANTS

Tim Palmer *University of North Carolina at Wilmington*
Victoria Sturtevant *University of Oklahoma*
Jacob Mertens *University of Wisconsin-Madison*

E23 Cut-scenes Reloaded
Making a Scene about the Cinematic Aspects of Video Games

ROOM **SAINT-FRANCOIS** Lobby Level
CHAIR **Martin Picard** *University Laval*

Bernard Perron *University of Montreal* "Cutting the Scene of the Cut-scenes"

Alexis Blanchet *University of Paris III: Sorbonne Nouvelle* "'I Want My Cut-scene!': Using Cut-scenes in Non-narrative Video Games"

Martin Picard *University Laval* "Cut-scenes as Media Mix Strategies: The Emergence of Cinematic Games in Japan"

Carl Therrien *University of Montreal* "From Color Blobs to FMV: Reanimating the History of Cut-scenes"

SPONSOR Video Game Studies Scholarly Interest Group

MEETING

6:00 – 7:45 PM

War & Media Studies Scholarly Interest Group

ROOM **YAMASKA** Convention Floor

MEETING

6:00 – 7:45 PM

Women's Caucus

ROOM **LES VOYAGEURS 2** Lobby Level

MEETING

8:00 – 9:45 PM

SCMS Public Policy Committee Annual Meeting

ROOM **CAP CHAT** Third Floor

AFFILIATE EVENT

8:00 – 10:15 PM

Northern Exposures

New Cuban Geographies of Citizenship

LOCATION **MCENTEE READING ROOM**, H 1001.01
10th floor of Henry F. Hall building
Concordia Campus, downtown,
1455 boulevard de Maisonneuve Ouest

This screening event of contemporary Cuban films, made by young filmmakers in the diaspora, is held in connection with the multi-sited archival/curatorial project "Roots and routes: Cuban diasporic cinemas of the 21st century."

Metro: Guy-Concordia

PROVIDED BY Latino/a Caucus

Please refer to Affiliate Events on pages 201–206 for more information.

AFFILIATE EVENT

8:30 – 10:30 PM

Participatory Pedagogy

A Course Module Maker Event

ROOM **HOCHELAGA 5** ✻ Convention Floor

A hybrid panel/workshop/networking session that invites participants to brainstorm and construct syllabus modules for a course on gender and the media. A panel of senior scholars paired with junior scholars will provide prompts and feedback.

PROVIDED BY Women's Caucus, Queer Caucus, Women in Screen History AND Media Literacy & Pedagogical Outreach Scholarly Interest Groups

COORDINATED BY Vicki Callahan, Leah Shafer, Christina Lane, and Alyxandra Vesey

Please refer to Affiliate Events on pages 201–206 for more information.

AFFILIATE EVENT

8:30 – 10:00 PM

The Sony Hack

A Roundtable Discussion

ROOM **MATAPEDIA** ✻ Convention Floor

A discussion of the consequences of the hack of Sony Pictures for media studies with

Emily Carman ✻ *Chapman University*
Michelle Cho ✻ *McGill University*
J.D. Connor ✻ *Yale University*
Ross Melnick ✻ *University of California, Santa Barbara*
Kevin Sanson ✻ *University of California, Santa Barbara*
Kristen Warner ✻ *University of Alabama*

PROVIDED BY Media Industries Scholarly Interest Group

Please refer to Affiliate Events on pages 201–206 for more information.

Thursday

MARCH 26 ✦ 9:00 – 10:45 AM

Session F

F1 Racialized Labors

Enslavement, Exploitation, and Freedom in Hollywood Film

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Sharon Willis** ✦ *University of Rochester*

Ellen Scott ✦ *Queens College, CUNY* ✦ "Brutality, Rebellion, and Repression: The Problem of Representing Slavery in Classical Hollywood Cinema"

Delia Konzett ✦ *University of New Hampshire* ✦ "South Seas Fantasies, Visual Consumption, and the Plantation System"

Katherine Kinney ✦ *University of California, Riverside* ✦ "The Shock of Freedom: Race and the Aesthetics of Change in '60s Narrative Cinema"

Sharon Willis ✦ *University of Rochester* ✦ "Moving Pictures: Spectacles of Enslavement"

F2 Local Culture, Global Flows

Translating Screen Media for Domestic Markets

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Jonathan Nichols-Pethick** ✦ *DePauw University*

Jeffrey Brassard ✦ *University of Alberta* ✦ "Hollywood Goes to Moscow: Sony Pictures Television and the Creation of the Modern Russian Television Industry"

Colleen Montgomery ✦ *University of Texas at Austin* ✦ "Dubbing Mr. Potato Head: Vocal Performance in the French-language Versions of Pixar Animated Features"

Morgan Woolsey ✦ *University of California, Los Angeles* ✦ "American International Pictures and the Rescoring of Mario Bava's Italian Co-productions for the American Market"

Jonathan Nichols-Pethick ✦ *DePauw University* ✦ "The Localization of *Law & Order* in the Global Television Market"

F3 Emergent Feminisms and the Challenge to Postfeminist Media Culture

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Maureen Ryan** *Northwestern University*

Sarah Banet-Weiser *University of Southern California* "Feminism in an Empowerment Age"

Jessalynn Keller *Middlesex University* "From 'Fading Away' to Your Facebook Feed: Affect, Feminist Politics, and the 'Who Needs Feminism' Project"

Carrie Rentschler *McGill University* "Social Media and Feminist Activism against Rape Culture"

Maureen Ryan *Northwestern University* "Feminist Impulses and New Approaches: Irony, Collectivity, and Impasse Politics on *Girl Code*"

SPONSORS Women's Caucus AND Media Literacy & Pedagogical Outreach Scholarly Interest Group

F4 The Blockbuster Resurgence of Midnight Movies in the Age of Digital Cinema

ROOM **MATAPEDIA** Convention Floor
CHAIR **David Church** *Independent Scholar*

Carter Moulton *University of Wisconsin-Milwaukee* "'The Line Goes Ever On and On': Midnight Blockbusters and Thematic Immersion"

Margaret Rossman *Indiana University* "Exhibiting Emotion: The Fan Performance of Allegiance in the Tween Midnight Screening"

David Church *Independent Scholar* "Liveness and Death at Midnight: Notes on the Aurora Theater Shooting"

Ernest Mathijs *University of British Columbia* "'Vampire from Alcatraz Live Here': The Global Reception of *The Room* as a Timeless Live Event"

F5 WORKSHOP Intersecting Approaches at the Margins

Deviant Methodologies for Deviant Objects

ROOM **CHAUDIERE** Convention Floor
CHAIR **Jane Gaines** *Columbia University*

WORKSHOP PARTICIPANTS

Linnea Hussein *New York University*
Daniel Humphrey *Texas A&M University*
Marc Francis *University of California, Santa Cruz*
Jane Gaines *Columbia University*

F6 Politics of the Image I

ROOM **HARRICANA** Convention Floor
CHAIR **Leigh Duck** *University of Mississippi*

Zachary Campbell *Northwestern University* "The Audiovisual Otherwise: Valences of Media as Political Figurations"

Jenelle Troxell *Union College* "Mind-Cure and Mysticism on the Pages of *Close Up*"

Chiara Tognolotti *University of Florence* AND **Marco Dalla Gassa** *Ca' Foscari University of Venice* "Photogenie and Orientalism: *Arabian Nights* by Pier Paolo Pasolini and the (Third) World Cinema"

Leigh Duck *University of Mississippi* "Devastated City, Mon Amour: Trauma, Cinema, and the Question of Affect"

F7 Rethinking Hollywood-Europe Relations

Transatlantic Practices between the 1920s and 1960s

ROOM **RICHELIEU** Convention Floor
CHAIR **Amanda Minervini** *Colorado College*
CO-CHAIR **Maria Elena D'Amelio** *Fordham University*

Tim Bergfelder *University of Southampton*
"The Eurospy Phenomenon of the 1960s: The Transnational Mutations of a Popular Genre"

Maria Elena D'Amelio *Fordham University*
"The Old and The New: Hollywood on the Tiber Era and the Laborious Production of Camerini's *Ulysses* (1954)"

Anna Cooper *University of California, Santa Cruz*
"Exile and Imperialism in the Europe-set Film Noir"

Denise Mok *University of British Columbia*
"Transnational Agencies and Auras: Performance and Star Power in Transatlantic Film Performances in Early Sound Cinema"

SPONSOR Transnational Cinemas Scholarly Interest Group

F8 Fossils, Films, and Sedimentation

Ecocritical Approaches to Archival Moving Images

ROOM **PERIBONKA** Convention Floor
CHAIR **Rachel Jekanowski** *Concordia University*

Jacob Leveton *Northwestern University*
"Mining Post-nuclear Ecocritique and the Archive: The Otolith Group's *The Radiant*"

Arnim Alex Seelig *McGill University*
"Ecocriticism and the Found Footage Film: Gustav Deutsch's *FILM IST. a Girl & a Gun* (2009)"

Theo Stojanov *Concordia University*
"Manufactured Soundscapes: Recycled Media, Sound Archives, Materiality"

Rachel Jekanowski *Concordia University*
"Excavating the Territorial Archive in *Fort McMoney* (2013)"

SPONSOR Media & the Environment Scholarly Interest Group

F9 World Wrestling Entertainment

Grappling with an Industry

ROOM **BERSIMIS** Convention Floor
CHAIR **Dru Jeffries** *University of Toronto*

Andrew Kannegiesser *Concordia University* AND **Dru Jeffries** *University of Toronto* "Mapping the WWE Universe: Territories, Media, Capitalism"

Andrew Zolides *University of Wisconsin-Madison* "Putting the 'Professional' in Wrestling: The Importance and Improbability of a Wrestlers' Union"

Desha Osborne *University of Cambridge* "The IWC and the Response to the Archive"

RESPONDENT **Nicholas Sammond** *University of Toronto*

F10 Reframing Japanese Media

ROOM **GATINEAU** Convention Floor
CHAIR **Rayna Denison** *University of East Anglia*

Mark Betz *King's College London* "Wenders Travels with Ozu"

Daniel Martin *Korea Advanced Institute of Science & Technology* "Subtitling Akira Kurosawa: The Translation and Global Circulation of Japanese Cinema on DVD"

Woojeong Joo *Nagoya University* "Appropriating Japan: Remakes of Japanese Television Drama in South Korea"

Rayna Denison *University of East Anglia* "The Problematic Remaking of *Blood: The Last Vampire* as a Transnational Asian Action Film"

F11 Composing Narratives
The Role of Music in Film and Television

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Paula Musegades** *Brandeis University*

Paula Musegades *Brandeis University* "The Sounds of Shangri-La: Romantic Exoticism in *Lost Horizon*"

Sheri Chinen Biesen *Rowan University* "Blues, Smoke, and Shadows: Jazz in 'Musical' Noir Films"

Reba Wissner *Montclair State University* "'I Am Big—It's the Pictures that Got Small': Franz Waxman's Scores for the Big and Small Screens: *Sunset Boulevard* (1950) and *The Twilight Zone*'s 'The Sixteen Millimeter Shrine' (1959)"

Georgia Luikens *Brandeis University* "Singing Suburbia, Seeing Suburbia: Leonard Bernstein's *Trouble in Tahiti* and the Operatic Teleplay"

F12 The Experimental Cinema/ Electronic Literature Frontier

ROOM **KAMOURASKA** Third Floor
CHAIR **Jim Bizzocchi** *Simon Fraser University*

Jim Bizzocchi *Simon Fraser University* "The Poetics of Computationally Generative Cinematic Artworks"

Dana Coester *West Virginia University* "The Reverberatory Narrative"

Steven Wingate *South Dakota State University* "Toward an Aesthetic of Recombinatory Cinema"

F13 Remembering and Investigating Captivity in War Media

ROOM **YOUVILLE** Third Floor
CHAIR **Debra White-Stanley** *Keene State College*

Karen Ritzenhoff *Central Connecticut State University* "The Captive Mind: Amnesia and Recollection in Jean-Pierre Jeunet's *A Very Long Engagement* (2004)"

Douglas Cunningham *Westminster College* "The Varieties of Captive Experience: Masculinity in the Prisoner-of-War Film"

Yuki Obayashi *University of California, Santa Cruz* "The Gendered Remembrance of Japanese-American Internment: *Come See the Paradise* and *Snow Falling on Cedars*"

Debra White-Stanley *Keene State College* "Angelina Jolie: Building Celebrity around the Response to Wartime Captivity"

F14 Reading Affect in Films of the Berlin School

ROOM **BELLECHASSE** Third Floor
CHAIR **Angelica Fenner** *University of Toronto*

Olivia Landry *University of Pittsburgh* "Quotidian Movement and Urban Embodiment in Thomas Arslan's Berlin Trilogy"

Daniela Agostinho *Catholic University of Portugal* "Affective Microscopy: Spatial Confinement and Empathetic Vision in Christian Petzold's *Barbara*"

Claudia Breger *Indiana University* "Complex Affectscapes: Form and Sensation in Hochhäusler's Cinema"

RESPONDENT **Tanja Nusser** *University of Cincinnati*

F15 Poisonous Relations

ROOM **CHAMBLY** Third Floor
CHAIR **Heike Klippel** *Braunschweig University of Art*

Heike Klippel *Braunschweig University of Art* "Poisonous Spaces and Failed Feminine Subjectivity"

Kathrin Peters *Berlin University of the Arts* "Magique Matters: On Gender Transformation and Early Film"

Anke Zechner *Braunschweig University of Art* "Poisonous Cinema"

Michaela Wuensch *University of California, Los Angeles* "Poison and Counter-poison in Zombie Films"

F16 Constructing Otherness, Deconstructing Patriarchy and Eurocentrism

Bollaín, Rondón, and Santana

ROOM **RAMEZAY** Third Floor
CHAIR **Gilberto Blasini** *University of Wisconsin-Milwaukee*
CO-CHAIR **Luisela Alvaray** *DePaul University*

Luisela Alvaray *DePaul University* "Women, Immigrants, and Natives: Re-centering Otherness in Icíar Bollaín's Films"

Gilberto Blasini *University of Wisconsin-Milwaukee* "*¡Mírame! ¡No me mires!*: Race, Gender, and Sexuality in *Pelo malo*"

Carmelo Esterrich *Columbia College Chicago* "Marrying 'Roaches': Power, Sexuality, and Religious Liminality in Araceli Santana's *Blattángelus*"

RESPONDENT **Yeidy Rivero** *University of Michigan*

SPONSOR Latino/a Caucus

F17 Queering the Transnational in Contemporary Brazilian Cinema

Karin Aïnouz and *Praia do Futuro* (2014)

ROOM **BATISCAN** Mezzanine
CHAIR **Jose Gatti** *Federal University of Santa Catarina*

Joao Luiz Vieira *Federal Fluminense University* "The Circulation of Bodies and the 'Uses' of Brazil in Transnational Cinema"

Jose Gatti *Federal University of Santa Catarina* "Queering the Transnational Melodrama in Karim Aïnouz's *Praia do Futuro* (2014)"

Ramayana Sousa *Southern University of Santa Catarina* "Transnational Queer Futures in *Praia do Futuro*"

Alessandra Brandao *Southern University of Santa Catarina* "Queering Mobility in Karim Aïnouz's *O céu de Suely* and *Praia do Futuro*"

F18 Data City
Visualization and Mediation

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Thomas Forget** *University of North Carolina at Charlotte*
CO-CHAIR **Mark Thorsby** *Lone Star College*

Mark Thorsby *Lone Star College* "Information, Representation, and Emergence"

Mark Shiel *King's College London* "Not *A Star Is Born*: Data Visualization in Traffic Study Films of Los Angeles at the Dawn of the Freeway Era"

Brendan Kredell *Oakland University* "Medium as Metaphor: The Place of Media in City Imaging Research"

Thomas Forget *University of North Carolina at Charlotte* "Media Atlas: GIS and the Production of Urban Information"

SPONSOR Urban Studies Scholarly Interest Group

F19 WORKSHOP
Making the Past Visible
Best Practices and New Adventures in Digital and Material Archives

ROOM **MARQUETTE** Convention Floor
CHAIR **Ethan Thompson** *Texas A&M University-Corpus Christi*

WORKSHOP PARTICIPANTS

Michael Z. Newman *University of Wisconsin-Milwaukee*
Deborah Jaramillo *Boston University*
Cynthia Meyers *College of Mount Saint Vincent*
Miranda Banks *Emerson College*
Quinn Miller *University of Oregon*

F20 Property TV

ROOM **JOLLIET** Convention Floor
CHAIR **Jean Bruce** *Ryerson University*

Laurie Ouellette *University of Minnesota* "Bare Enterprise: Property TV and the Business of Dispossession"

Zoe Druick *Simon Fraser University* "Real Estate Drama on Canadian Television: Buying and Selling Property in the Creative City"

Mimi White *Northwestern University* "Dramas of Domestic Dispute on HGTV"

Jean Bruce *Ryerson University* "Intimacy at a Distance: How *Love It or List It* Negotiates Realty Television"

SPONSOR Television Studies Scholarly Interest Group

F21 Horror and the Aesthetics of Landscape

ROOM **DULUTH** Convention Floor
CHAIR **Adam Lowenstein** *University of Pittsburgh*

Adam Lowenstein *University of Pittsburgh* "A Landscape of Subtractive Spectatorship: Between *Twitch of the Death Nerve* and *Friday the 13th*"

Rosalind Galt *King's College London* "What the Fox Says: Complicity, Landscape, and Affect in Lars von Trier's *Antichrist*"

Karl Schoonover *University of Warwick* "Scrap Metal, Stains, and Clogged Drains: Wasted Matter in Italian Horror"

Eugenie Brinkema *Massachusetts Institute of Technology* "Strangers by Lakes: Sentimental Cartography, Violence, Love"

F22 Cinema and the Expanded Field of Institutional Critique

ROOM **MACKENZIE** Convention Floor
CHAIR **Eli Horwatt** *York University*

Adeena Mey *University of Lausanne* "Institutional Critique and Experimental Cinema: Historiographical Revisions"

Eli Horwatt *York University* "She Objected: Lis Rhodes, the 'Film as Film' Exhibition, and Institutional Critique"

Jessica Mulvogue *York University* "Critique in the Time of Global Crisis: The Venice Biennale Ideological Guide 2013"

SPONSOR Experimental Film & Media Scholarly Interest Group

F24 New Approaches to National and Regional Cinemas

ROOM **NICOLET** Mezzanine
CHAIR **Boel Ulfsdotter** *University of Gothenburg*

Avy Valladares *University of California, Berkeley* "Is There Such a Thing as Italian Accented Cinema?"

Yifen Beus *Brigham Young University-Hawaii* "Indigenizing Pacific Cinema: 'Va' and the Notion of Continuity"

Boel Ulfsdotter *University of Gothenburg* "New Voices in Swedish Documentary Film"

MEETING

9:00 – 10:45 AM

Animated Media Scholarly Interest Group

ROOM **YAMASKA** Convention Floor

MEETING

9:00 – 10:45 AM

Video Game Studies Scholarly Interest Group

ROOM **LES VOYAGEURS 2** Lobby Level

Thursday

MARCH 26 ✦ 11:00 AM – 12:45 PM

Orientation for New Members & Networking Session

ROOM **SAINT-FRANCOIS** ✦ Lobby Level

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

Session G

G1 Geopolitics of Global Film Circulation

Third Cinema and the International Festival Circuit, 1960s–1970s

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Luca Caminati** ✦ *Concordia University*

Masha Salazkina ✦ *Concordia University* ✦ "The Geography of Third World Cinema at International Film Festivals in the 1960s"

Mariano Ernesto Mestman ✦ *University of Buenos Aires* ✦ "The Cinematographic Third Worldism among Latin American Film Festivals"

Jonathan Buchsbaum ✦ *Queens College, CUNY* ✦ "Third Cinema, US Festivals, and Alternative Distributors"

SPONSOR Film & Media Festivals Scholarly Interest Group

G2 Speculative Bodies

Trans and Queer of Color Digital Media Praxis

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Tara McPherson** ✦ *University of Southern California*

Margaret Rhee ✦ *University of California, Los Angeles* ✦ "The Digital as Drag"

Alexis Lothian ✦ *Indiana University of Pennsylvania* ✦ "Queer Love and Media Justice: Critical Fandom as Speculative Feminist Praxis"

RESPONDENT **Zach Blas** ✦ *University at Buffalo*

G3 Color and Animation

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Kirsten Moana Thompson** *Victoria University*

Kirsten Moana Thompson *Victoria University* "Material Histories: Ink and Paint and the Disney Color Laboratory"

Rebekah Rutkoff *Princeton University* "Lillian Schwartz: Light Pen/Paintbrush"

Caroline Leader *University of Wisconsin-Madison* "Good Hair: Animating Disney and Pixar's Digital Princesses"

Daniel Bashara *DePaul University* "The Chromatic Playhouse: Mid-century Cartoons and the Liberation of the Color Field"

SPONSOR Animated Media Scholarly Interest Group

G4 Media Waste
Technological Systems and the Environment

ROOM **MATAPEDIA** Convention Floor
CHAIR **Kyle Stine** *McGill University*

Joseph Bookman *Pennsylvania State University Erie* "Toward an Archaeology of Septic Media"

George Vollrath *University of Wisconsin-Superior* "Media Memento Mori: Waste and Memory in the Anthropocene"

Kyle Stine *McGill University* "Cinema as a Geological Force; or, There Is No Carbon-neutral Production"

SPONSOR Media & the Environment Scholarly Interest Group

G5 Industry Crossovers
Key Women in Fashion, Film, and Media

ROOM **CHAUDIERE** Convention Floor
CHAIR **Michelle Tolini Finamore** *Museum of Fine Arts, Boston*

Elizabeth Lunden *Stockholm University* "Oscar Night in Hollywood: Edith Head and the Emergence of the Academy Awards' Fashion Preshow"

Julie Nakama *University of Pittsburgh* "An Acceptable Dress for $10.75: California's Fashion Industry and the Shifting Production Culture of Costume Departments in 1960s Hollywood"

Rosemarie Fernández-Day *University of Kent* "Reel Stitches: Female Below-the-Line Workers in British Heritage Cinema"

Natalie Snoyman *Stockholm University* "Catalysis of Color: The Promotion of Natalie Kalmus and Cinema's Spring Colors"

G6 Documenting the Different Body

ROOM **HARRICANA** Convention Floor
CHAIR **Daniel Grinberg** *University of California, Santa Barbara*

Nicole Erin Morse *University of Chicago* "Alt Media, Alternative Documentation: Social Media and Trans Politics"

Daniel Udy *King's College London* "Going Viral: HIV/AIDS and American Queer Politics in the YouTube Decade"

Saul Kutnicki *Indiana University* "Unconstraining the Documentary: Agency and the Contorted Body in *Titicut Follies*"

Daniel Grinberg *University of California, Santa Barbara* "Fading in the Frame: The Epistemology and Ethics of Documenting Alzheimer's Bodies"

SPONSOR Documentary Studies Scholarly Interest Group

G7 A Paragon of Intermedial Adaptation

The *War of the Worlds* in Radio, Film, and Social Media

ROOM **RICHELIEU** Convention Floor
CHAIR **Doron Galili** *Stockholm University*
CO-CHAIR **Gabriel Paletz** *Prague Film School*

Gabriel Paletz *Prague Film School* "Book to Broadcast and across Media: Orson Welles's Strategies of Adaptation"

Doron Galili *Stockholm University* "*War of the Worlds*, Mass Media Panic, and the Coming of Television"

Jennifer Stoever-Ackerman *SUNY, University at Binghamton* "Invading Auditory Practice: On the *War of the Worlds* and #WOTW75"

RESPONDENT **Timothy Corrigan** *University of Pennsylvania*

SPONSOR Radio Studies Scholarly Interest Group

G8 Scandinavian Realities

Transnational Networks and Contemporary Documentary Cinema

ROOM **PERIBONKA** Convention Floor
CHAIR **Ilona Hongisto** *University of Turku*

Deirdre Boyle *The New School* "Danish Documentary: The Future of Global Cinema's Best Kept Secret"

Bjorn Sorenssen *Norwegian University of Science and Technology* "Radical Big Brother: The Swedish Model and Its Norwegian Emulations in the 1960s and 1970s as Harbingers of the 'Norwegian Documentary New Wave' of the 2000s"

Anu Koivunen *Stockholm University* "Redistributing Feelings: Migrant Memories in *Finnish Blood, Swedish Heart* (Mika Ronkainen, Finland/Sweden 2012)"

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G9 Burning Down the House

Downtown Film and Television

ROOM **BERSIMIS** Convention Floor
CHAIR **Joan Hawkins** *Indiana University*

Jonathan Haynes *University of California, Berkeley* "Downtown Godard"

Joan Hawkins *Indiana University* "The TV Show That's Sometimes a Party"

Laurel Westrup *University of California, Los Angeles* "Ephemeral Media: The Downtown Scene on YouTube"

RESPONDENT **Katharine Streip** *Concordia University*

G10 Performance in Indian Cinema

ROOM **GATINEAU** Convention Floor
CHAIR **Anuja Jain** *Rice University*

Monika Mehta *SUNY, University at Binghamton* "Authorizing Gesture in Bombay Cinema"

Usha Iyer *University of the West Indies* "A Genealogy of Gestures: Comic Male Dancing from Bhagwan to Bachchan"

Anupama Kapse *Queens College, CUNY* "Autobiographies of Dissent: Memories of Screen Acting in the Early Sound Film"

Anuja Jain *Rice University* "Performance and the Self in Contemporary Indian Documentary Cinema"

G11 Revisiting Postwar French Film Theory

Historical Perspectives

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Syed Feroz Hassan** *University of Michigan*

Colin Burnett *Washington University in St Louis* "The Vernacular of Rhythm: How the Language of Postwar Film Culture Elaborated on a Musical Analogy"

Angela Dalle-Vacche *Georgia Institute of Technology* "The Cinema: André Bazin and Jean-Paul Sartre"

Syed Feroz Hassan *University of Michigan* "Robert Bresson's *Diary of a Country Priest* and the French Dialectics of Hope and Despair"

SPONSOR French & Francophone Scholarly Interest Group

G12 Sound Tracks

ROOM **KAMOURASKA** Third Floor
CHAIR **Jack Curtis Dubowsky** *Academy of Art University*

Monique Bourdage *University of Michigan* "'You Don't Appreciate True Musical Genius': Negotiating Gender and Musical Taste on *Playboy After Dark*"

Carl Laamanen *Ohio State University* "*Her* and the Technological Acousmetre"

Rembert Hueser *Goethe University Frankfurt* "Easy Listening in Godard's *La Chinoise*"

Jack Curtis Dubowsky *Academy of Art University* "Queer Monster Music"

SPONSOR Sound Studies Scholarly Interest Group

G13 Picking Apart Visual Effects

Histories, Aesthetics, Industries

ROOM **YOUVILLE** Third Floor
CHAIR **Lisa Bode** *University of Queensland*

Lisa Bode *University of Queensland* "Aesthetic Norms and the Cultivation of Uncertainty in 1910s and 1920s Trick Effects Discourse"

Lisa Purse *University of Reading* "Deep Space and Duration: Examining Long Take Practice in Digital 3D through the Affective Trajectories of *Gravity*"

Julie Turnock *University of Illinois at Urbana-Champaign* "'The Special Effects Business Is an Oxymoron': Special Visual Effects, Blockbuster Filmmaking, and the Problem of Independence"

G14 Translations, Transformations, and Mutations

The Malleable Superhero Identity

ROOM **BELLECHASSE** Third Floor
CHAIR **Matthew Cicci** *Wayne State University*

Anne Kustritz *University of Amsterdam* "Meet Stephanie Rogers, Captain America: Fairytale Tropes and Feminist and Queer Critique of Citizenship in *Avengers* Genderswap and MPREG Fan Fiction"

Chera Kee *Wayne State University* "It's the Current Rage, Don't You Know: Marvel's Voodoo Heroes of the 1970s"

Matthew Cicci *Wayne State University* "Loki's Lesson: How to Inadvertently Subvert Comic Culture"

G15 Twenty-first Century Auteurs
Politics and Philosophy in Global Cinema

ROOM **CHAMBLY** Third Floor
CHAIR **Dan Hassler-Forest** *University of Amsterdam*

Dan Hassler-Forest *University of Amsterdam* "Richard Linklater's Post-nostalgia and the Politics of Temporality in the Context of Neoliberalism"

Dominique Nasta *Free University Of Brussels* "Politics and Irony: Spectacular Mise en Abyme in Contemporary Romanian Cinema"

Seung-hoon Jeong *New York University Abu Dhabi* "A Generational Spectrum of Global Korean Auteurs"

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

G16 Digital Voyeurism
Individual Screens, Streaming, and "Fragmentized Spectatorship"

ROOM **RAMEZAY** Third Floor
CHAIR **Neta Alexander** *New York University*

Sarah Arnold *Falmouth University* "Deconstructing the Audience: From the Pursuit of Contextual Knowledge to Data Analytics"

Gry Cecilie Rustad *Hedmark Univeristy College* "GIFs, Memes, and 'Telephilia': The Aesthetics of a Digital Television Spectatorship"

Neta Alexander *New York University* "The World Picture(s): 'Viewsing,' Buffering, and 'Fragmentized Spectatorship'"

RESPONDENT **Nico Baumbach** *Columbia University*

G17 Facing the Interface

ROOM **BATISCAN** Mezzanine
CHAIR **Jinying Li** *University of Pittsburgh*

Eric Zobel *Indiana University* "Improved Interfaces: Documenting the Wooster Group"

Andrew Lison *Brown University* "Interface between Cinema and Software: Kieślowski's *Bleu* and Farocki's *Schnittstelle*"

Olivia Banner *University of Texas at Dallas* "Digital Breast Cancer Narratives in Communicative Biocapitalism"

Jinying Li *University of Pittsburgh* "Stochastic Leakage, Public Sphere, and the Curious Case of Chinese Film Piracy"

G18 WORKSHOP
Teaching Film and Broadcast History in the Digital Age

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Beth Corzo-Duchardt** *DePaul University*

WORKSHOP PARTICIPANTS

Charles Acland *Concordia University*
Catherine Clepper *Northwestern University*
Eric Hoyt *University of Wisconsin-Madison*
Martin Johnson *The Catholic University of America*
Allison Whitney *Texas Tech University*

G19 Playing Fans
Games and Fandom in Media Studies

ROOM **MARQUETTE** · Convention Floor
CHAIR **Kyle Moody** · *Fitchburg State University*

Ian Peters · *Georgia State University* · "'Use the Force, Bob'—LARPing and Pedagogy in Themed Space Exhibitions"

Kyle Moody · *Fitchburg State University* · "Modding for the Fans?: The Skyrim Steam Community Workshop and Fan Mod Creator Reactions"

Lincoln Geraghty · *University of Portsmouth* · "Being the Very Best: Narrative, Fan-created Content, and the Pokémon Gaming Universe"

Paul Booth · *DePaul University* · "Playing *The Hunger Games* and Fan Paratextual Participation"

G20 Funny Looks
Women Comedians on Television

ROOM **JOLLIET** · Convention Floor
CHAIR **Linda Mizejewski** · *Ohio State University*

Suzanne Leonard · *Simmons College* · "Lily Tomlin, Television Comedy, and Queer Feminist Praxis"

Linda Mizejewski · *Ohio State University* · "Home, Horror, and Hilarity on *The Carol Burnett Show*"

Roberta Mock · *Plymouth University* · "Gilda Radner: Comedy, Time, and the Female Body"

Lucy Fischer · *University of Pittsburgh* · "'Who Are the Ladies?': *Girls*, Women, and Comedy"

G21 WORKSHOP Sound Work
Radio Production Cultures

ROOM **DULUTH** · Convention Floor
CHAIR **Andrew Bottomley** · *University of Wisconsin-Madison*

WORKSHOP PARTICIPANTS

Shawn VanCour · *New York University*
Tom McCourt · *Fordham University*
David Uskovich · *St. Edward's University*

SPONSOR Radio Studies Scholarly Interest Group

G22 Women's Creative Labor in Screen Industries

ROOM **MACKENZIE** · Convention Floor
CHAIR **Cynthia Baron** · *Bowling Green State University*

Cynthia Baron · *Bowling Green State University* · "Directing behind the Scenes: Female Drama Coaches and Dialogue Directors in the Studio Era"

Mark Bernard · *University of North Carolina at Charlotte* · "Deep in the Heart of *The Texas Chainsaw Massacre*: Marilyn Burns, Women's Labor, and the Austin Filmmaking Scene"

Maya Montanez Smukler · *The New School* · "Bikers, Babes, and Women's Lib: Female Directors and 1970s Independent Film Production"

Dawn Hall · *Western Kentucky University* · "Labor Pains: Exploring Gendered Dimensions of Production, Creativity, and Sustainable Careers in Female Filmmaking"

G24 Soccer, Cinema, Media, and Culture

ROOM **NICOLET** Mezzanine
CHAIR **Gerald Sim** *Florida Atlantic University*
CO-CHAIR **Michael Meneghetti** *Brock University*

Grant Wiedenfeld *Yale University* "Gendering Spectators in Sport Cinema and Television: 'Sideline Men,' the 1999 FIFA World Cup and *Bend It Like Beckham*"

Ashley Hinck *University of Wisconsin-Madison* "Shifting Patterns of Soccer Fandom, Team Ownership, and Digital Media Cultures: YouTube, FIFA 14, and the AFC Wimbledon Wombles"

Jon Lewis *Oregon State University* "Disney's World Cup: ESPN and the Struggle to Un-Americanize Global Football"



Explore . . .

the SCMS Exhibit Area
HOCHELAGA 1, 2, 3, 4
Convention Floor
see page 9 for Exhibit Hours

Thursday

MARCH 26 ✻ 1:00 – 2:45 PM

Session H

H1 The Spatial Organization of Media

Tables, Cabinets, Shelves, and Epistemologies and Ontologies

ROOM **HOCHELAGA 5** ✻ Convention Floor
CHAIR **Craig Robertson** ✻ *Northeastern University*

Craig Robertson ✻ *Northeastern University* ✻ "The Emergence of the Filing Cabinet: The Spatial and Temporal Storage of Modern Information"

Shannon Mattern ✻ *The New School* ✻ "Intellectual Furnishings: Media Storage Devices as Epistemic Structures"

Matthew Kirschenbaum ✻ *University of Maryland* ✻ "Sand----Tables"

RESPONDENT **Lynn Spigel** ✻ *Northwestern University*

H2 Representations of Aging in Cinema

ROOM **SAINT-MAURICE** ✻ Convention Floor
CHAIR **Timothy Shary** ✻ *Independent Scholar*

Timothy Shary ✻ *Independent Scholar* ✻ "The Penultimate Road to Resolution in Elder Odyssey Movies"

Nan McVittie ✻ *Northeastern Illinois University* ✻ "Ageism for Laughs: The Generational Politics of *Bad Grandpa* and *Off Their Rockers*"

RESPONDENT **Lester Friedman** ✻ *Hobart and William Smith Colleges*

H3 Animation and Politics I
Aesthetics and Theory

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Suzanne Buchan** *Middlesex University*

Nea Ehrlich *University of Edinburgh* "(Re) considering Realism as a Political Aesthetic in Animated Non-fiction"

Eric Herhuth *University of Wisconsin-Milwaukee* "The Aesthetics of Judgment and the Politics of Animation"

Oliver Gaycken *University of Maryland* "From the Mass Ornament to MASSIVE: Nature, Contingency, and the Calculated Image"

Paul Morton *University of Washington* "The Pre-political Mind of Sándor Reisenbüchler"

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H4 Making Habits and Breaking Habits
Moving Images in Monuments and Heavily Screened Urban Media Environments

ROOM **MATAPEDIA** Convention Floor
CHAIR **Zach Melzer** *Concordia University*
CO-CHAIR **David Colangelo** *Ryerson and York Universities*

Zach Melzer *Concordia University* "Moving Image Real Estate: The Case of New York City's Times Square and Montreal's Quartier des spectacles"

Dave Colangelo *Ryerson University* "Massive Media: The New 'New Monumentality' in Urban Media Environments"

Annie Dell'Aria *The Graduate Center, CUNY* "Never Forget/Never Remember: The Texture of Media in Contemporary Memorials"

SPONSOR Urban Studies Scholarly Interest Group

H5 Indigenous Cinema I
Programming and Pedagogy

ROOM **CHAUDIERE** Convention Floor
CHAIR **Angelica Lawson** *University of Minnesota*

Jan-Christopher Horak *University of California, Los Angeles* "Through Indian Eyes—Programming Native American Cinema"

Angelica Lawson *University of Minnesota* "Resistance and Resilience in Native American Cinema and New Media: Teaching Indigenous Ethics and Aesthetics in Film"

Joanna Hearne *University of Missouri* "Digital Indigenous Studies"

SPONSOR Media Literacy & Pedagogical Outreach Scholarly Interest Group

H6 Politics of the Image II
The Politics of Aesthetics

ROOM **HARRICANA** Convention Floor
CHAIR **Hector Amaya** *University of Virginia*

Olivier Tchouaffe *Southwestern University* "Thoughts on Fiction, Conformity, Obedience, and Resistance in Jean-Pierre Bekolo's *The President* (2013)"

Alina Predescu *University of California, Berkeley* "Aesthetic Avenues of Ethical Engagement in Rithy Panh's *The Missing Picture*"

Hector Amaya *University of Virginia* "Bloody Blogs: Visuality and Violence beyond Politics"

H7 From Maverick to Muse
Gendering Creative Strategies in Independent Cinema

ROOM **RICHELIEU** Convention Floor
CHAIR **Kathleen McHugh** *University of California, Los Angeles*

Christine Holmlund *University of Tennessee* "Indie Women and Their Muses"

Christina Lane *University of Miami* "That's My Story and I'm Sticking to It: Women Directors and the Art of Self-reinvention in a Changing Technological Landscape"

Mirasol Enriquez *University of California, Los Angeles* "Elizabeth Avellán: Independent Troublemaking to Hollywood and Back Again"

Kathleen McHugh *University of California, Los Angeles* "Miranda July's DIY/W/F Strategies for Indie Art Cinema"

SPONSOR Women's Caucus

H8 Experiencing the Movies
Recent Trends in Film-Phenomenology

ROOM **PERIBONKA** Convention Floor
CHAIR **Julian Hanich** *University of Groningen*

Jane Stadler *University of Queensland* "Sonic Disturbance: Film, Phenomenology, and the Threshold of Acoustic Experience"

Julian Hanich *University of Groningen* "Viewers Watching Together, Collective Experiences in Cinema and Theater—a Comparative Phenomenology"

RESPONDENT **Carl Plantinga** *Calvin College*

H9 United in Diversity?
Targeting Transnational Film and Television Audiences on European Screens

ROOM **BERSIMIS** Convention Floor
CHAIR **Huw Jones** *University of York*

Ilse Schooneknaep *Free University of Brussels* "Digital Wonderland or Digital Never-Never Land?: Should the EU Release Its Release Window Policy?"

Huw Jones *University of York* "Making British Films with European Partners: The Case of Ken Loach and Sixteen Films"

Eva Redvall *University of Copenhagen* "Calibrating Co-produced Crime Dramas for Transnational Audiences: A Case Study of the Road Movie Police Series *The Team*"

RESPONDENT **Patrick Vonderau** *Stockholm University*

H10 WORKSHOP
Working from the Archive
New Scholarship on Experimental Film and Media Artists

ROOM **GATINEAU** Convention Floor
CHAIR **Michael Zryd** *York University*

WORKSHOP PARTICIPANTS

Robin Blaetz *Mount Holyoke College*
Josh Guilford *Brown University*
Sarah Keller *University of Massachusetts Boston*
Kenneth White *Stanford University*
Michael Zryd *York University*

SPONSOR Experimental Film & Media Scholarly Interest Group

H11 New Perspectives on David Lynch

Digital Haptics, Marx, and Quantum Mechanics

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Anne Jerslev** *University of Copenhagen*

Anne Jerslev *University of Copenhagen* "David Lynch and Haptic Audio-Visuality in *Crazy Clown Time*"

Martha Nochimson *Mercy College, Professor Emerita* "Heart of the Matter: The Physics of David Lynch's Art"

Todd McGowan *University of Vermont* "Lynch with Marx"

H12 Historicizing Cinema's Sounds and Color

ROOM **KAMOURASKA** Third Floor
CHAIR **Andrew Horton** *University of Oklahoma*

Benjamin Wright *University of Toronto* "The House that Zimmer Built: Romantic Minimalism and Group Style in Contemporary Film Music"

Julie Hubbert *University of South Carolina* "Records, Repertoire, and *Rollerball* (1975): The Hi-Fi Movement and the New Hollywood Soundtrack"

John Belton *Rutgers University* "Man, God, and Kodachrome: The Beginnings of a Color Vernacular"

H13 The Unfinished Panel

ROOM **YOUVILLE** Third Floor
CHAIR **Brian Hoyle** *University of Dundee*
CO-CHAIR **Dennis Bingham** *Indiana University-Purdue University Indianapolis*

Brian Hoyle *University of Dundee* "'Nae Feenish Picturs': Unfinished Scottish Films"

Dennis Bingham *Indiana University-Purdue University Indianapolis* "Finishing off Fosse: Starting with *Ending*, Ending up with *All That Jazz*"

Roy Grundmann *Boston University* "Harun Farocki's Unfinished Business: From Workers' Films to the Global Video Workshop, 'Labour in a Single Shot'"

J. E. Smyth *University of Warwick* "Fred Zinnemann's Unfinished History"

H14 Beyond Star Studies

The Other Actors

ROOM **BELLECHASSE** Third Floor
CHAIR **Daniel Leberg** *Concordia University*

Kelly Wolf *University of South Carolina* "Multispecies Stardom: Working Relations, Embodied Communication, and Intersubjectivity"

Megan Boyd *University of Wisconsin-Madison* "Placing Performance in Avant-garde Film"

F Booth Wilson *University of Wisconsin-Madison* "Waving the Palochka: Yakov Protazanov, Acting, and the Moscow Art Theater's Legacy in Soviet Cinema"

RESPONDENT **Aaron Taylor** *University of Lethbridge*

H15 Reimagined Communities
Re-examining Discourses of the National

ROOM **CHAMBLY** Third Floor
CHAIR **Ádan Aválos** *University of New Mexico*

Jake Ivan Dole *Georgia State University* "The Soviet Adventures of Sherlock Holmes: Understanding Brezhnev-era Historical Adventure Television Films and their Audiences"

Mary Adekoya *University of Chicago* "A Culture of Critics: Nollywood Criticism as (Trans) national Pastime"

Zeynep Yasar *Indiana University* "In the Wake of *Winter Sleep*: Transnational Reimaginings of Turkish Cinema"

Ádan Aválos *University of New Mexico* "Focusing the Periphery: Breaking Down Mexican Cinema"

H16 Orphan Documentary and the Global Imaginary, 1948–1967

ROOM **RAMEZAY** Third Floor
CHAIR **Lisa Rabin** *George Mason University*

Suzanne Langlois *Glendon College, York University* "Paradoxes of UN Internationalism in Film"

Lisa Rabin *George Mason University* "Seeds of Destiny: Orphan School Films in the Postwar Period, 1945–1955"

Yuval Sagiv *York University* "Global Happening by Means of Television: The 1967 Broadcast of *Our World* and Its Contemporary Audience"

RESPONDENT **Jonathan Kahana** *University of California, Santa Cruz*

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H17 Reimagining Sinophone Cultures through the Lens of Cold War Cinemas

ROOM **BATISCAN** Mezzanine
CHAIR **Danju Yu** *SUNY, University at Stony Brook*

Shi-Yan Chao *Columbia University* "An Auteurist Journey through the Fantastic Mode"

Ting-Wu Cho *New York University* "Taiwan Pulp!: Subversive Pleasure at the Neoliberalist Turn? (1970s–1980s)"

Pi-Ju Liang *SUNY, University at Stony Brook* "Imagining Modern Taiwan: Cultural Encounters in Qi Xin's Taiwanese-dialect Cinemas from the Late 1950s to the 1960s"

Danju Yu *SUNY, University at Stony Brook* "Home Sweet Home: Bai Jinrui and Taiwan's Cold War Cultural Politics"

H18 Queer Art Porn

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Ryan Powell** *Indiana University*

Ryan Powell *Indiana University* "Queer Aurality in Seventies Gay Art Porn"

Greg Youmans *Western Washington University* "The Pornographic Imaginary of James Broughton"

Quinn Miller *University of Oregon* "Sex and Discrepancy: Malic Amalya's *Bolex Study #1* (2008) as Queer Art Porn"

RESPONDENT **Richard Dyer** *King's College London*

SPONSOR Adult Film History Scholarly Interest Group

H19 WORKSHOP
Black Visual Culture and Black Cinema
Is Black Film Dead?

ROOM **MARQUETTE** Convention Floor
CHAIR **Keith Harris** *University of California*

WORKSHOP PARTICIPANTS

Michael B. Gillespie *Ohio University*
Lauren Cramer *Georgia State University*
Alessandra Raengo *Georgia State University*

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H20 'Off-Script' Femininity in Quality TV
Difficult Women and Mixed Audience Pleasures

ROOM **JOLLIET** Convention Floor
CHAIR **Margrethe Bruun Vaage** *University of Kent*

Rikke Schubart *University of Southern Denmark* "Age Anxiety, Television Horror, and 'Off-Script' Femininity: The Supernatural Mother in *American Horror Story* and *Hemlock Grove*"

Margrethe Bruun Vaage *University of Kent* "Difficult Women in Quality TV Series: The Antihero's Wife and the Female Antihero"

Elke Weissmann *Edge Hill University* "Mixed Pleasures for Women: American Quality TV Drama and British Female Viewer Responses"

RESPONDENT **Tanya Horeck** *Anglia Ruskin University*

H21 The Transmedia Web Series

ROOM **DULUTH** Convention Floor
CHAIR **Melanie Kohnen** *New York University*

Aaron Hunter *Queen's University Belfast* "Foundational Series, Foundational Strategies: Transmedia and Paratexts in *lonelygirl15* and *The Guild*"

Louisa Stein *Middlebury College* "Jane Eyre, YouTube Star"

Myles McNutt *University of Wisconsin-Madison* "Online Viewers Like You: Transmedia, Public Service, and PBS's *Frankenstein M.D.*"

H22 Excess Hollywood
Economies of Waste in Media Industries

ROOM **MACKENZIE** Convention Floor
CHAIR **Isabelle Freda** *Hofstra University*

Kyle Edwards *Oakland University* "'A New Morality': Industrial Efficiency and Waste Management in Classical Hollywood"

Hunter Vaughan *Oakland University* "Trashcan of the Stars: The Many Faces of Waste in Cinema"

Daniel Herbert *University of Michigan* "The Media Industry Is a Waste Management Industry"

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

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H24 Memory and Medium

ROOM **NICOLET** Mezzanine
CHAIR **Adam Ochonicky** *University of Wisconsin-Oshkosh*

Adam Ochonicky *University of Wisconsin-Oshkosh*
"The Insatiable Archive: Memory and Medium in *Star Trek: The Motion Picture* (1979)"

Robert Cagle *University of Illinois at Urbana-Champaign*
"'It's Still a Pretty Good Picture': Temporality, Transience, and Transformation"

RESPONDENT **Russell Kilbourn** *Wilfrid Laurier University*

MEETING

1:00 – 2:45 PM

French & Francophone Scholarly Interest Group

ROOM **YAMASKA** Convention Floor

MEETING

1:00 – 2:45 PM

Film & Media Festivals Scholarly Interest Group

ROOM **LES VOYAGEURS 2** Lobby Level

EXHIBITOR RECEPTION

1:00 PM

Intellect

ROOMS **HOCHELAGA 1, 2, 3 & 4** Convention Floor
at their table

Author Celebration: Susan Felleman, *Real Objects in Unreal Situations: Modern Art in Fiction Film*

SCMS
See . . .
the SCMS website for news and information.
cmstudies.org

Thursday

MARCH 26 ✦ 3:00 – 4:45 PM

Session

1 Cosmopolitanism and Its Parochial Other

Cosmopolitan Cinema and Urban Particularities

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Stan Corkin** ✦ *University of Cincinnati*

Stan Corkin ✦ *University of Cincinnati* ✦ "The Old New Boston and the New Old Boston: The Cosmopolitan and the Parochial in *The Friends of Eddie Coyle* (1973) and *Good Will Hunting* (1997)"

Erica Stein ✦ *Marymount Manhattan College* ✦ "Wayfinding in the Postmetropolis:"

Celestino Deleyto ✦ *University of Zaragoza* ✦ "On the Edge of the Nickel: Los Angeles as a City of Borders in *The Soloist*"

Kirk Boyle ✦ *University of North Carolina at Asheville* ✦ "Cosmos-politanism: The Politics of Outer Space and the Urban Imaginary"

2 *My Hustler* at Fifty

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Ara Osterweil** ✦ *McGill University*

Claire K. Henry ✦ *Whitney Museum of American Art* ✦ "Warhol's Hustle"

Juan Suarez ✦ *University of Murcia* ✦ "Listening to *My Hustler*"

Gary Needham ✦ *Nottingham Trent University* ✦ "Performing *Paul America*"

Glyn Davis ✦ *University of Edinburgh* ✦ "Waiting, Cruising: *My Hustler*'s Slowness"

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3 Institutional Frameworks for Documentary Film in Asia

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Dean Wilson** *University of Montreal*

Camille Deprez *Hong Kong Baptist University* "'Archives of the Planet': French Elitist Representations of Colonial India"

Dean Wilson *University of Montreal* "Conflict and Reception: Newsreels during the Japanese Occupation of Vietnam"

Thong Win *University of California, Santa Barbara* "Screening the Revolution across the Mekong Delta: Guerilla Cinema and Vietnam's Cultural Policy"

Qui Ha Nguyen *University of Southern California* "Shooting Down the Enemy: Representations of Female Warriors in Vietnamese Revolutionary Cinema of the 1960s"

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4 Watching the Trailer

Audiences and the Coming Attraction

ROOM **MATAPEDIA** Convention Floor
CHAIR **Keith Johnston** *University of East Anglia*

Keith Johnston *University of East Anglia* "'It Wasn't as Good as the Trailer': Historicizing the Audience Response"

Ed Vollans *University of East Anglia* "The Film/Trailer/Audience Triad"

Frederick Greene *University of California, Los Angeles* "What Trailer Audiences Know, and When They Know It"

James Deaville *Carleton University* "Music and Sound in Film Trailers: A Preliminary Ethnographic Study of Producers and Consumers"

5 Indigenous Cinema II

Production Cultures, Social Contexts, and Institutional Frames

ROOM **CHAUDIERE** Convention Floor
CHAIR **Joanna Hearne** *University of Missouri*

Dory Nason *University of British Columbia* "Indigenous Feminist Filmmaking and the Ethics of Collaboration: The Embargo II Collective"

Karrmen Crey *University of California, Los Angeles* "Producing Sovereignty: The Aboriginal Film and Video Art Alliance and Indigenous Self-government in Media Practice"

RESPONDENT **Pamela Wilson** *Reinhardt University*

6 Interrogating Contemporary Celebrity Culture

Feminist Intersections, Contexts, Debates

ROOM **HARRICANA** Convention Floor
CHAIR **Camilla Sears** *Thompson Rivers University*

Natasha Patterson *University of Northern British Columbia* "'Why Do You Want My Photo?': Understanding Women's Negotiation of Postfeminist Reality-celebrity"

Camilla Sears *Thompson Rivers University* "'Slutty & Sluttier, Starring . . . ': The Rise of the Postfeminist Porn Star in Contemporary Celebrity Culture"

Beth Pentney *Acadia University* "'The Biggest Feminist in the World': Miley Cyrus's Feminism, White Otherness, and Cultural Appropriation"

7 Sense and Sensationalism
Industrial and Theoretical Approaches to Classical and Contemporary 3D Cinema

ROOM **RICHELIEU** Convention Floor
CHAIR **Dawn Fratini** *Chapman University*
CO-CHAIR **Todd Kushigemachi** *University of California, Los Angeles*

Dawn Fratini *Chapman University* "The 'Good Goose': Contrasting Popular Press and Industrial Discourses in Explaining the Rise and Fall of 3D in the 1950s"

Todd Kushigemachi *University of California, Los Angeles* "Transcendent Technology: Legend3D as Educator, Insider, and Outsider"

Maja Manojlovic *University of California, Los Angeles* "3D-Time: *Life of Pi* and the Dimensional Aesthetics of an A-temporal 'Now'"

RESPONDENT **Ariel Rogers** *Northwestern University*

8 Theorizing Post-cinema
The Cinematic In and Out of the Theater

ROOM **PERIBONKA** Convention Floor
CHAIR **Miriam De Rosa** *Catholic University of the Sacred Heart*

William Brown *Roehampton University* "Is This Not a Film?: Digital Filmmaking, Darkness, and the Non-cinematic"

Jihoon Kim *Chung-Ang University* "The Cinema of Operations: Filmmaking and Dispositif in the Post-cinematic Conditions"

Rosanna Maule *Concordia University* "Women's Cinema on the Web: A New Platform for Feminist Discourse"

Miriam De Rosa *Catholic University of the Sacred Heart* "Mapping Post-cinema: Space-Image and the Neo-places of the Cinematic"

9 WORKSHOP
New Directions for the SCMS Media Archives Committee

ROOM **BERSIMIS** Convention Floor
CHAIR **Judd Ruggill** *Arizona State University*

WORKSHOP PARTICIPANTS

Andy Uhrich *Indiana University*
Rick Prelinger *University of California, Santa Cruz*
Alice Lovejoy *University of Minnesota*
Judd Ruggill *Arizona State University*

10 WORKSHOP
Questions of Listenership
A Case Study of Jazz in Film Noir

ROOM **GATINEAU** Convention Floor
CHAIR **Jans Wager** *Utah Valley University*

WORKSHOP PARTICIPANTS

Krin Gabbard *SUNY, University at Stony Brook*
William Luhr *Saint Peter's University*
Maria Pramaggiore *Maynooth University*
Eric Pierson *University of San Diego*

11 Historicizing Technical Standards and Practices in Film Sound

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Katherine Quanz** *Wilfrid Laurier University*

Michael Slowik *San Diego State University* "The Curious Case of Myrna Loy: Voice, Ethnicity, Impersonation, and Early Synchronized Sound Technology"

Eric Dienstfrey *University of Wisconsin-Madison* "Prints and the New Power Regulations: New Data on the 1938 Academy Curve"

Katherine Quanz *Wilfrid Laurier University* "The Aesthetic Impact of the National Film Board's Sound Technology After 1956"

Kevin Donnelly *University of Southampton* "Progressive Rock, Technology, and Film in the 1970s"

SPONSOR Sound Studies Scholarly Interest Group

12 Disorienting Hollywood

Transnational Cinemas in North Africa and the Middle East

ROOM **KAMOURASKA** Third Floor
CHAIR **Mona Damluji** *Wheaton College*

Kaveh Askari *Western Washington University* "Co-production in 1970s Iran: Between Hollywood and the New Wave"

Mona Damluji *Wheaton College* "A Transnational History of Cinema in Iraq"

Peter Limbrick *University of California, Santa Cruz* "Moumen Smihi's *Moroccan Chronicles* and Postcolonial Intertextuality"

RESPONDENT **Masha Salazkina** *Concordia University*

SPONSOR Middle East Caucus

13 Community via Video

Asian Americans, YouTube, and Video Art

ROOM **YOUVILLE** Third Floor
CHAIR **Peter Feng** *University of Delaware*

Vincent Pham *California State University, San Marcos* "Transnationalizing Asian America: Jeremy Lin's YouTube Stardom"

Jun Okada *SUNY, University at Geneseo* "Postracial Loneliness in the Art of Laurel Nakadate"

Mariam Lam *University of California, Riverside* "Pacific Standard Time: Que(e)rying Temporality in Asian American Visual Cultures"

RESPONDENT **Kent A. Ono** *University of Utah*

SPONSOR Asian/Pacific American Caucus

14 Transnational Hybridity and the Contemporary European Horror Film

ROOM **BELLECHASSE** Third Floor
CHAIR **Lindsey Decker Frank** *Syracuse University*

Johnny Walker *Northumbria University* "The Transnational Legacies of Contemporary Italian Horror Cinema"

Ann Davies *University of Stirling* "The Haunted House of Spanish Gothic Film: National History and Transnational Genre"

Lindsey Decker Frank *Syracuse University* "Chiller or Thriller?: Transnational Success and Shifting Genre Designations in British Horror"

RESPONDENT **Kendall Phillips** *Syracuse University*

SPONSOR Transnational Cinemas Scholarly Interest Group

15 Histories of the Film Office
Urban Policy and Industrial Change

ROOM **CHAMBLY** Third Floor
CHAIR **Serra Tinic** *University of Alberta*

Noelle Griffis *Indiana University* "Bringing the Film Industry back to New York: The Promotion of the First Mayor's Office of Film, 1966–67"

Joshua Gleich *University of Arizona* "Mayor Alioto and the San Francisco Production Boom, 1967–1974"

Lawrence Webb *University of Sussex* "From Ballyhoo to Branding: New Hollywood, the Film Office, and the Entrepreneurial City"

Helen Morgan Parmett *Western Washington University* "On Location in the Pacific Northwest: Cultural Policy and Regional Identity in Local and Independent Film and Television Production"

SPONSORS Media Industries AND Urban Studies Scholarly Interest Groups

16 The Cinema of Robert Rodríguez

ROOM **RAMEZAY** Third Floor
CHAIR **Enrique Garcia** *Middlebury College*

Enrique Garcia *Middlebury College* "Latino Action Heroes, Strippers, and Non-hegemonic Miscegenation: Family Apocalypse in Robert Rodríguez's *Planet Terror*"

Zachary Ingle *University of Kansas* "'Pinche Rinche!': Of Texas-Mexican Border Politics and Serpentine Vampires in the *From Dusk Till Dawn* Film and TV Saga"

Christopher Gonzalez *Texas A&M University-Commerce* "Filmic Cipher: The Value of Danny Trejo in the Films of Robert Rodríguez "

Aldama Frederick *Ohio State University* "Robert Rodríguez's Comic Book Sensibility and His Cinema of Possibility"

17 Nation-building and Nationalism in Contemporary Eastern European Media

ROOM **BATISCAN** Mezzanine
CHAIR **Aga Skrodzka** *Clemson University*
CO-CHAIR **Lilla Toke** *LaGuardia Community College, CUNY*

Aga Skrodzka *Clemson University* "Mediating the Warsaw Uprising: Polish National Memory in Recent Popular Media"

Orosz Jozsef *University of Ottawa* "The Remains of Media Freedom: From One-party Censorship to One-party Control over the Media in Hungary"

Lilla Toke *LaGuardia Community College, CUNY* "From the Fringes to Apocalypse: Slow Cinema, Béla Tarr, and Changing Politics of Hungarian National Cinema"

Eva Cermanova *Princeton University* "Cops from the Center: De-centering the Czech and Slovak Nation States in the Contemporary Crime Series"

SPONSOR Central/East/South European Cinemas Scholarly Interest Group



Join us next year
in Atlanta, Georgia
Mar 30 – Apr 3, 2016
Hilton Atlanta

18 The Dimensionality of the Moving Image

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Kristen Whissel** *University of California, Berkeley*

Tom Gunning *University of Chicago* "Rounding out the Moving Image: Camera Movement and Volumetric Space"

Mary Ann Doane *University of California, Berkeley* "The Trope of the Turn and the Production of a Third Dimension"

Kristen Whissel *University of California, Berkeley* "Parallax Effects: Epistemology, Affect, and 3D Cinema"

Dudley Andrew *Yale University* "From Pane to Planes: Volume in 3D"

19 Independence in "American" Television

Rethinking Independents across Television, Web Series, and Games

ROOM **MARQUETTE** Convention Floor
CHAIR **Caroline Frick** *University of Texas at Austin*

Caroline Frick *University of Texas at Austin* "'Seldom Used and of Doubtful Value': Rebranding Local Television as Independent"

Alisa Perren *University of Texas at Austin* "Same Word, Different Medium: Indie TV in the 2000s"

Aymar Christian *Northwestern University* "The Art of Indie Drama"

Hector Postigo *Temple University* "Independence and Inventing a Genre on YouTube: Video Gameplay Commentary and the Promise of Being a Media Mogul"

SPONSORS Media Industries AND Television Studies Scholarly Interest Groups

20 Identity Matters

Race, Gender, and Sexuality in Video Game Studies

ROOM **JOLLIET** Convention Floor
CHAIR **Jennifer Malkowski** *Miami University of Ohio*

Jennifer Malkowski *Miami University of Ohio* "Press X to Look at Breast: Noir Games and the Unrealized Femme Fatale"

Bonnie Ruberg *University of California, Berkeley* "Playing to Lose: The Queer Art of Failing at Video Games"

TreaAndrea Russworm *University of Massachusetts Amherst* "Assassin Slaves: A Meditation on Black Women and Pleasure in Video Games"

Nina Huntemann *Suffolk University* "Cosplaying for Keeps: The Gender Politics of Video Game Fandom"

SPONSORS Women's Caucus AND Video Game Studies Scholarly Interest Group

21 WORKSHOP Graduate Student Teaching

Politics and Practical Advice

ROOM **DULUTH** Convention Floor
CHAIR **Justin Horton** *Georgia State University*

WORKSHOP PARTICIPANTS

Virginia Wright Wexman *University of Illinois at Chicago*
Stephanie Brown *University of Illinois at Urbana-Champaign*
Jennifer Lynn Jones *Indiana University*
Myles McNutt *University of Wisconsin-Madison*
Maria Boyd *Georgia State University*

SPONSOR Teaching Committee

22 Data Drives

Encoded Subjects and the Cultural Fantasies of Information Processing

ROOM **MACKENZIE** Convention Floor
CHAIR **Xiaochang Li** *New York University*
CO-CHAIR **Tamara Kneese** *New York University*

Xiaochang Li *New York University* AND **Tamara Kneese** *New York University*
"Mining the Dead: Predictive Analytics and the Afterlives of Social Data"

Lan Le *University of California, Santa Barbara*
"The Material of Information: An Intermedial History of Barcode Scanning and the Genesis of Automated Identification and Data Collection"

Karen Gregory *City College of New York, CUNY*
"Becoming Population"

RESPONDENT **Jeffrey Sconce** *Northwestern University*

24 Automatic Images; or, Images without Spectators

ROOM **NICOLET** Mezzanine
CHAIR **Jedd Hakimi** *University of Pittsburgh*

Martin Blumenthal-Barby *Rice University*
"'Cinematography of Devices': Harun Farocki's Eye/Machine Trilogy"

Tyler Williams *University of Iowa* "Digital Video Codecs and the New Suspension of Disbelief"

Jedd Hakimi *University of Pittsburgh*
"Authenticity in the Viral Video Aesthetic: Surveillance, Contingency, and Amateurism vs. the Skeptical Spectator"

MEETING

3:00 – 4:45 PM

Scandinavian Scholarly Interest Group

ROOM **YAMASKA** Convention Floor

MEETING

3:00 – 4:45 PM

Television Studies Scholarly Interest Group

ROOM **LES VOYAGEURS 2** Lobby Level

Thursday

MARCH 26 ✦ 5:00 – 6:45 PM

Session J

J1 Transnationalism from Below in Latin American Film Culture, 1918–1946

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Nilo Couret** ✦ *University of Michigan*

Laura Isabel Serna ✦ *University of Southern California* ✦ "Too Bad This Is Not a Mexican Film: Regional Silent Film Production in Yucatan"

Nicolas Poppe ✦ *Ball State University* ✦ "A Long Way from Home: Charros, Gauchos, and Transnationality in Argentine and Mexican Films of the 1930s and 40s"

Rafael Freire ✦ *Federal Fluminense University* ✦ "'Modern Comfort': The Importance of Air Conditioning in Rio de Janeiro's Cinemas for the Consolidation of the Movie-going Habit"

Nilo Couret ✦ *University of Michigan* ✦ "Talk amongst Yourselves: The Intra-continental Distribution of Latin American Popular Cinema"

SPONSOR Latino/a Caucus

J2 Atomic Test Films

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Susan Courtney** ✦ *University of South Carolina*

Ned O'Gorman ✦ *University of Illinois* ✦ "The Pacific in the Advent of Air-age Atomic Cinema at Crossroads"

Jennifer Fay ✦ *Vanderbilt University* ✦ "Atomic Screen Tests"

Susan Courtney ✦ *University of South Carolina* ✦ "Expanding Views of a Filmic Proving Ground"

RESPONDENT **Akira Lippit** ✦ *University of Southern California*

J3 Cinema-City
Past and Future

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Ned Schantz** *McGill University*

Mike Reynolds *Hamline University* "Journey to Soho: Chow, Scorsese, and Self, Quest, Cityscape"

Arnab Chakladar *Carleton College* "From the Country to the City: Relocating National Identity in Three Bombay Films of the 1950s"

Jeff Turner *Hamline University* "Repositioning Spectators as Postmodern Flânerie: Neo-cosmopolitanism, Transnational Cinema, and Apichatpong Weerasethakul's *Syndromes and a Century*"

John Bruns *College of Charleston* "Confessions of a Streetwalker: Hitchcock's Camera in Quebec City"

SPONSOR Urban Studies Scholarly Interest Group

J4 We're Not Third Wave Just Yet
Reconsidering the Place of Identity and Fandom in Twenty-first-Century Fan Studies

ROOM **MATAPEDIA** Convention Floor
CHAIR **Mel Stanfill** *University of Illinois at Urbana-Champaign*

Rebecca Wanzo *Washington University* "African American Acafandom and Other Strangers: New Genealogies of Fan Studies"

Eva Hageman *New York University* "Relatable Meets Remarkable: Fans, Difference, and the Production of Reality TV"

Suzanne Scott *University of Texas at Austin* "The Powers that Squee: The Intersectional Significance of Orlando Jones"

Kristen Warner *University of Alabama* "Their Ship Will Sail with or without You, Julie Plec: Women of Color Bonnie Fans vs. *The Vampire Diaries*"

J5 WORKSHOP
Archival Practices and Methodologies in Asia-Pacific

ROOM **CHAUDIERE** Convention Floor
CHAIR **Ray Jiing** *Tainan National University of the Arts*

WORKSHOP PARTICIPANTS

Yiman Wang *University of California, Santa Cruz*
Hieyoon Kim *University of California, Los Angeles*
Michael Baskett *University of Kansas*
Ray Jiing *Tainan National University of the Arts*
Jeffrey Geiger *University of Essex*

SPONSOR Asian/Pacific American Caucus

J6 The Subject of Sci-Fi

ROOM **HARRICANA** Convention Floor
CHAIR **Lin Feng** *University of Hull*

Katharine Streip *Concordia University* "Zombies and Photography: In Search of Human Time"

Boaz Hagin *Tel Aviv University* "'It's Sexy When a Girl Does It': Foreignness and the Dysfunctional Abject in *Rabies* and *Big Bad Wolves*"

Lin Feng *University of Hull* "Now You See It; Now You Don't: The Transpacific Imagination of Shanghai in Hollywood's Sci-Fi Films"

J7 Intermediality in Industry History

The Hollywood Studio Era

ROOM **RICHELIEU** Convention Floor
CHAIR **Patrick Faubert** *Sheridan College*

Maureen Rogers *University of Wisconsin-Madison* "Buying the B Film: Story Adaptation and Acquisition at Producers Releasing Corporation"

Patrick Faubert *Sheridan College* "Exemplary Cinema: Promotion at Warner Bros. in the 1930s"

Katherine Spring *Wilfrid Laurier University* "Film Music and Moral Rights in Hollywood's Early Sound Era"

RESPONDENT **Paul Moore** *Ryerson University*

J8 Revisiting Film Theory I

ROOM **PERIBONKA** Convention Floor
CHAIR **Karen Beckman** *University of Pennsylvania*

Trevor Mowchun *Concordia University* "A Camera Key for the Mind's Eye: A Philosophy of Cinematic Automatism"

Patrice Petro *University of Wisconsin-Milwaukee* "Frankfurt School Now"

Abraham Geil *University of Amsterdam* "Eisenstein's Darwin"

Inga Pollmann *University of North Carolina at Chapel Hill* "Kracauer's Conceptions of Vitality and Contemporary Media Theory"

J9 Italian Comedy and Class

ROOM **BERSIMIS** Convention Floor
CHAIR **Tamao Nakahara** *Independent Scholar*
CO-CHAIR **Jacqueline Reich** *Fordham University*

Jacqueline Reich *Fordham University* "Funny or Die: Irony, Class, and the Maciste Films of Silent Italian Cinema"

Robert Rushing *University of Illinois at Urbana-Champaign* "Roma: Città Mobile"

Tamao Nakahara *Independent Scholar* "Working Women of 1970s Commedia Sexy all'Italiana"

Carlo Annelli *University of Wisconsin-Madison* "Checco Zalone's Unguarded Patrimony"

RESPONDENT **Giacomo Manzoli** *University of Bologna*

J10 Speculated Melodrama

Sentimentality, Spatiality, and Transnational Media Circulation in East Asia

ROOM **GATINEAU** Convention Floor
CHAIR **Erin Huang** *Princeton University*
CO-CHAIR **We Jung Yi** *New York University*

Diane Lewis *Washington University in St. Louis* "From Hollywood to the Depths of Hell: The Aspiring Actress Panic in Japan"

Jean Ma *Stanford University* "Melos Plus Drama: The Chinese Songstress as Melodramatic Heroine"

Erin Huang *Princeton University* "Industrial Melodrama: Factory Ruins, Non-human Landscape, and Recycled Space in Postsocialist Chinese Films"

We Jung Yi *New York University* "Experiencing Neoliberal Asia in a Melodramatic Mode: The Transnational Domesticity of South Korean TV Serials after *Hallyu 2.0*"

RESPONDENT **Moonim Baek** *Yonsei University*

SPONSOR Asian/Pacific American Caucus

J11 Screening Instability
Genders, Genres, and Soundscapes of Cinematic Modernization in 1960s Mexico

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Francisco Flores-Cuautle** *Wichita State University*

Brian L. Price *Brigham Young University* "Rock and Roll Films and the Development of Mexican Counterculture"

Francisco Flores-Cuautle *Wichita State University* "Hyperbolic Masculinity and Effeminacy in *Viento Negro* (*Dark Wind*)"

Carolyn Fornoff *University of Pennsylvania* "Musical Interludes in Mexican Melodrama: Crafting a Sonic Space of Exclusion"

Ignacio Sanchez Prado *Washington University in St. Louis* "A Hero and the Monsters of Modernity: Wrestler Cinema as Popular Cosmopolitanism"

RESPONDENT **Sergio de la Mora** *University of California, Davis*

J12 Engaging Ecocinema
The Affects and Effects of Environmental Documentaries

ROOM **KAMOURASKA** Third Floor
CHAIR **Alexa Weik von Mossner** *University of Klagenfurt*

Salma Monani *Gettysburg College* "In God's Land: Cinematic Affect and the Perceptual Dilemmas of Slow Violence"

Alexa Weik von Mossner *University of Klagenfurt* "Feeling Climate Change: Visual Spectacle and Strategic Empathy in *Chasing Ice*"

Nicole Seymour *California State University Fullerton* "High Peaks, Flat Affect: Ironizing Climate Change Documentary"

RESPONDENT **Adrian Ivakhiv** *University of Vermont*

SPONSOR Media & the Environment Scholarly Interest Group

J13 Reframing the Long Take
Cinema, Television, Installation

ROOM **YOUVILLE** Third Floor
CHAIR **Sean O'Sullivan** *Ohio State University*

John Gibbs *University of Reading* "Opening Movements in Ophuls: Long Takes, Leading Characters, and Luxuries"

Christian Keathley *Middlebury College* "The Average Long Take"

Sean O'Sullivan *Ohio State University* "Space, Experience, and the Stealth Long Take in Serial Television"

Catherine Fowler *Otago University* "From Long Takes to Long Looks: Artists Thinking Outside the (Black) Box"

J14 Analyzing the Speeding Bullet
New Critical Perspectives on Superman Films

ROOM **BELLECHASSE** Third Floor
CHAIR **Paul Cote** *University of Maryland*

Lauren Albright *University of Maryland* "The *Man of Steel*: Superhero or Supercrip?"

Douglas Kern *University of Maryland* "Brando Returns: Marlon Brando's Superman Legacy"

Paul Cote *University of Maryland* "Unbound by Gravity and Unbound by Narrative: Non-narrative Catharsis in Hans Zimmer's Score for *Man of Steel*"

SPONSOR Comics Studies Scholarly Interest Group

J15 Indian Cinema Halls and Their Audiences

From Single Screens to Multiplexes

ROOM **CHAMBLY** Third Floor
CHAIR **Catherine Bernier** *Concordia University*

Catherine Bernier *Concordia University* "Marketing Multiplex Bollywood: Approaching Its Segmented Audiences"

Tupur Chatterjee *University of Texas at Austin* "A 'New Bollywood' for New Spaces: Notes on Female Spectators in Urban India"

J16 You Only Live Once?

Permadeath and Video Games

ROOM **RAMEZAY** Third Floor
CHAIR **Braxton Soderman** *University of California, Irvine*

Alenda Chang *University of Connecticut* "The Game without Us"

Jesus Costantino *University of Notre Dame* "Death by Design: Permadeath and Precarity in Indie Games"

Braxton Soderman *University of California, Irvine* "No Room for Play: The Politics of Permadeath"

SPONSOR Video Game Studies Scholarly Interest Group

J17 Media Environments

ROOM **BATISCAN** Mezzanine
CHAIR **Rafico Ruiz** *McGill University*

Nicole Starosielski *New York University* "Heat as Medium"

John Shiga *Ryerson University* "Noise, Channel, Screen: Ocean Space, Subjectivity, and the Poetics of Sonar"

Rafico Ruiz *McGill University* "Media Environments: Icebergs on Screens"

Paulina Mickiewicz *McGill University* "Semi-wild Screens: Baltimore's National Aquarium"

SPONSORS Media & the Environment AND Nontheatrical Film & Media Scholarly Interest Groups

J18 WORKSHOP New Approaches to Pornography

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Richard Cante** *University of North Carolina at Chapel Hill*
CO-CHAIR **Angelo Restivo** *Georgia State University*

WORKSHOP PARTICIPANTS

Eugenie Brinkema *Massachusetts Institute of Technology*
Lucas Hilderbrand *University of California, Irvine*
Hoang Tan Nguyen *Bryn Mawr College*
Linda L. Williams *University of California, Berkeley*
Richard Cante *University of North Carolina at Chapel Hill*

SPONSOR Adult Film History Scholarly Interest Group

J19 Technology and Aesthetics in Network-era American Television

ROOM **MARQUETTE** Convention Floor
CHAIR **Luke Stadel** *Northwestern University*

Alex Bevan *Massey University* "Designing for Liveness: Art Direction and 'Quality' in Early Network Anthology Dramas"

Luke Stadel *Northwestern University* "Opera, Hi-Fi, and Television in Stereo, 1948–1962"

Shawn VanCour *New York University* "Educating Tomorrow's Television Workers: Early TV Training Programs and the Professionalization of Below-the-Line Labor, 1945–1955"

J20 Queer/TV/Image/Audience

ROOM **JOLLIET** Convention Floor
CHAIR **Lynne Joyrich** *Brown University*

Nick Salvato *Cornell University* "Reallyism; or, Reflections for Theorizing Queer Television Animation"

Maria Fackler *Davidson College* "Queering Audience Research: A Case Study of *The People's Couch* and *Gogglebox*"

Hunter Hargraves *Brown University* "*Looking* for Politics: Filtering Queerness on TV"

RESPONDENT **Phillip Maciak** *Louisiana State University*

SPONSOR Queer Caucus

J21 Self-definition and Resistance in Black Digital Networks

ROOM **DULUTH** Convention Floor
CHAIR **Sarah Florini** *Old Dominion University*

Meredith Clark *University of North Carolina at Chapel Hill* "What We Talk about When We Talk about Black Twitter"

Sarah Florini *Old Dominion University* "#YourSlipIsShowing: Aggressive Identity Tourism and Black Feminist Networks on Twitter"

Andre Brock *University of Michigan* "Navigating Racial Comity in Online Third Places"

SPONSOR African/American Caucus AND Middle East Caucus

J22 New Directions in Distribution Studies

Global Hollywood Revisited

ROOM **MACKENZIE** Convention Floor
CHAIR **Ben Harris** *University of California, Los Angeles*

Ben Harris *University of California, Los Angeles* "Constantin Film and the Distribution of 'Hollywood' in Germany"

Shu Ching Chan *University of Texas at Austin* "Producers of Taiwan Cinema in the International Marketplace"

Hans-Martin Liebing *University of California, Los Angeles* "The Evolution and Proliferation of Chinese Blockbuster Films in the North American Market in the Twenty-first Century"

Henry Puente *California State University, Fullerton* "US Latino and Spanish Language Film Promotion and Distribution from 2010–2014"

J24 Inhuman Bodies

ROOM **NICOLET** • Mezzanine
CHAIR **Drew Ayers** • *Independent Scholar*

Hentyle Yapp • *Pomona College* • "Anti-Oedipal Mediation: Destabilizing China through Yan Xing's Media Art"

Drew Ayers • *Independent Scholar* • "Digital Swarms, Composite Images, and the Posthumanity of Visual Effects"

Hannah Goodwin • *University of California, Santa Barbara* • "Data Bodies: Humanity and Digitality on TV"

MEETING

5:00 – 6:45 PM

Scholarly Interest Group Coordinating Committee

ROOM **YAMASKA** • Convention Floor

MEETING

5:00 – 6:45 PM

Comics Studies Scholarly Interest Group

ROOM **LES VOYAGEURS 2** • Lobby Level

RECEPTION

6:00 – 8:00 PM

Scandinavian Scholarly Interest Group Happy Hour

ROOM **LES VOYAGEURS LOUNGE** • Lobby Level

New and old members and friends of the Scandinavian Scholarly Interest Group are welcome to join us for a very Happy Hour!

SPECIAL EVENT

Thursday

MARCH 26 • 7:00 PM

Graduate Student Reception

ROOM **LE MONTREALAIS 2** • Mezzanine Level

All Graduate Student members are invited to meet, mingle, and network at the first Graduate Student Happy Hour. Take a break from an otherwise very busy conference and get to know the next generation of media scholars.

SPONSORED BY SCMS, Concordia University, AND University of California, Los Angeles, School of Theater, Film and Television, Department of Film, Television and Digital Media

SPECIAL EVENT

Thursday

MARCH 26 ✻ 7:30 PM

Wind from the Middle East

An Evening of Music and Film

LOCATION **LA VITROLA**, 4602 Boulevard Saint-Laurent

The Middle East Caucus presents an evening of entertainment and discussion, featuring a performance by local Montreal musicians Sam Shalabi (playing oud) and Stefan Christoff (on electric guitar). Following the musical performance, there will be a presentation by Negar Mottahedeh, Associate Professor of Literature at Duke University, and author of *Displaced Allegories: Post-Revolutionary Iranian Cinema*. Professor Mottahedeh's talk is titled "Le Vent Nous Portera: of lovers possessed, times entangled, and bodies carried away," and will be accompanied by a video projection.

Metro: Station Laurier
or a short taxi ride from the conference hotel

SPONSORED BY Middle East Caucus and supported by SCMS

AFFILIATE EVENT



7:30 PM drinks;
8:00 PM appetizers; 8:30 PM dinner

29th Annual Grrrls Night Out

LOCATION **DEVI RESTAURANT**, 1450 rue Crescent

Grrrls Nite Out is an open, friendly networking dinner/social extravaganza aimed at encouraging conversation and connection among all women: trans, cis, and genderqueer. You don't have to be an SCMS member to attend, and we welcome friends and children of our grrrls too.

Multi-course Indian buffet; vegetarian friendly; vegan options.
Please check our eventbrite page
(https://www.eventbrite.com/e/grrls-nite-out-2015-tickets-15209559201)
for information and tickets.

$35 US faculty (plus drinks); $25 US graduate students (plus drinks)

Metro: Guy-Concordia

DIRECTIONS 15 to 20 minute walk from conference hotel.
Bus: ligne (line) 24 Sherbrooke West (on Sherbrooke),
which runs most frequently, or any buses running west on
Rue René-Levesque (lines 150, 350, 355, 358, 364, 427, and 435).

SUPPORTED BY Women's Caucus

RECEPTION | CAUCUS MEETING

7:45 – 9:30 PM

African/African American Caucus Meeting and Reception

ROOM **HOCHELAGA 5** Convention Floor

RECEPTION

7:45 – 9:30 PM

University of Pittsburgh Film Studies Program Reception

ROOM **SAINT-MAURICE** Convention Floor

Reception for students, faculty, alumni/ae, and friends of the Film Studies Program at the University of Pittsburgh.

AFFILIATE EVENT

8:00 PM

HABITAT: Experimental Visions of Montreal

LOCATION **LA SALA ROSSA**, 4848 Boulevard Saint-Laurent

lasalarossa.com/about/

The evening will include time to socialize, as well as a 60–70 minute program featuring shorts by Montreal filmmakers, curated by Brett Kashmere and Leo Goldsmith.

PROVIDED BY ExFM (Experimental Film and Media) AND CinemArts (Cinema and Art History) Scholarly Interest Groups AND Double Negative filmmaking and programming collective, along with the Documentary, Nontheatrical Film and Media, AND Urban Studies Scholarly Interest Groups.

Please refer to Affiliate Events on pages 201–206 for more information.

AFFILIATE EVENT

8:30 – 10:30 PM

Another Repeating Island

Heidi Hassan's First-person Cinema of We

LOCATION **YORK AUDITORIUM**, EV 1.615 Concordia Campus, downtown, 1515 rue Sainte-Catherine Ouest

This screening event of contemporary Cuban films, made by young filmmakers in the diaspora, is held in connection with the multi-sited archival/curatorial project "Roots and routes: Cuban diasporic cinemas of the 21st century."

Metro: Guy-Concordia

PROVIDED BY Latino/a Caucus

Please refer to Affiliate Events on pages 201–206 for more information.

Friday

MARCH 27 ✦ 9:00 –10:45 AM

Session K

K1 WORKSHOP
Teaching *Toms, Coons, Mulattoes, Mammies and Bucks*

Forty Years and Counting

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Miriam Petty** ✦ *Northwestern University*

WORKSHOP PARTICIPANTS

Jacqueline Stewart ✦ *University of Chicago*
Karen Bowdre ✦ *Independent Scholar*
Samantha Sheppard ✦ *Cornell University*
Monica Ndounou ✦ *Tufts University*

SPONSORS African/African American Caucus, Oscar Micheaux Society, AND Media Literacy & Pedagogical Outreach Scholarly Interest Group

K2 Studying Media through Disability

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Elizabeth Ellcessor** ✦ *Indiana University*

Lori Lopez ✦ *University of Wisconsin-Madison* ✦ "The Ethics of Staring at Race and Disability on *Freakshow*"

Mack Hagood ✦ *Miami University* ✦ "Disability and Biotechnological Mediation"

Krystal Cleary ✦ *Indiana University* ✦ "One of Us?: Disability Drag and the Gaga Enfreakment of Fandom"

K3 Experimental Cinema in Latin America

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Ruth Goldberg** *Empire State College*
CO-CHAIR **Laura-Zoe Humphreys** *University of Manitoba*

Ernesto Livon-Grosman *Boston College* "Argentina's Amateur Film and the Making of the Fifth Cinema: A Case Study"

Eduardo Ledesma *University of Illinos at Urbana-Champaign* "Intermediality and Hispano-Argentine Experimental Film: Subverting Media, Transgressing Borders"

Laura-Zoe Humphreys *University of Manitoba* "'Todo está muy lento,' Everything is Slow: Economic Reform and Cuban Film Production after Fidel"

Ruth Goldberg *Empire State College* "The Forest, the Wolves, and the New 'New Man': National Identity and Experimental Documentary Filmmaking in Cuba"

K4 Missed Connections

Femininity, Relationality, and Postwar Popular Media

ROOM **MATAPEDIA** Convention Floor
CHAIR **Leigh Goldstein** *Northwestern University*

Meenasarani Murugan *Northwestern University* "'To Make Friends with Strangers': Gendered Cosmopolitanism on Variety TV"

Leigh Goldstein *Northwestern University* "Something Else besides a Lesbian: Compression, Likeness, and Female Friendship in *Frances Ha*"

Katherine Lehman *Albright College* "Flawed Friendships and Failed Ambitions: HBO'S *Girls* and the 1960s–70s' Single Woman"

Moya Luckett *New York University* "Sister Stars: Intimacy, Femininity, and Possibility"

K5 Bollywood B-Movies and Beyond

ROOM **CHAUDIERE** Convention Floor
CHAIR **Tejaswini Ganti** *New York University*

Meheli Sen *Rutgers University* "The 'B' in Bengali Cinema: *Obhishopto Nighty* and the Emergence of Trendy Trash"

Vibhushan Subba *Jawaharlal Nehru University* "Cinephilia Undead: The Rise of B-Movie Cinephilia in India"

Iain Smith *University of Roehampton* "Cult Cosmopolitanism: The Reception of Bollywood B-Movies in the West"

SPONSOR Asian/Pacific American Caucus

K6 Scarlett Johansson's Bodily Turn

Her, *Under the Skin*, *Lucy*

ROOM **HARRICANA** Convention Floor
CHAIR **Swagato Chakravorty** *Yale University*

Swagato Chakravorty *Yale University* "Scarlet(t) Surfaces: Affect and Materiality in *Her*, *Under the Skin*, and *Lucy*"

Marc Francis *University of California, Santa Cruz* "Splitting the Difference: The Queer-Feminist Divide in Scarlett Johansson's Recent Body Politics"

Justin Horton *Georgia State University* "Feeling a Body That Is Not There; or, *Her* as Tuning Fork"

RESPONDENT **J. D. Connor** *Yale University*

K7 Post-cinema and/as Speculative Media Theory

ROOM **RICHELIEU** Convention Floor
CHAIR **Shane Denson** *Duke University*

Steven Shaviro *Wayne State University* "Reversible Flesh"

Patricia Pisters *University of Amsterdam* "The Filmmaker as Metallurgist: Post-cinema's Commitment to Radical Contingency"

Adrian Ivakhiv *University of Vermont* "Speculative Ecologies of (Post)cinema"

Mark Hansen *Duke University* "Speculative Protention; or, Are Twenty-first-Century Media Agents of Futurity?"

SPONSOR Media & the Environment Scholarly Interest Group

K8 Cold War Media and the Administration of Culture

ROOM **PERIBONKA** Convention Floor
CHAIR **Justus Nieland** *Michigan State University*

Johannes von Moltke *University of Michigan* "Totalitarian Communication and the Critical Theory of Propaganda"

Justus Nieland *Michigan State University* "Management Cinema: Design, Communication, and Midcentury Modernism at Aspen"

Mark Cooper *University of South Carolina* AND **John Marx** *University of California, Davis* "Cold War U: A Media Enterprise"

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

K9 How French Cinema Thinks through Social History

ROOM **BERSIMIS** Convention Floor
CHAIR **Michael Walsh** *University of Hartford*

Masha Shpolberg *Yale University* "French Cinema's Engagement with the Musée de l'Homme and the Rise of Social History"

Maureen Turim *Universiy of Florida* "The Form of Memory, Delayed: French Auteurs' Postwar Takes on Antisemitism"

Jennifer Wild *University of Chicago* "Fear, the Arbitrary, and the Inevitable: Avant-gardism and Cinematic Social Thought in France before WWII"

Michael Walsh *University of Hartford* "Social Historical Perspectives on the Second Durational Cinema"

SPONSOR French & Francophone Scholarly Interest Group

K10 Hollywood Circulations

Distribution and Exhibition Strategies in the Studio Era

ROOM **GATINEAU** Convention Floor
CHAIR **Steven Kovacs** *San Francisco State University*

Andrea Comiskey *University of Wisconsin-Madison* "How Cinema Circulated: New Research on Film Exchanges and Domestic Distribution in the Studio Era"

Derek Long *University of Wisconsin-Madison* "Production Control and the Early Studio System: Star Tiering and Feature Differentiation at Fox, 1917–1921"

Robert Read *Independant Scholar* "The First Double Feature Scare, 1926–1928"

K11 WORKSHOP
Strategies for Animated Media Archive Collections
Seeking Consensus and Collaboration

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Timothy Jones** *University of California, Los Angeles*

WORKSHOP PARTICIPANTS

Mette Peters *Utrecht University*
Rebekah Taylor *University for the Creative Arts*
Sonia Friel *Norwich University of the Arts*
Brett Service *University of Southern California*

SPONSOR Animated Media Scholarly Interest Group

K12 WORKSHOP
Mobile, Networked, Hands-on
Theorizing and Practicing "Applied" Media Studies

ROOM **KAMOURASKA** Third Floor
CHAIR **Kirsten Ostherr** *Rice University*

WORKSHOP PARTICIPANTS

Lisa Parks *University of California, Santa Barbara*
Jason Farman *University of Maryland*
Tara McPherson *University of Southern California*
Kirsten Ostherr *Rice University*

K13 Justice Served?
Investigating the Theme of Punishment in American Crime Films

ROOM **YOUVILLE** Third Floor
CHAIR **Sarah Delahousse** *York College, CUNY*

Alan Pike *Emory University* "The Genrefication of Prison Films in the Early Sound Era"

Nathan Holmes *University of Michigan* "The Materiality of the Prison Film"

Keith Corson *Rhodes College* "Screening Fear and Anxiety: African American Incarceration and the Dawning of the Prison-industrial Complex"

Sarah Delahousse *York College, CUNY* "Female Misbehavior and Punishment in Jean de Limur's *The Letter* (1929)"

K14 On Paramediality
Transformations and Transgressions of the Paratext

ROOM **BELLECHASSE** Third Floor
CHAIR **Matthew Ogonoski** *Concordia University*
CO-CHAIR **Andrew Burke** *University of Winnipeg*

Andrew Burke *University of Winnipeg* "'SCTV Now Begins Its Programming Day': Television and the Paratelevisual"

David Richler *Carleton University* "Paratextual Proliferations: National Parks Project and the Cross-media Promotion of *Unity in Diversity*"

Thomas Dorey *York University* "Pop-up Paratext: Film Directors, Music Videos, and Paramediality"

Matthew Ogonoski *Concordia University* "'You'll Like This (Paratext) Because You're in It': Sweding, Fan Cultures, and the Remaking of Trailer Aesthetics"

K15 The Films of Robert Gardner

ROOM **CHAMBLY** Third Floor
CHAIR **Charles Warren** *Boston University/ Harvard University*

Charles Musser *Yale University* "Robert Gardner's *Dead Birds*: A Reassessment"

Irina Leimbacher *Keene State College* "Word against Flesh in Robert Gardner's *Rivers of Sand*"

Ricardo E. Zulueta *University of Miami* "Masculinity on Display: Celebrating Beauty in Robert Gardner's *Deep Hearts*"

William Rothman *University of Miami* "A Journey of Return: Robert Gardner's *Dead Birds Re-encountered* (2013)"

K16 Queer Digitality

ROOM **RAMEZAY** Third Floor
CHAIR **Chantal Nadeau** *University of Illinois at Urbana-Champaign*

Lisa Nakamura *University of Michigan* "The Digital Afterlives of *This Bridge Called My Back*: Social Media and Women of Color Feminist Media Distribution"

Jacob Gaboury *New York University* "Compiling a Queer Computation"

Dimitrios Pavlounis *University of Michigan* "The Promise of Going Home: Queer Historiography, Queer Play, and the Archival Imagination"

Chantal Nadeau *University of Illinois at Urbana-Champaign* "Queer Green Porn"

K17 Transnational and Transmedial
Storytelling and Stylistic Crossings

ROOM **BATISCAN** Mezzanine
CHAIR **Daisuke Miyao** *University of California, San Diego*

Rosie Thomas *University of Westminster* "Aladdin's Indian Adventures: Cosmopolitan Modernity and Indian Fantasy Films"

Justin Morris *University of Toronto* "*Buck Rogers* 1939: Cross-media and the Plateau of Suspended Animation"

Daisuke Miyao *University of California, San Diego* "Japonisme and the Birth of Cinema: The Lumière Brothers' Actuality Films"

K19 WORKSHOP Strategies for the Academic Job Market

STREAMING

ROOM **MARQUETTE** Convention Floor
CHAIR **Jennifer Lynde Barker** *Bellarmine University*

WORKSHOP PARTICIPANTS

Rosalind Galt *King's College London*
Kyle Edwards *Oakland University*
Kimberly Hall *University of California, Riverside*

This workshop will be streamed

K20 Full-frontal TV

Male Nudity and Sex in Cable Television Drama

ROOM **JOLLIET** Convention Floor
CHAIR **Maria San Filippo** *University of the Arts*

Maria San Filippo *University of the Arts* "Looking for the Penis: Representing Gay Male Sex and Nudity in HBO's *Looking*'"

Andrew Owens *Northwestern University* "'Do You Really Want to be Normal?': Male Nudity as Queer Critique on *Penny Dreadful*"

Hannah Mueller *Cornell University* "'Jupiter's Cock!': Male Nudity, Violence, and the Disruption of Voyeuristic Pleasure in Starz's *Spartacus*"

RESPONDENT **Peter Lehman** *Arizona State University*

SPONSORS Queer Caucus AND Television Studies Scholarly Interest Group

K21 Pipelines and Palacios

New Directions in Global Hollywood Research for Distribution and Exhibition

ROOM **DULUTH** Convention Floor
CHAIR **Joao Luiz Vieira** *Federal Fluminense University*

Ross Melnick *University of California, Santa Barbara* "South American Way: Global Hollywood in Local Exhibition in Rio de Janeiro, Brazil, and Lima, Peru, 1927–1968"

Nolwenn Mingant *University of Nantes* "From Direct Involvement to Indirect Distribution: The 1960s as a Turning Point in the Hollywood Majors' Presence in North Africa and the Middle East"

Courtney Brannon Donoghue *Oakland University* "'I Am Just a Distributor': Local Hollywood and the Intermediary Position of General Manager"

Deron Overpeck *Eastern Michigan University* "Not Chinese Multi-cinemas: Dalian Wanda Group and the Acquisition of AMC Entertainment Holdings"

SPONSOR Media Industries Scholarly Interest Group

K22 Dis-locating Sound

ROOM **MACKENZIE** Convention Floor
CHAIR **Lutz Koepnick** *Vanderbilt University*
CO-CHAIR **Nora M. Alter** *Temple University*

Nora M. Alter *Temple University* "Shocking Sounds: Surrealism, Songs, and the Essay Film"

Jennie Hirsh *Maryland Institute College of Art* "Transmissions of Fascism: Advertising Architecture through the Ente Radio Rurale Poster Campaign"

Kenneth White *Stanford University* "Reason and Passion: Joyce Wieland, Pierre Vallières, and Cold War North American Avant-garde Cinema"

Lutz Koepnick *Vanderbilt University* "Sounds without Frontiers, Cinemas without Screens"

SPONSOR Sound Studies Scholarly Interest Group

K24 Beyond Artifice
Reality and the Real

ROOM **NICOLET** Mezzanine
CHAIR **Claudia Springer** *Framingham State University*

Eleanor Louson *York University* "Animal Stand-ins: Authenticity and Artifice in Twenty-first-Century Wildlife Films"

Cristina Formenti *University of Milan* "The Anarchic and the Sober Animation: Reality's Two Main Cartoon Faces"

Erin Arizzi *University of North Carolina at Chapel Hill* "Kelly Reichardt's Realist Vision: Femininity, Precarity, and Cinema"

Claudia Springer *Framingham State University* "Shadow Films: Documentary, Fictional Traces, and *Crude*"

MEETING

9:00 – 10:45 AM

Central/East/South European Cinemas Scholarly Interest Group

ROOM **YAMASKA** Convention Floor

MEETING

9:00 – 10:45 AM

Experimental Film & Media Scholarly Interest Group

ROOM **LES VOYAGEURS 2** Lobby Level



Please . .

join us Friday at 4:15 PM for the Awards Ceremony

Le Grand Salon, Convention Floor

Friday
MARCH 27 ✦ 11:00 AM – 12:00 NOON

Members' Business Meeting

ROOM **SAINT-FRANCOIS** ✦ Lobby Level

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

Friday
MARCH 27 ✦ 12:15 – 2:00 PM

Session L

1 How (and Why) to Read the Fans and Trades

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Mary Desjardins** ✦ *Dartmouth College*

Mary Desjardins ✦ *Dartmouth College* ✦ "*Rob Wagner's Script*: Defining Hollywood's Creative Front"

April Miller ✦ *Arizona State University* ✦ "Working Mothers, Fashionistas, Daredevil Directors: Early Movie Magazines' Presentation of Industry Women"

Tamar Jeffers McDonald ✦ *University of Kent* ✦ "When Movies Magazines Attack!: Come-on Covers and Tame Text"

RESPONDENT **Adrienne L. McLean** ✦ *University of Texas at Dallas*

2 Alternative Views of Sexuality and Pornography

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Ora Gelley** ✦ *North Carolina State University*

Brad Prager ✦ *University of Missouri* ✦ "German Film Rescues the Rain Forest: From New German Cinema to *F*ck for Forest*"

Thomas Waugh ✦ *Concordia University* ✦ "The Confessional Contract: 'Jerkoff' Porn/Art, 1970s, 2010s"

Ora Gelley ✦ *North Carolina State University* ✦ "Violence and the Gaze in Catherine Breillat's *Fat Girl* (*À Ma Soeur!*)"

3 Animation and Politics II
Bodies and Labor

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Paul Flaig** *University of Aberdeen*

Mihaela Mihailova *Yale University* "The Politics of Labor in Performance Capture"

Lien Fan Shen *University of Utah* "The Politics of Animated Bodies: Body, Pleasure, and Class Struggles in the Japanese Anime *Attack on Titan*"

Paul Flaig *University of Aberdeen* "Slapstick after Fordism: *WALL-E*, Automation, and Pixar's Fun Factory"

Hannah Frank *University of Chicago* "The Movement of a Wrinkle: Animation and Photography"

SPONSOR Animated Media Scholarly Interest Group

4 Contemporary Documentary Practices in Africa

ROOM **MATAPEDIA** Convention Floor
CHAIR **Aboubakar Sanogo** *Carleton University*

Rachel Gabara *University of Georgia* "From Ethnography to Essay: Reflexive Strategies in African Documentary Film"

Jude Akudinobi *University of California, Santa Barbara* "Beyond Fettered Frames: Documentary, Dissent, and *This Is My Africa*"

Aboubakar Sanogo *Carleton University* "The Return of the Young Niece: Mati Diop's *Mille Soleils* and Questions of Documentary"

RESPONDENT **Michael Renov** *University of Southern California*

SPONSORS African/African American Caucus, Middle East Caucus, AND Documentary Studies Scholarly Interest Group

5 WORKSHOP Teaching Transnational Cinemas

ROOM **CHAUDIERE** Convention Floor
CHAIR **Iain Smith** *University of Roehampton*

WORKSHOP PARTICIPANTS

Tim Bergfelder *University of Southampton*
Mark Gallagher *University of Nottingham*
Chelsea Wessels *Cornell University*
Matthew Holtmeier *Ithaca College*

SPONSOR Transnational Cinemas Scholarly Interest Group AND the Teaching Committee

6 Impenetrable
Surface Readings of *Under the Skin*

ROOM **HARRICANA** Convention Floor
CHAIR **Amy Herzog** *Queens College, CUNY*

Lucas Hilderbrand *University of California, Irvine* "Disorientations: Into the Void, through the Blackness, and *Under the Skin*"

Elena Gorfinkel *University of Wisconsin-Milwaukee* "Sex, Sensation, and Nonhuman Interiority in *Under the Skin*"

Amy Herzog *Queens College, CUNY* "Star Vehicle: Labor, Alienation, and the Surface-level Pleasures of *Under the Skin*"

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

L7 The Logic of the Franchise—Managing Media Content in the Digital Economy

ROOM **RICHELIEU** Convention Floor
CHAIR **Matthias Stork** *University of California, Los Angeles*

James Fleury *University of California, Los Angeles* "Playing with Reflexivity: Warner Bros. Interactive Entertainment and the Transmedia Production of *Batman: Arkham Origins*"

Avi Santo *Old Dominion University* "Child's Play: Managing Children's Franchisable Lifestyles through Consumer Product Extensions"

Thomas Schatz *University of Texas at Austin* "Movie Franchises and Theme Parks: The New Cinema of Attractions"

RESPONDENT **Derek Johnson** *University of Wisconsin-Madison*

L8 Digital Film Historiography

Archives, Techniques, Epistemology

ROOM **PERIBONKA** Convention Floor
CHAIR **Philipp Dominik Keidl** *Concordia University*
CO-CHAIR **Christian Gosvig Olesen** *University of Amsterdam*

Jasmijn Van Gorp *Utrecht University* "Visualizing Chromatic Experience in Early Dutch Film Distribution with EYE's Jean Desmet Collection"

Christian Gosvig Olesen *University of Amsterdam* "File under Diva: Classification of Emotions in Early Silent Cinema with Motion Tracking Techniques"

Philipp Dominik Keidl *Concordia University* "'Public Media Archaeology' and the Production of Historical Knowledge in the Museum"

RESPONDENT **Trond Lundemo** *Stockholm University*

SPONSOR Silent Cinema Cultures Scholarly Interest Group

L9 The Body at Risk

War Cinema in the Twenty-first Century

ROOM **BERSIMIS** Convention Floor
CHAIR **Robert Burgoyne** *University of St Andrews*

Robert Burgoyne *University of St Andrews* "Post-heroic War/the Body at Risk: Representations of Twenty-first-Century War in the Work of Harun Farocki and Tim Hetherington"

Eileen Rositzka *University of St Andrews* "Corpographic Coordinates: *Zero Dark Thirty*, *United 93*, and the Sound of Vision"

Agnieszka Piotrowska *University of Bedfordshire* "5000 Feet Is Best: Drone Warfare, Targets, and Paul Virilio's *Accidents*"

RESPONDENT **William Brown** *Roehampton University*

SPONSOR War & Media Studies Scholarly Interest Group

L10 "Chinese" Independent Cinemas I

Inter/Intra-regionality and Social Consciousness

ROOM **GATINEAU** Convention Floor
CHAIR **Yanhong Zhu** *Washington and Lee University*

Cecile Lagesse *Yale University* "International Funding and the Shaping of Chinese Independent Cinema: The Production of Lou Ye's Films"

Luke Robinson *University of Sussex* "Memory, Migration, and Trauma in Hong Khaou's *Lilting*"

Victor Fan *King's College London* "Subjectival Catharsis: Time and De-subjectivization in Pema Tseden's *Old Dog*"

RESPONDENT **Xiao Liu** *McGill University*

L11 TV
Complexity, Form, Format

ROOM **SAINT-LAURENT** · Convention Floor
CHAIR **Branden Buehler** · *University of Southern California*

Branden Buehler · *University of Southern California* · "More than a Game: Sport Television, Graphic Complexity, and Athlete Commodification"

George Carstocea · *University of Southern California* · "Computer-aided Formal Analysis: Using ELAN for Media Annotation"

Thomas Van Parys · *University of Leuven/Research Foundation-Flanders* · "Lost in *The Event*: Failed Complex TV Narratives"

RESPONDENT **Amy Villarejo** · *Cornell University*

L12 Realism or Socialist Realism?
Subjectivity and Style in Prewar Soviet Cinema

ROOM **KAMOURASKA** · Third Floor
CHAIR **Elizabeth Papazian** · *University of Maryland*

Vincent Bohlinger · *Rhode Island College* · "Color Design in *Grunia Kornakova*, the First Soviet Color Feature Film"

Maria Belodubrovskaya · *University of Wisconsin-Madison* · "Soviet Glamour: The Cinematographic Approach to Femininity in Stalinist Cinema"

Lilya Kaganovsky · *University of Illinois at Urbana-Champaign* · "Socialist Realist Sound"

Elizabeth Papazian · *University of Maryland* · "Accessing the Real in Soviet Socialist Realism"

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

L13 Noise Politics, Noise Poetics

ROOM **YOUVILLE** · Third Floor
CHAIR **Sarah Kessler** · *University of California, Irvine*

Genevieve Yue · *The New School* · "The Errant Pixel"

Sarah Kessler · *University of California, Irvine* · "Vinyl Ventriloquism: Richard and Willie's Black Noise"

Verena Mund · *Goethe University Frankfurt* · "Fake, Vertigo, and Zero Gravity: Three Effects of Telephone Noise"

RESPONDENT **Kara Keeling** · *University of Southern California*

L14 Eccentric Funsters and a Child Wonder
The Polymorphic World of Female Comics in Early Film

ROOM **BELLECHASSE** · Third Floor
CHAIR **Joanna Rapf** · *University of Oklahoma*

Joanna Rapf · *University of Oklahoma* · "Dorothy Devore: 'Luminary of the Two-reelers'"

Kristen Anderson Wagner · *Menlo College* · "Alice Howell: 'The Scream of the Screen'"

Kristine Karnick · *Indiana University-Purdue University Indianapolis* · "Comic Venus: Louise Fazenda in Hollywood"

Kristen Hatch · *University of California, Irvine* · "Funny Girl: Mitzi Green, the Child Wonder"

SPONSORS Women in Screen History AND Silent Cinema Cultures Scholarly Interest Groups

L15 Magnitude and the Media Environment

From Big Data to the Museum

ROOM **CHAMBLY** Third Floor
CHAIR **Tess Takahashi** *Camera Obscura*

Thomas Pringle *Brown University* "Flicker of Another Order: Electrical Grids and Artificial Lighting as Perceptual Media Infrastructure"

Tess Takahashi *Camera Obscura* "Moving through Magnitude: Animating Digital Epistemologies"

Toby Lee *New York University* "Media, Memory, and Movement: The September 11 Memorial Museum"

Yuriko Furuhata *McGill University* "Pure Television: Microwave Relay Networks, the Cold War, and Expo '70 in Japan"

SPONSOR CinemArts: Film & Art History Scholarly Interest Group

L16 Looking for LGBT Audiences

New Approaches to Queer Media Spectatorship, Community, and Discourse

ROOM **RAMEZAY** Third Floor
CHAIR **Raffi Sarkissian** *University of Southern California*

Roxanne Samer *University of Southern California* "From Demanding Feminists to Video on Demand: Queer Women's Film Distribution"

Diana Pozo *University of California, Santa Barbara* "'You Used to Think It Was Just a Myth': The Crash Pad, Queer Fantasy, and Queer Communities in the Bay Area"

Nicole Hentrich *University of Michigan* AND **Raffi Sarkissian** *University of Southern California* "Talking about *Looking*: Discourse and the Role of Imagined and Participatory Audiences"

RESPONDENT **Patricia White** *Swarthmore College*

SPONSOR Queer Caucus

L17 The Militant Image in Global Cinema

Histories and Afterlives

ROOM **BATISCAN** Mezzanine
CHAIR **Sara Saljoughi** *University of Minnesota*

Sara Saljoughi *University of Minnesota* "The Afterlife of the Militant Image: The Essay-films of Mohammadreza Farzad"

Mark Westmoreland *Stockholm University* "The Generativity of Failure: Reimagining Resistance in Lebanon"

Samirah Alkassim *Palestine Center, Jerusalem Fund* "Possible Legacies of Militant Cinema in the Contemporary Arab Mediascape"

Umayyah Eleanor Cable *University of Southern California* "The Televisual Intifada: Palestinian Cinema, Resistance, and Censorship"

L19 WORKSHOP Film and Media Criticism/ Scholarship

Bridging the Divide

ROOM **MARQUETTE** Convention Floor
CHAIR **Cynthia Lucia** *Rider University*

WORKSHOP PARTICIPANTS

Roy Grundmann *Boston University*
Ashley R. Smith *Northwestern University*
Christopher Sharrett *Seton Hall University*
Rahul Hamid *New York University Gallatin*

20 Game History and the Local

ROOM **JOLLIET** Convention Floor
CHAIR **Melanie Swalwell** *Flinders University*

Alison Gazzard *University College London* "The Cricklewood Cartridge Industry: Debunking the North American Development Myth"

Jaroslav Svelch *Charles University* "You're Standing in the Living Room: Homebrew Games and Everyday Life in 1980s' Czechoslovakia"

Melanie Swalwell *Flinders University* "Heterodoxy in Local Games Historiography"

Helen Stuckey *Flinders University* "Collecting, Sharing, and Exhibiting the 'Local': The Popular Memory Archive"

SPONSOR Video Game Studies Scholarly Interest Group

21 Volatile Cinema and the Lure of Stability

ROOM **DULUTH** Convention Floor
CHAIR **Francesco Casetti** *Yale University*

Haidee Wasson *Concordia University* "Small Screen Experiments at Mid-century"

Ariel Rogers *Northwestern University* "Constructing a Synchrofield: Benjamin Schlanger's 1930s' Experiments with Screen and Theater Design"

Sarah Keller *University of Massachusetts Boston* "Cinephilia and Cinephobia: Cinema's Discontents"

Francesco Casetti *Yale University* "How to Rethink the Apparatus (without Dropping It)"

22 From 20th Century to 21st Century

Fox and the Challenges of Negotiating Change

ROOM **MACKENZIE** Convention Floor
CHAIR **Yannis Tzioumakis** *University of Liverpool*

Douglas Gomery *University of Maryland/Library of American Broadcasting* "Who Was William Fox?"

Peter Lev *Towson University* "Three Crises in the History of 20th Century Fox"

Frederick Wasser *Brooklyn College* "Rupert Murdoch and Bill Mechanic"

Yannis Tzioumakis *University of Liverpool* "Searching for the Light: Fox and the Shift from 'Indie' to 'Indiewood' Film in the 2000s"

24 Coming to Terms

Media and National History

ROOM **NICOLET** Mezzanine
CHAIR **Marsha Gordon** *North Carolina State University*

Ungsan Kim *University of Washington* "Haunted by Loss and Forgetting: Melancholia and Reparation of Hong Kong Horror Genre in *Rigor Mortis* (2013)"

Ernesto Acevedo-Munoz *University of Colorado* "'Somebody Please Think of the Children': Mothers, Children, Peril, and Politics in Spanish Contemporary Horror Film"

Junji Yoshida *Old Dominion University* "Laughing in the Shadows of Empire: Humor in Yasujiro Ozu's *Brothers and Sisters of the Toda Family*"

Marsha Gordon *North Carolina State University* "War and Disgust: Sam Fuller's *The Steel Helmet* and Stanley Kubrick's *Fear and Desire*"

MEETING

12:15 – 2:00 PM

Documentary Studies Scholarly Interest Group

ROOM **YAMASKA** Convention Floor

EXHIBITOR RECEPTION

2:00 PM

Intellect

ROOMS **HOCHELAGA 1, 2, 3 & 4** Convention Floor
at their table

Meet the editors, *Film Matters*

MEETING

12:15 – 2:00 PM

Latino/a Caucus

ROOM **LES VOYAGEURS 2** Lobby Level



Explore . . .

the SCMS Exhibit Area
HOCHELAGA 1, 2, 3, 4
Convention Floor
see page 9 for Exhibit Hours

Friday

MARCH 27 ✦ 2:15 – 4:00 PM

Session M

M1 Queer Readings of Family, Filiation, and Belonging in French and Québécois Cinema

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Julianne Pidduck** ✦ *University of Montreal*

Julianne Pidduck ✦ *University of Montreal* ✦
"Figures of Filiation and Belonging in André Brassard's *Il était une fois dans l'est*"

Florian Grandena ✦ *University of Ottawa* ✦ "(Un) queering Queer Filiation in *Comme les autres*"

Denis Provencher ✦ *University of Maryland* ✦ "'Je suis le fils aîné du fils aîné du fils aîné': Language, Temporalities, and Trans-filiations in Medhi Ben Attia's *Le Fil* (2010)"

RESPONDENT **Robert Schwartzwald** ✦ *University of Montreal*

SPONSOR French & Francophone Scholarly Interest Group

M2 She Bop on Screen
Girls, Popular Music, and Visual Media

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Diane Pecknold** ✦ *University of Louisville*

Mary Kearney ✦ *University of Notre Dame* ✦
"Getting Girls to Rock: Gendering Rock 'n' Roll in US Teen Media, 1956–1966"

Norma Coates ✦ *University of Western Ontario* ✦
"Dangerous Representations: Empowered Teen Girls, the Monkees, and 'The' Monkees"

Morgan Blue ✦ *University of Texas* ✦ "Disney Channel's Pop Girlhood"

Diane Pecknold ✦ *University of Louisville* ✦
"Spectral Cityscapes and the Tween Pop Public Sphere"

SPONSOR Sound Studies Scholarly Interest Group

M3 Volatile Materials
The Politics of Media Archaeology

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Matthew Stoddard** *University of Minnesota*

Matthew Stoddard *University of Minnesota* "The Archive and the Common: *The Film of Her* as Archaeology of Communicative Capitalism"

Catherine Russell *Concordia University* "Walter Benjamin, Archiveology, and Critical Film Practice"

Paul Benzon *Temple University* "Afrofuturist Anachrony: Rammellzee Excavates the Alphabet"

RESPONDENT **Will Straw** *McGill University*

M4 Through a Magnifying Lens
Sherlock Fandom in Global Context

ROOM **MATAPEDIA** Convention Floor
CHAIR **Darlene Hampton** *University of Notre Dame*

Emily Regan Wills *University of Ottawa* "Fannish Love and the War on Terror: *Sherlock*'s Big Brother and Captain Watson"

Darlene Hampton *University of Notre Dame* "Slashy Rotten Pervs: Transnational *Sherlock* Fangirls and the Politics of Pathologization"

Lori Hitchcock Morimoto *Independent Scholar* "Rationalized Passions: *Sherlock* and Nation-branded Boy Booms in Japan"

RESPONDENT **Matt Hills** *Aberystwyth University*

M5 Historically Specific Hitchcock
Culture, Politics, and Aesthetics in the Postwar Films

ROOM **CHAUDIERE** Convention Floor
CHAIR **Kelly McGuire** *Emmanuel College*

Kelly McGuire *Emmanuel College* "*Rear Window*'s Postwar Medusa"

Alan Nadel *University of Kentucky* "Romantic Intrigue, Global Farce, and the UN: Auctioning Cold War Intimacy in *North by Northwest*"

Brigitte Peucker *Yale University* "Blood, Paint, or Red?: Color in Hitchcock"

RESPONDENT **Ina Rae Hark** *University of South Carolina*

M6 Gesture, Performance, Mediation

ROOM **HARRICANA** Convention Floor
CHAIR **Scott Bukatman** *Stanford University*
CO-CHAIR **Vanessa Chang** *Stanford University*

Scott Bukatman *Stanford University* "SO over the Rainbow: Judy Garland and the End of the Victim Narrative"

Kristin D Juarez *Georgia State University* "Phantom Limb: Technology, Gesture, and Disappearance in Wim Wenders's *Pina*"

Joseph McElhaney *Hunter College* "A Cinema of the Seated Figure: The Gestural Body in Ozu and Minnelli"

Vanessa Chang *Stanford University* "From Playback to Play: Gestural Invention and Digital Music"

M7 We Real Cool
Blackness and the Politics of Style

ROOM **RICHELIEU** Convention Floor
CHAIR **Kevin Jerome Everson** *University of Virginia*

Racquel Gates *College of Staten Island, CUNY* "Getting the Chills: Searching for Black Cool in Postracial Media"

Kevin Jerome Everson *University of Virginia* "Seamless Re-representation"

Michael B. Gillespie *Ohio University* "'Ne me quitte pas': 9/11, Civic Pop, and Sonic Historiography"

RESPONDENT **Paula J. Massood** *Brooklyn College, CUNY*

SPONSORS African/African American Caucus, Oscar Micheaux Society, AND CinemArts: Film & Art History Scholarly Interest Group

M8 WORKSHOP
The Problem of the Radio Canon

ROOM **PERIBONKA** Convention Floor
CHAIR **Jason Loviglio** *University of Maryland*

WORKSHOP PARTICIPANTS

Debra Rae Cohen *University of South Carolina*
Bill Kirkpatrick *Denison University*
Kate Lacey *University of Sussex*
Jason Loviglio *University of Maryland*
Elena Razlogova *Concordia University*

SPONSOR Radio Studies Scholarly Interest Group

M9 Les Années Noires
Rethinking French Film History, 1939–1951

ROOM **BERSIMIS** Convention Floor
CHAIR **Eric Smoodin** *University of California, Davis*

Eric Smoodin *University of California, Davis* "'Better than a Dream . . . the Reality of the Future': Brigitte Horney and Nazi Stardom in Wartime France"

Geneviève Sellier *University of Bordeaux Montaigne* "Popular Film Vehicles of the 'Chanteurs de Charme' and Their Female Audience in the 1940s: An Alternative to Patriarchal Images of Masculinity?"

Sabine Haenni *Cornell University* "Producing Films, Producing Cities: From Propaganda to Film Noir"

Tim Palmer *University of North Carolina at Wilmington* "'The Spiritual Chain of Civilization': Building the Cannes Film Festival and the Postwar French Cinema Ecosystem"

SPONSOR French & Francophone Scholarly Interest Group

M10 "Chinese" Independent Cinemas II

Putting the Real into Realism

ROOM **GATINEAU** Convention Floor
CHAIR **Frederik Green** *San Francisco State University*

Frederik Green *San Francisco State University* "Chinese Documentary Film and the Promise of Realism: Zhao Liang, Wu Jianren, and Their Respective Accounts of Strange Events"

Wei Yang *University of San Francisco* "Chasing Reality: Actuality, Spectacle, and Authenticity in Jia Zhangke's Cinema"

Yanhong Zhu *Washington and Lee University* "Memory, History, Self-discovery: Representation of the Great Famine in the Documentaries of the Folk Memory Project"

M11 Beyond Western Union

Politics and Classical Hollywood Cinema

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Chuck Maland** *University of Tennessee*

Steven Ross *University of Southern California* "Nazis, Fascists, and the Assault on Hollywood during the 1930s–1940s"

Kathryn Brownell *Purdue University* "Partisan Divides, Hollywood Style: Celebrity Political Activism and the 1944 Election"

Thomas Doherty *Brandeis University* "The Committee for the First Amendment vs. the House Committee on Un-American Activities"

Chuck Maland *University of Tennessee* "Film Gris and Cultural Critique in Cold War America: *The Lawless* and *Try and Get Me*"

M12 Rhythm, Feedback, Reproduction

Video in the 1970s

ROOM **KAMOURASKA** Third Floor
CHAIR **Ruth Goldman** *SUNY, University at Buffalo*

Laura Guy *Goldsmiths College, University of London* "Interim Strategies for Modern Times: The Mimetic Function in Max Almy's Video Manifestos"

Robin Simpson *University of British Columbia* "Objects in Front of Behavior: Video between the Studio and the Clinic"

Edward Webb-Ingall *Royal Holloway, University of London* "Community Consciousness Raising: Participatory Video and the Women's Movement in Milton Keynes"

M13 Pragmatics of Humor

Television Comedy in the Age of Connected Viewing

ROOM **YOUVILLE** Third Floor
CHAIR **Marie-France Chambat-Houillon** *Université Sorbonne Nouvelle – Paris 3*

Marta Boni *University of Montreal* "Comic Complexity: Humor and Empathy in the Digital Age"

Marie-France Chambat-Houillon *Université Sorbonne Nouvelle – Paris 3* "Humor, Sincerity, and Media: When the Internet Teaches TV a Lesson"

Matt Sienkiewicz *Boston College* "Neighed to Order: Bojack Horseman and Algorithmic Comedy on Netflix"

RESPONDENT **Peter Kunze** *University of Texas at Austin*

M14 Anthropologies of the Moving Image

ROOM **BELLECHASSE** Third Floor
CHAIR **Noa Steimatsky** *University of Chicago*

Marie Rebecchi *Université Sorbonne Nouvelle – Paris 3* "Paris 1929: The Anthropological Gaze of Eisenstein, Bataille, and Buñuel"

Antonio Somaini *Université Sorbonne Nouvelle – Paris 3* "Cinema, Mummies, and Death Masks: Bazin's and Eisenstein's Image Anthropology (1945–48)"

Noa Steimatsky *University of Chicago* "An Anthropology of the Human Face: Barthes Goes to the Movies, circa 1953"

RESPONDENT **Yuri Tsivian** *University of Chicago*

M15 Para-gaming
Gaming beside Itself

ROOM **CHAMBLY** Third Floor
CHAIR **Irene Chien** *Muhlenberg College*

Irene Chien *Muhlenberg College* "Dancing towards Global Interconnection in Mobile Phone Gameplay"

Christopher Goetz *University of California, Berkeley* "The Fantasy that Never Takes Place: Nostalgia and Videogames"

Josef Nguyen *University of California, Davis* "Liveness and Performing the Videogame Player in *We Plays*"

RESPONDENT **Sheila Murphy** *University of Michigan*

SPONSOR Video Game Studies Scholarly Interest Group

M16 WORKSHOP
The "World Cinema" Turn in Film Studies

ROOM **RAMEZAY** Third Floor
CHAIR **David Richler** *Carleton University*
CO-CHAIR **Malini Guha** *Carleton University*

WORKSHOP PARTICIPANTS

Dudley Andrew *Yale University*
Luca Caminati *Concordia University*
Jean Ma *Stanford University*
Skadi Loist *University of Rostock*

SPONSOR Transnational Cinemas Scholarly Interest Group

M17 Revisiting the City Symphony Phenomenon—Overlooked and Forgotten City Symphonies

ROOM **BATISCAN** Mezzanine
CHAIR **Eva Hielscher** *Ghent University*

Anthony Kinik *Concordia University* "Gordon Sparling's City Symphonies: Metropolitan Modernism in 1930s Canadian Cinema"

Merrill Schleier *University of the Pacific* "A Parisian In New York: Robert Florey and the Transatlantic City Symphony Film"

Eva Hielscher *Ghent University* "Heinrich Hauser's *Weltstadt in Flegeljahren*: A Minor City Symphony about Chicago"

Floris Paalman *University of Amsterdam* "City and Film as a Process: Schuitema's *De Maasbruggen*"

SPONSOR Urban Studies Scholarly Interest Group

M24 Cities in the Sky
Public Housing in Global Media

ROOM **NICOLET** ✦ Mezzanine
CHAIR **Lorrie Palmer** ✦ *DePauw University*

Stephen Babish ✦ *Northwestern University* ✦ "A Place in London's Future: *A Clockwork Orange*, Thamesmead, and the Dystopian Space of Twentieth-century Public Housing"

Lorrie Palmer ✦ *DePauw University* ✦ "*Attack the Block*: Monsters and Race in South London's Outer Spaces"

Stephanie DeBoer ✦ *Indiana University* ✦ "Screen Media Architectures and Digital Development at the Edges of the PRC City"

Gerald Sim ✦ *Florida Atlantic University* ✦ "Space, Mobility, and Public Housing in Singapore's Late Capitalist Urbanscapes"

SPONSOR Urban Studies Scholarly Interest Group

MEETING

2:15 – 4:00 PM

Middle East Caucus

ROOM **YAMASKA** ✦ Convention Floor

MEETING

2:15 – 4:00 PM

Adult Film History Scholarly Interest Group

ROOM **LES VOYAGEURS 2** ✦ Lobby Level

AFFILIATE EVENT

2:30 PM

Excavations, Representations, and Resistance

Short experimental videos and documentaries by San Francisco artist, Valerie Soe

LOCATION **TOPOLOGICAL MEDIA LAB**, Concordia EV-7.725, 1515 rue Sainte-Catherine

Artist, writer, and filmmaker Valerie Soe screens and discusses some of her short works, which look at pop culture representations, gender, masculinity, and hidden histories from an Asian/American perspective.

PROVIDED BY Architecture Concordia AND Ethnocultural Art Histories Research (EAHR)

Please refer to Affiliate Events on pages 201–206 for more information.

Friday

MARCH 27 ✦ 4:15 – 5:30 PM

Awards Ceremony

ROOM **LE GRAND SALON** ✦ Convention Floor

PRESENTER **Barbara Klinger** ✦ *Indiana University* ✦ SCMS President

STUDENT WRITING AWARD

1st Place

Courtney White ✦ *University of Southern California* ✦ "The Utmost Care, Kindness, and Consideration": The MPPDA vs. Allegations of Animal Abuse, 1923–25

2nd Place

Matt Connolly ✦ *University of Wisconsin, Madison* ✦ "Liberating the Screen:" Gay and Lesbian Protests of LGBT Cinematic Representation, 1969–1974

3rd Place

Nicholas Baer ✦ *University of California, Berkeley* ✦ "Relativist Perspectivism"

DISSERTATION AWARD

Erin Hill ✦ *University of California, Los Angeles* ✦ "'Women's Work': Feminization and Media Production"

THE KATHERINE SINGER KOVÁCS ESSAY AWARD

Michael Cowan ✦ *St Andrews University* ✦ "Absolute Advertising: Walter Ruttmann and the Weimar Advertising Film," (*Cinema Journal* 52, no.4, 2013)

THE KATHERINE SINGER KOVÁCS BOOK AWARD

David O. Rodowick ✦ *University of Chicago* ✦ *Elegy for Theory* (Cambridge: Harvard University Press, 2014)

BEST ESSAY IN AN EDITED COLLECTION

Oliver Gaycken ✦ *University of Maryland* ✦ "'A Living, Developing Egg Is Present before You': Animation, Scientific Visualization, Modeling" in *Animating Film Theory*. Karen Beckman, ed. (Durham: Duke University Press, 2014)

BEST EDITED COLLECTION

Jennifer M. Bean ✦ *University of Washington* ✦ **Anupama Kapse** ✦ *CUNY, Queens College* ✦ AND **Laura Horak** ✦ *Carleton University* ✦ *Silent Cinema and the Politics of Space* (Bloomington: Indiana University Press, 2014)

BEST FIRST BOOK AWARD

Rebecca Prime ✦ *Hood College* ✦ *Hollywood Exiles in Europe: The Blacklist and Cold War Film Culture* (New Brunswick: Rutgers University Press, 2014)

THE ANNE FRIEDBERG INNOVATIVE SCHOLARSHIP AWARD

Heidi Rae Cooley ✦ *University of South Carolina* ✦ *Finding Augusta: Habits of Mobility and Governance in the Digital Era* (Lebanon, NH: University Press of New England, 2014)

AWARD OF DISTINCTION

Catherine Grant ✦ *University of Essex* ✦ **Christian Keathley** ✦ *Middlebury College* ✦ **Drew Morton** ✦ *Middlebury College* ✦ **Jason Mittell** ✦ *Middlebury College* AND **Chris Becker** ✦ *University of Notre Dame* ✦ *(In)Transition*, http://mediacommons.futureofthebook.org/intransition/

SERVICE AWARD

N. Jane Dye ✦ *University of Oklahoma*

DISTINGUISHED CAREER ACHIEVEMENT AWARD

Tom Gunning ✦ *University of Chicago*

PEDAGOGY AWARD

Matthew Bernstein ✦ *Emory University*

Friday

MARCH 27 ✦ 5:30 – 7:30 PM

SCMS Reception

ROOMS **MARQUETTE**, **JOLLIET, DULUTH**, **MACKENZIE** AND **CONVENTION FLOOR FOYER**

RECEPTION

7:30 – 9:15 PM

Oxford University Press Reception

ROOM **LES VOYAGEURS 2** ✦ Lobby Level

A cocktail reception to celebrate the publication of OUP film studies books for 2014–2015.

RECEPTION

7:30 – 9:15 PM

New York University Reception

ROOM **SAINT-MAURICE** ✦ Convention Floor

Reception for alumni, students, faculty, and affiliates hosted by NYU Cinema Studies.

MEETING

7:30 – 9:15 PM

Caucus Coordinating Committee

ROOM **CHAMBLY** ✦ Third Floor

meeting of Caucus Officers

MEETING

7:30 – 9:15 PM

Oscar Micheaux Society Scholarly Interest Group

ROOM **YOUVILLE** ✦ Third Floor

RECEPTION

7:30 – 9:15 PM

University of California, Los Angeles Reception

ROOM **HOCHELAGA 5** Convention Floor

Reception for UCLA faculty, students and alumni hosted by UCLA's Department of Film, Television and Digital Media.

RECEPTION

8:00 – 10:00 PM

Concordia University Reception

LOCATION **SOCIÈTÉ DES ARTS ET TECHNOLOGIES**, 1201 boulevard Saint Laurent, 3rd floor

Drinks and finger food on the 3rd floor Labo Culinaire

Free drinks for the first 100 guests (with festivities continuing after 10:00 PM at the Labo Bar)

Metro: St Laurent

DIRECTIONS from conference hotel—5 minute walk from the hotel. Walk east on René-Lévesque and then turn left (north) on boulevard Saint Laurent.

AFFILIATE EVENT

9:00 – 11:00 PM

FILM SCREENING

The Use of Black and White in the Work of Jean-Christophe Averty

LOCATION **CINÉMATHÈQUE QUÉBÉCOISE**, 335 boulevard de Maisonneuve Est

Presented by Anne-Marie Duguet, Professor Emeritus, Université Paris 1

$12.50 CAD regular rate
$10.50 CAD special rate for SCMS members. Must show SCMS conference badge at the FIFA's ticket table (at the Cinémathèque québécoise). May obtain tickets starting at 8PM (one hour before the screening).

PROVIDED BY Université de Montréal, Université du Québec à Montréal, International Festival of Films on Art (FIFA, 33rd edition), Cinémathèque québécoise, GRAFICS, Conseil des arts de Montréal, TECHNÈS, Observatoire du cinéma au Québec, Social Sciences and Humanities Research Council, Fonds de recherche sur la société et la culture

Please refer to Affiliate Events on pages 201–206 for more information.



Frankly, my dear . . .

Join us in Atlanta!
Wed, Mar 30 – Sun, Apr 3
Hilton Atlanta

SPECIAL EVENT

Friday

MARCH 27 ✦ 9:00 – 9:30 PM

Satosphere

360-Degree Spherical Screen with 157 Speakers

LOCATION **SOCIÈTÉ DES ARTS ET TECHNOLOGIES**, 1201 Boulevard Saint Laurent, 3rd floor

Please refer to Montreal vicinity map on page 32 for location.

Channeling the techno-utopianism of Expo 67, the Satosphere Dome is a state-sponsored, permanent environment dedicated to large-scale moving image and sound experimentation. With a screen that is eighteen meters in diameter (that's 60 feet!), you can sit back—or literally lie down—on the couches and ponder a distinct mode of spectatorship, immersion, and art. An experience of audio-visual envelopment not to be missed!

Metro: St Laurent

DIRECTIONS from conference hotel—a 15 minute walk from the hotel.

Walk east on René-Lévesque and turn left (north) onto Boulevard Saint Laurent.

SPONSOR Concordia University

RECEPTION

9:30 – 11:15 PM

University of Texas at Austin Reception

ROOM **SAINT-FRANCOIS** ✦ Lobby Level

Reception for University of Texas at Austin's faculty, students and alumni hosted by University of Texas at Austin's Department of Radio-Television-Film.

RECEPTION

9:30 PM – MIDNIGHT

University of California, Santa Barbara Film and Media Studies Drinks & Dessert Reception

ROOM **SAINT-LAURENT** ✦ Convention Floor

Gathering for SCMS friends and colleagues hosted by the faculty and graduate students of UC Santa Barbara's Department of Film and Media Studies.

Saturday

MARCH 28 ✦ 9:00 – 10:45 AM

Session N

N1 Historical Queer-ies

Investigating Industrial Contexts of Queer Film and Media

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Chelsea McCracken** ✦ *University of Wisconsin-Madison*
CO-CHAIR **Matthew Connolly** ✦ *University of Wisconsin-Madison*

Matthew Connolly ✦ *University of Wisconsin-Madison* ✦ "'When Is Someone Going to Make a Good Gay Film?': *A Very Natural Thing* and the Complexities of the LGBT Market in Mid-1970s American Cinema"

Chelsea McCracken ✦ *University of Wisconsin-Madison* ✦ "Riding the 'Gay New Wave' into New Queer Cinema"

Bryan Wuest ✦ *University of California, Los Angeles* ✦ "A Shelf of One's Own: LGBT Film Distributors and Media Categorization"

Bridget Kies ✦ *University of Wisconsin-Milwaukee* ✦ "Sexploitation on YouTube: Here Media and Gay Television's Life in the Post-network Era"

SPONSORS Queer Caucus AND Media Industries Scholarly Interest Group

N2 The Transforming Figure

New Histories of Metamorphosis in Animation

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Nicholas Miller** ✦ *Loyola University Maryland*

Jungmin Lee ✦ *Harvard University* ✦ "Bauhaus Performance of Metamorphosis: Movement, Plasticity, Legibility"

Robin Curtis ✦ *Heinrich Heine University Düsseldorf* ✦ "Animating Thought: The Inchoate and the Impression of Metamorphosis in the Perception of Time-based Images"

Nicholas Miller ✦ *Loyola University Maryland* ✦ "Metamorphic Motion and the Ecstatic Figure"

RESPONDENT **Heather Warren-Crow** ✦ *Texas Tech University*

SPONSOR Animated Media Scholarly Interest Group

N3 Deterritorializing Sinophone Cinemas

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Valerie Soe** *San Francsco State University*

Jason Coe *University of Hong Kong* "Deterritorializing Chineseness, Reterritorializing Sinophone"

Kevin Lim *University of Hawaii at Manoa* "Far from Home: Space, Place, and Politics of Self in Chinese-Canadian Documentary"

Mila Zuo *University of California, Los Angeles* "(Almost) Famous: The Asian Performing Body as De/reterritorializing Agent"

SPONSOR Asian/Pacific American Caucus

N4 Media Studies beyond the Screen

ROOM **MATAPEDIA** Convention Floor
CHAIR **Maurizio Viano** *Wellesley College*

Margaret Morse *University of California, Santa Cruz* "Ethical Interventions in Olfactory Art and Their Cultural Implications"

Ainsley Sutherland *Massachusetts Institute of Technology* "Nanotech and Human-centered Design: Towards an Ethics of Design in Micro-scale Media Technologies"

Miriam Posner *University of California, Los Angeles* "Dendriform Capitalism: The Media of Supply Chains"

Nicholas Knouf *Wellesley College* "How the Mediation of Robotic Creatures Enables Parrhesia"

N5 Sexy and Dangerous
Male Stars, Charisma, and Risk

ROOM **CHAUDIERE** Convention Floor
CHAIR **Lauren Steimer** *University of South Carolina*

Mark Gallagher *University of Nottingham* "How to Act Sexy (Exhibit A: Tony Leung Chiu-Wai)"

Lauren Steimer *University of South Carolina* "Risky Business: Financial and Physical Risk in the Action Stardom of Jackie Chan"

RESPONDENT **Man Fung Yip** *University of Oklahoma*

N6 Revolutionary Cinema at the End of the Road
Reconsidering 1970s Leftist Aesthetics

ROOM **HARRICANA** Convention Floor
CHAIR **Joshua Sperling** *Yale University*

Daniel Fairfax *Yale University* "From Film Criticism to Filmmaking: Two Case Studies from *Cahiers du cinéma* in the 1970s"

Jose Miguel Palacios *New York University* "Revolutionary Rhetoric and Aesthetics of Resistance in Chilean Exile Cinema"

Jonathan Mullins *Dartmouth College* "The Remainders of Revolution: Super 8 and the Everyday in 1970s Italy"

Joshua Sperling *Yale University* "From Montage to Memory: John Berger and the Fate of Political Modernism"

N7 Producing New Latinidades

ROOM **RICHELIEU** Convention Floor
CHAIR **Mary Beltrán** *University of Texas at Austin*

Juan Pinon *New York University* "Hispanic Television and the Quest to Reach the Tech Savvy, Bicultural, and Bilingual, Latina/o 'Millennial' Audience"

Yeidy Rivero *University of Michigan* "The Original Miami Sound Machine: The Emergence of Miami as a Production Center for the US and Latin America"

Mary Beltrán *University of Texas at Austin* "'Soy Fabulosa, Hermosa': New Latina Complexity and Production Modes in *East Los High* and *Mosquita y Mar*"

Christopher Westgate *Johnson & Wales University* "Passion Points for Latin@ Pop Music: Heat, Hits, and the Emotion of Economics"

SPONSOR Latino/a Caucus

N8 The Voice in Translation

ROOM **PERIBONKA** Convention Floor
CHAIR **Jennifer Fleeger** *Ursinus College*

Sarah Wright *Royal Holloway, University of London* "Locating the Voice in Silent Cinema: Pablo Berger's *Blancanieves*"

Jennifer Fleeger *Ursinus College* "Tito Schipa, Italian Film Sound, and Opera's Legacy on Screen"

Tom Whittaker *University of Liverpool* "'Being' Woody Allen: Dubbing, Vocal Performance, and Stardom in Spanish Film"

Christine Ehrick *University of Louisville* "Voice, Gender, and the Soundscapes of Buenos Aires in the Comedy of Niní Marshall, 1937–1947"

N9 Small Cinemas in Recession Europe

Constraints and Opportunities

ROOM **BERSIMIS** Convention Floor
CHAIR **Rob Stone** *University of Birmingham*

Rob Stone *University of Birmingham* "Basque Cinema: Online, Elsewhere, and Otherwise Engaged"

Belen Vidal *King's College London* "Cinephilia in Times of Crisis: The Paradoxes of Spain's 'Other' Cinema"

RESPONDENT **Mark Betz** *King's College London*

SPONSOR Latino/a Caucus

N10 Shadow Histories of Cinema

Rethinking Hollywood and the Law

ROOM **GATINEAU** Convention Floor
CHAIR **Emily Carman** *Chapman University*

Emily Carman *Chapman University* "Contracts Like No Other?: Excavating the Carole Lombard-Myron Selznick Arbitration Suit of 1941"

Eric Hoyt *University of Wisconsin-Madison* "*Motion Picture News* vs. *Exhibitor's Trade Review* vs. *Variety*: The Trade Press Libel War of 1917"

Paul McDonald *University of Nottingham* "Media Historiography and the Challenges of Researching Film Piracy: Reflections on the Case of Budget Films, 1975"

Philip Drake *Edge Hill University* "Who Owns Ideas?: Examining 'Idea Theft' in Hollywood"

N11 Theorizing Research
Cinema and Media Studies in 2015

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Julia Kostova** *Oxford University Press*

Krin Gabbard *SUNY, University at Stony Brook* "My Unexpected Journey: Charting New Research Paths in Our Disciplines"

Barry Keith Grant *Brock University* "'Loose Canons and Tight Asses': Editorial Observations on Film Studies Research Today"

Julia Kostova *Oxford University Press* "The Changing Landscape of Scholarly Publishing and What It Means for Film and Media Studies"

Nancy Friedland *Columbia University* "Researching Film and Media: The Good, the Bad, and the Data"

N12 Framing Social Justice
The Creative, Experiential, and Ethical Demands of the "Revolutionary" Documentary

ROOM **KAMOURASKA** Third Floor
CHAIR **Michele Aaron** *University of Birmingham*

Dima Saber *Birmingham Centre for Media and Cultural Research* "Making Sense of Syria's Scattered Narratives: Towards an Experiential Approach to Time and History"

Michele Aaron *University of Birmingham* "Towards an Ethical Gaze: The Social Justice Documentary and the Obscenities of History Unfolding"

RESPONDENT **Shohini Chaudhuri** *University of Essex*

SPONSOR Middle East Caucus

N13 Autobiography and Writing the Self in Cinema

ROOM **YOUVILLE** Third Floor
CHAIR **Sarah Barkin** *Syracuse University*

Shira Segal *University of Colorado Boulder* "The Embodied Camera: Visual Strategies of the Self in Avant-garde Cinema"

Sarah Barkin *Syracuse University* "The 'Archive Effect' and Cinematic (Re)constructions of the Self"

Leah Anderst *Queensborough Community College, CUNY* "Representing and Rewriting Imposed Identities: Marlon Riggs's *Tongues Untied*"

RESPONDENT **Angelica Fenner** *University of Toronto*

N14 Normativity, Nostalgia, and Neoliberalism
The American Road Movie of the 1980s

ROOM **BELLECHASSE** Third Floor
CHAIR **Anthony Bleach** *Kutztown University*

Kevin Ferguson *Queens College, CUNY* "Eclectic Eighties: The Baby Boom Road Movie's Flight from Homogeneity"

Melissa Lenos *Donnelly College* "Genre-bending on the Road: John Carpenter's *Starman* and Robert Zemeckis' *Romancing the Stone*"

Michael Dwyer *Arcadia University* "American Soul in the Rear View Mirror: *The Blues Brothers*"

N15 Re-thinking Sources for National Cinema Studies

ROOM **CHAMBLY** Third Floor
CHAIR **Deane Williams** *Monash University*

Maria Antonia Velez Serna *University of Glasgow* "An Intermedial Geography of Early Cinema in Glasgow"

Luca Peretti *Yale University* "'Unmade Films' between Cinema and History"

John Hughes *University of Melbourne/RMIT University* AND **Deane Williams** *Monash University* "After the Co-ops: Filmmakers Co-operatives in Australia (1966–86)"

Mariana Johnson *University of North Carolina, Wilmington* "J.M. Valdes-Rodriguez and the Academic Study of Cinema in Pre-revolutionary Havana, 1942–1959"

N16 What Farocki Teaches

ROOM **RAMEZAY** Third Floor
CHAIR **Volker Pantenburg** *Bauhaus University Weimar*

Volker Pantenburg *Bauhaus University Weimar* "Working Images: Farocki and the Documentary Tradition"

Trond Lundemo *Stockholm University* "Farockian Pedagogy and the Question of Montage"

Ute Holl *Humboldt University of Berlin* "A Cinematic Thesaurus: Farocki's Media Archaeology"

RESPONDENT **Kevin Lee** *School of the Art Institute of Chicago*

SPONSOR CinemArts: Film & Art History Scholarly Interest Group

N17 Arctic Indigenous Cinemas

ROOM **BATISCAN** Mezzanine
CHAIR **Scott MacKenzie** *Queen's University*
CO-CHAIR **Anna Stenport** *University of Illinois*

Scott MacKenzie *Queen's University* "Russian Arctic Indigenous Cultures and the Cinematic Imaginary"

Anna Stenport *University of Illinois* "Contemporary Sami Cinema: Production, Distribution, Aesthetics, and Interventions"

Carina Magazzeni *Queen's University* "Inuit Filmmaking and the Role of the State"

RESPONDENT **Gunnar Iversen** *Norwegian University of Science and Technology*

SPONSOR Scandinavian Scholarly Interest Group

N18 Transnational Television Drama
The British/American Connection

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Roberta Pearson** *University of Nottingham*

Matt Hills *Aberystwyth University* "*Doctor Who*'s Travels in Space and Time with BBC Worldwide: Fantasizing/Protecting a 'British' Brand in the US?"

Roberta Pearson *University of Nottingham* "*Sherlock* and *Elementary*: Studying Transnationally Distributed Television Drama"

Michele Hilmes *University of Wisconsin-Madison* "Making *Masterpiece* Matter: The Transnational Cultural Work of America's Longest-running, Prime-time Drama Series"

RESPONDENT **Christine Becker** *University of Notre Dame*

N19 WORKSHOP
Storming Wikipedia
FemTechNet's Distributed Pedagogy to Improve the Digital Cultural Archive

ROOM **MARQUETTE** Convention Floor
CHAIR **Anne Balsamo** *The New School*

WORKSHOP PARTICIPANTS

Elizabeth Losh *University of California, San Diego*
Alexandra Juhasz *Pitzer College*
Veronica Paredes *University of Southern California*
Anne Balsamo *The New School*

SPONSORS Media Literacy & Pedagogical Outreach Scholarly Interest Group AND the Teaching Committee

This workshop will be streamed

N20 "Crawling Horrors" in Contemporary Network Policy

ROOM **JOLLIET** Convention Floor
CHAIR **Stephanie Schulte** *University of Arkansas*

Kevin Driscoll *Microsoft Research* "Beyond the End-to-End Principle: Lessons from Store-and-Forward Inter-networking"

Fenwick McKelvey *Concordia University* "Synchronizing Humans and Machines: Early Computer Networks, ARPANET, and Non-synchronous Communication"

Magdalena Olszanowski *Concordia University* "Crawling for Horrors: Tracing Women's Public Intimacy Online through Guest Books and Webrings 1995–1999"

RESPONDENT **Thomas Streeter** *University of Vermont*

N21 WORKSHOP
Outside the Film and Media Studies Program
Teaching Latin American and Latino/a Film and Media

ROOM **DULUTH** Convention Floor
CHAIR **Leslie Marsh** *Georgia State University*

WORKSHOP PARTICIPANTS

Laura Podalsky *Ohio State University*
Ignacio Sanchez Prado *Washington University in St. Louis*
Nicolas Poppe *Ball State University*

N22 Creatives vs. Suits
Battles for Control over Media Production

ROOM **MACKENZIE** Convention Floor
CHAIR **Lisa Dombrowski** *Wesleyan University*

Daniel Steinhart *University of Oregon* "Cables from Hollywood: Controlling the Logistics and Aesthetics of Postwar Runaway Productions"

Lisa Dombrowski *Wesleyan University* "Responsible for a Commercial Movie: Robert Altman, Polygram, and the Battle over *The Gingerbread Man*"

Annemarie Navar-Gill *University of Michigan* "Authorship vs. Copyright: Audience Mandates as a Mediating Tool in Studio-Showrunner Disputes"

Sarah Atkinson *University of Brighton* AND **Helen Kennedy** *University of Brighton* "Not So Secret Cinema: When Independent Immersive Cinematic Events Go Mainstream"

N23 Spaces of Play

Geographies and Cartographies of Games and Gaming

ROOM **SAINT-FRANCOIS** Lobby Level
CHAIR **Darren Wershler** *Concordia University*

Bobby Schweizer *Georgia Institute of Technology*
"The Urban Imaginaries of Videogames"

Rainforest Scully-Blaker *Independent Scholar*
"A Practiced Practice: Speedrunning through Space with de Certeau and Virilio"

Kalervo Sinervo *Concordia University*
"Gaming Gotham: Transmedia Geography and the *Batman Arkham Game* Series"

N24 Are Pictures Worth 1,000 Words (in the Global Economy)?

ROOM **NICOLET** Mezzanine
CHAIR **Jasmine Cobb** *Northwestern University*

Rebecca Burditt *University of Rochester*
"Doing Good: *What Would You Do?* and Mediated Citizenship"

Rijuta Mehta *Brown University* "Embedded in Police Raids: Photography during the Partition of India"

Nasrin Himada *Concordia University* "The Excess of Representation: On the Images of Palestine and Cultural Resistance"

Jasmine Cobb *Northwestern University*
"Picture Freedom: A Media History of Black Autonomy"

MEETING

9:00 – 10:45 AM

CinemArts: Film & Art History Scholarly Interest Group

ROOM **YAMASKA** Convention Floor

MEETING

9:00 – 10:45 AM

Radio Studies Scholarly Interest Group

ROOM **LES VOYAGEURS 2** Lobby Level

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Saturday

MARCH 28 · 11:00 AM – 12:45 PM

Session O

01 Working from the Archive

New Scholarship on Experimental Film and Media Artists

ROOM **HOCHELAGA 5** · Convention Floor

CHAIR **Michele Pierson** · *King's College London*

Gregory Zinman · *Georgia Institute of Technology* · "Doing Digital Archeology: Nam June Paik's *Etude*"

Lisa Zaher · *School of the Art Institute of Chicago* · "Archival Occasions: Making Photographic Sense of Artists' Archives"

Michele Pierson · *King's College London* · "Authority and Archives: Barbara Hammer in the 1980s"

Melissa Ragona · *Carnegie Mellon University* · "Archives, Copyright, and Libel: The Warhol Effect"

SPONSOR Experimental Film & Media Scholarly Interest Group

02 Expat TV

Understanding Television in an Age of Global Mobility

ROOM **SAINT-MAURICE** · Convention Floor

CHAIR **Hannah Hamad** · *King's College London*

Hannah Hamad · *King's College London* · "Colonial Cringe and Cultural Dialogues in UK/New Zealand Reality TV Encounters"

Kirsten Pike · *Northwestern University in Qatar* · "Disney Dubbed and Remixed: Arab Girls Respond to Disney Media in the Middle East"

Karen Petruska · *University of California, Santa Barbara* · "'If You Haven't Seen It, It's New to You': Streaming Media, Originality, and the Branding of Non-US Content"

RESPONDENT **Jorie Lagerwey** · *University College Dublin*

SPONSOR Television Studies Scholarly Interest Group

03 Rethinking Pornographies

Obscenity and the Moving Image in South Asia

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Lotte Hoek** *University of Edinburgh*
CO-CHAIR **Darshana Sreedhar** *Free University of Berlin*

Darshana Sreedhar *Free University of Berlin* "Porning Malayali Femininity: Soft Porn and Identity in Kerala"

Anirban Baishya *University of Southern California* "Pornography of the Poor Image: MMS Scandals, Virality, and the Pornographic Imagination in India"

Lotte Hoek *University of Edinburgh* "Muslim Porn Stars: Pornography and Piety in Contemporary Bangladesh"

Farida Batool Syeda *National College of Arts* "Obscenity Discourse in Pakistan: A Case Study of Mujra Dance Videos and Male Desire"

SPONSOR Adult Film History Scholarly Interest Group

04 Excavating Exhibition

Mining the Sites and Methods of Media History

ROOM **MATAPEDIA** Convention Floor
CHAIR **Andrea Kelley** *Indiana University*

Martin Johnson *The Catholic University of America* "'We Have Never Been Theatrical': Useful Film Exhibition before Cinema"

Irene Rozsa *Concordia University* "Transnational Networks and Film Exhibition: Screening 'Cine de Arte' in Cuba (1949–1959)"

Stephen Groening *University of Washington* "What Makes Cinema Possible?: Learning from the Boeing 747"

Sarah Sinwell *Northeastern University* "Not Your Typical IMAX Experience: Cinemagoing and Spectacle at Jordan's Furniture"

05 Women's Narratives in Wartime Media

ROOM **CHAUDIERE** Convention Floor
CHAIR **Rebecca Harrison** *University College London*

Michael Hammond *University of Southampton* "Forbidden Zones: War Nurses in Hollywood 1931–32"

Rebecca Harrison *University College London* "'The Coming of the Projectionettes' and British Cinema Exhibition in the Second World War"

James Paasche *Indiana University* "'We Tried to Bring a Touch of Home to the Combat Zone': Women, Amateur Film, and the Vietnam War"

Lindsay Palmer *University of Wisconsin-Madison* "Woman on the Ground: The Female War Correspondents' Narrative of Precarious Labor"

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06 The Public Good Goes to Market

North American Public Service Media and the Marketplace in the Digital Convergence Era

ROOM **HARRICANA** Convention Floor
CHAIR **Christopher Cwynar** *University of Wisconsin-Madison*

Jason Loviglio *University of Maryland* "NPR Listens: Psychographics, Audience Measurement, and the Privatization of Public Service Radio"

Kyle Conway *University of Ottawa* "Policy beyond the Nation-State; or, Why the French Didn't Watch Canada's *Little Mosque on the Prairie*"

Christopher Cwynar *University of Wisconsin-Madison* "Social Service Media?: Assessing the CBC and NPR's Engagement with Social Media Platforms"

RESPONDENT **Laurie Ouellette** *University of Minnesota*

SPONSOR Radio Studies Scholarly Interest Group

07 Screen Play

Interactivity in the Silent Era

ROOM **RICHELIEU** Convention Floor
CHAIR **Paul Dobryden** *University of California, Berkeley*

Michael Cowan *University of St Andrews* "Puzzles, Games, and 'Cinephilic Education' in Early European Film Magazines"

Owen Lyons *Carleton University* "Film Spectatorship, Financial Speculation, and the Women's Rights Movement in Early German Cinema"

Paul Dobryden *University of California, Berkeley* "'Stronger Means Are Necessary': The Film Spectator in Walter Gropius's Total Theater"

RESPONDENT **Charles O'Brien** *Carleton University*

SPONSOR Silent Cinema Cultures Scholarly Interest Group

08 The Traces of Jacques Derrida's Cinema

ROOM **PERIBONKA** Convention Floor
CHAIR **Timothy Holland** *University of Southern California*

Akira Lippit *University of Southern California* "Jacques Derrida's Echopoeisis and Narcissism"

Timothy Holland *University of Southern California* "Spectral Belief"

Troy Rhoades *University of Montreal* "Pixels as Parergon, Resolution as Subjectile: Derrida and Digital Images"

Viola Lasmana *University of Southern California* "Where the Outside Always Begins"

09 Queer Scandinavian Representations in Europe and Beyond

ROOM **BERSIMIS** Convention Floor
CHAIR **Ingrid Ryberg** *Stockholm University*

Ingrid Ryberg *Stockholm University* "Between Positive Representation and Camp Performance: Notes on Lesbian and Gay Film Culture in Scandinavia in the 1970s and 1980s"

Anders Marklund *Lund University* "Comedy and Homosexuality in Contemporary Scandinavian and European Blockbusters"

Melissa Molloy *University of South Florida* "Queer Sexualities and Postcolonial Critique in Scandinavian Crime Films"

RESPONDENT **Eric Schaefer** *Emerson College*

SPONSORS Adult Film History AND Scandinavian Scholarly Interest Groups

010 Politics of the Image III
Documentary

ROOM **GATINEAU** Convention Floor
CHAIR **Terri Ginsberg** *The American University in Cairo*

Jonathan Kahana *University of California, Santa Cruz* "Speech-acts of Killing"

Tara Najd Ahmadi *University of Rochester* "Aesthetics of Incomplete: *Tazeh Nafas-ha* as a Revolutionary Documentation"

Michael Meneghetti *Brock University* "The Perpetrator's Scenario: Self-exculpation and History in *The Act of Killing*"

Ben Ogrodnik *University of Pittsburgh* "From Fantasmatic Pleasure to Dissensual Politics: The Use of Anti-commemorative Reenactment in Joshua Oppenheimer's *The Act of Killing* (2012)"

SPONSORS Middle East Caucus AND Documentary Studies Scholarly Interest Group

011 The Sonic Impact of Scale
Local and National Radio in "the 1960s"

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Darrell Newton** *Salisbury University*

Josh Glick *Yale University* "Soundscapes of South Los Angeles: Radio and the Voices of Resistance"

Darrell Newton *Salisbury University* "Being of Color in Britain: Identity, 1960s Radio, and West Indian Immigration"

Eleanor Patterson *University of Wisconsin-Madison* "We Are Not Reviving a Ghost: Reconfiguring Radio Drama in Post-network Era United States"

Alexander Russo *The Catholic University of America* "Musical Storytelling to a Fragmented Nation: American Top 40 and Cultural Conflict"

SPONSOR Radio Studies Scholarly Interest Group

012 Nollywood Now
An African Industry in Transition

ROOM **KAMOURASKA** Third Floor
CHAIR **Alessandro Jedlowski** *University of Liege*

Akinwumi Adesokan *Indiana University* "Nollywood and Its Publics"

Alessandro Jedlowski *University of Liege* "Changing Biographies of Nigerian Video Films' Circulation in Francophone Africa: From 'Piracy' to Corporate Business"

Noah Tsika *Queens College, CUNY* "From the Chibok Girls to the Ebola Outbreak: Nollywood's Responsiveness to Current Events"

RESPONDENT **Jon Haynes** *Long Island University*

013 Meditations on Time
Nostalgia, Displacement, and the Moving Image

ROOM **YOUVILLE** Third Floor
CHAIR **Charles Wolfe** *University of California, Santa Barbara*

Grace Torcasio *University of Melbourne* "'This Device Isn't a Spaceship; It's a Time Machine': Nostalgic Temporality in *Mad Men*"

Robert Silberman *University of Minnesota* "*Fallen Angels*, (Neo-)noir, and the Historical Imagination"

Lisa Jacobson *University of California, Berkeley* "Touching Time: Documentary Reenactment in *Auschwitz* and *The Act of Killing*"

Charles Wolfe *University of California, Santa Barbara* "Time in Place: John Divola and the Cine-geography of Serial Photography"

014 Cartographic Spectacles
Map, Film, Methodology

ROOM **BELLECHASSE** Third Floor
CHAIR **Jeffrey Klenotic** *University of New Hampshire*

Paul Moore *Ryerson University* "A 'Distant Reading' of the Chaser Theory: Mapping the Circulation of Early Cinema Programming"

Patrick Ellis *University of California, Berkeley* "Everywhere, California: Paramount's 'Location Map Plays Odd Trick on World'"

Julia Hallam *University of Liverpool* "Location Filming and Movie Mapping: Exploring Spatial Praxis"

Sebastien Caquard *Concordia University* "Identifying and Mapping Cinematographic Spatial Units"

015 The Sensorium at the Interface

ROOM **CHAMBLY** Third Floor
CHAIR **William Huber** *Abertay University*

David Thomas *SUNY, University at Binghamton* "Crossing the Sensory Bridge: How Eddo Stern's Sensorial Games Bridge the Gap between the Real and Virtual Art"

Ksenia Fedorova *University of California, Davis* "Proprioception and Feedback Relations in Mobile Augmented Reality Interfaces"

Robert Cavanagh *Emerson College* "New Media Aesthetics and Fantasy Sports"

William Huber *Abertay University* "Twitch Aesthetics: Accelerated Attention and Cognitive Athleticism in Digital Games"

016 WORKSHOP Teaching 9/11

ROOM **RAMEZAY** Third Floor
CHAIR **Patrice Petro** *University of Wisconsin-Milwaukee*

WORKSHOP PARTICIPANTS

Anna Froula *East Carolina University*
Tony Grajeda *University of Central Florida*
Andrew Martin *University of Wisconsin-Milwaukee*
Stacy Takacs *Oklahoma State University*

017 Film and Cultural Identity

ROOM **BATISCAN** Mezzanine
CHAIR **Vinicius Navarro** *Emerson College*

Roberta Tabanelli *University of Missouri* "Beyond Migration: Italian Transnational Cinema"

Suzanne Buchan *Middlesex University* "(Re) claiming Aborginal Identity: Inuit Animation from Cape Dorset to Quickdraw"

Monica Garcia Blizzard *Ohio State University* "Screening 'Race' in Mexico: The Strategic Use of Whiteness in the Films of Emilio "el indio" Fernández"

Vinicius Navarro *Emerson College* "Accented Voices and Polyphonic Landscapes: Regional Filmmaking in Brazil"

018 Where There's Smoke, There's Fire

On the Im/materiality of the Un/containable

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Brian Jacobson** *University of St Andrews*

Jocelyn Szczepaniak-Gillece *University of Wisconsin-Milwaukee* "Smoke and Mirrors: The Cigarette and the Cinephile in the American Movie Theater"

Brian Jacobson *University of St Andrews* "Studio Fires, Containment Infrastructures, and the Ecology of Profilmic Environments"

Katherine Groo *University of Aberdeen* "Let It Burn: Film Historiography in Ashes and Flames"

RESPONDENT **Mary Ann Doane** *University of California, Berkeley*

019 WORKSHOP Media Industry Studies in the Classroom

STREAMING

ROOM **MARQUETTE** Convention Floor
CHAIR **Gregory Steirer** *Dickinson College*

WORKSHOP PARTICIPANTS

Gregory Steirer *Dickinson College*
Kristen Warner *University of Alabama*
Erin Copple Smith *Austin College*
Kevin Sanson *University of California, Santa Barbara*

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This workshop will be streamed

020 Digital Toy Boxes

Tools, Platforms, and Peripherals Designed for Play

ROOM **JOLLIET** Convention Floor
CHAIR **Ethan Tussey** *Georgia State University*

Ethan Tussey *Georgia State University* "A Website to 'Embiggen the Smallest' Fan: The Promise of Audience Control on The Simpsons World"

Meredith Bak *Rutgers University-Camden* "Building Blocks of the Imagination: Children, Creativity, and the Limits of Disney Infinity"

Jonathan Cohn *University of Alberta* "Paramount's MovieSelect: Interactive Cinephilia and the Origins of 'Big Data'"

Daniel Reynolds *Emory University* "Pulling Mario's Nose: Nintendo, Branding, and Embodiment, 1977–present"

021 Rethinking the Essayistic

New Modes, Horizons, and Transformations

ROOM **DULUTH** Convention Floor
CHAIR **Stephen Charbonneau** *Florida Atlantic University*

Michael Renov *University of Southern California* "David Perlov's *Diary 1973–1983*: Essaying the Diary Film"

Virginia Kuhn *University of Southern California* "The Filmic Essay?"

Stephen Charbonneau *Florida Atlantic University* "Playing the Essay: Virtual Autobiography, Gaming, and the Essayistic"

RESPONDENT **Timothy Corrigan** *University of Pennsylvania*

022 The Apartment Complex
Apartment Plots in Global Context

ROOM **MACKENZIE** ✦ Convention Floor
CHAIR **Pamela Wojcik** ✦ *University of Notre Dame*

Steven Cohan ✦ *Syracuse University* ✦ "From Walter Neff to CC Baxter: Billy Wilder's Apartment Plot"

Michael DeAngelis ✦ *DePaul University* ✦ "Fassbinder's Apartment Plot"

Lee Wallace ✦ *University of Sydney* ✦ "The Queer Apartment Plot"

Paula J. Massood ✦ *Brooklyn College, CUNY* ✦ "Apartment Plots in the Making: *The Wire*, Urban Development, and the Frustrations of the American Dream"

SPONSOR Urban Studies Scholarly Interest Group

023 Rethinking Almodóvar's Cinema
The Legacies of Desire Unlimited

ROOM **SAINT-FRANCOIS** ✦ Lobby Level
CHAIR **Julian Daniel Gutierrez-Albilla** ✦ *University of Southern California*

Alberto Mira ✦ *Oxford Brookes University* ✦ "Bridging the Gap: Almodóvar at Home and Abroad"

Noelia Saenz ✦ *California State University, Long Beach* ✦ "'*I'm So Excited!*: Almodóvar's Comic Reiterations and Interventions"

Joanna Evans ✦ *University College London* ✦ "Reproduction and the Real: The Films of Almodóvar and the Politics of the Gaze"

RESPONDENT **Paul Julian Smith** ✦ *The Graduate Center, CUNY*

SPONSOR Latino/a Caucus

024 Questions of Re-presenting History

ROOM **NICOLET** ✦ Mezzanine
CHAIR **Jesse Ulmer** ✦ *Virginia Commonwealth University in Qatar*

Angelos Koutsourakis ✦ *University of New South Wales* ✦ "Realism and/as Modernism: Rethinking the Lukács and Brecht Debate in Film Studies"

Debra Pentecost ✦ *Vancouver Island University* ✦ "Trauma Discourse and 'Creative Treatments of Actuality': Rithy Panh and Joshua Oppenheimer"

Sara Levavy ✦ *University of Utah* ✦ "Purpose in the Preposterous: Humor, Politics, Ideology (and their Abeyance) in Interwar American Newsreels"

Jesse Ulmer ✦ *Virginia Commonwealth University in Qatar* ✦ "'Hell, They Ain't Even Ol' Timey!': *O Brother, Where Art Thou?* and the Politics of Old-Timiness"

MEETING

11:00 AM – 12:45 PM

Queer Caucus

ROOM **LES VOYAGEURS 2** ✦ Lobby Level

EXHIBITOR RECEPTION

12:30 PM

Intellect

ROOMS **HOCHELAGA 1, 2, 3 & 4** ✦ Convention Floor
at their table

Meet the editor, *MIRAJ: Moving Image Review & Art Journal*

Saturday

MARCH 28 ✦ 1:00 – 2:45 PM

Session P

P1 Incest, Love-Boys, and Trans-Daddy

Queer Kinship in Asian Cinema

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Eng-Beng Lim** ✦ *Dartmouth College*

Hoang Tan Nguyen ✦ *Bryn Mawr College* ✦
"Citizen Child: Reinforcements and Reversals of Kinship in Trans Thai Cinema"

Eng-Beng Lim ✦ *Dartmouth College* ✦ "On Tattooed Love Boys: Singapore's Pink Pulp Cinema"

Kukhee Choo ✦ *Sophia University* ✦ "Distant Lovers: Postcolonial Queerness of Incest in South Korean Cinema"

Kai-man Chang ✦ *Tulane University* ✦ "Sex, Food, and Politics: Diasporic Queer Kinship in Malaysian/Taiwanese Cinema"

SPONSOR Asian/Pacific American Caucus

P2 Early Cinema and Modernity in Latin America

Fifteen Years Later

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Laura Isabel Serna** ✦ *University of Southern California*

Juan Ospina ✦ *University of California, Berkeley* ✦
"Progress in Tradition: Registering Modernity in *Bajo el cielo antioqueño* (1925) and *Alma Provinciana* (1926)"

Rielle Navitski ✦ *University of Georgia* ✦
"Gendering the Silent Film Spectator in Mexico: Italian Divas, Moral Panics, and Female Fans"

Giorgio Bertellini ✦ *University of Michigan* ✦ "On the Western Front: Raising Questions of Geopolitics and Periodizations through Latin American Film Modernity"

RESPONDENT **Ana Lopez** ✦ *Tulane University*

SPONSORS Latino/a Caucus AND Silent Cinema Cultures Scholarly Interest Group

P3 Fragments of a Prophecy
The Films of Arthur Lipsett, Re-examined

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Brett Kashmere** *INCITE Journal of Experimental Media*
CO-CHAIR **Leo Goldsmith** *New York University*

Michael Zryd *York University* "Between Provocation and Communication: Arthur Lipsett's *The Experimental Film* as Interstitial Text"

Leo Goldsmith *New York University* "The Logic of Accumulation: Arthur Lipsett between Collage and Décollage"

Brett Kashmere *INCITE Journal of Experimental Media* "Heavy Magic Is Coming: Arthur Lipsett's Late Turn to Performance"

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

P4 Cinema in/of the Anthropocene

ROOM **MATAPEDIA** Convention Floor
CHAIR **Selmin Kara** *OCAD University*

Janet Walker *University of California, Santa Barbara* "Deepwater Horizons: Media Ecologies of the *Southern Wild*"

Aidan Tynan *Cardiff University* "The Stratigraphic Image and the Cinema of Desertification"

Selmin Kara *OCAD University* "Post-cinematic Wastelands and the Anthropocene Imaginary"

SPONSOR Media & the Environment Scholarly Interest Group

P5 The Metrics, Revolutions
Audiences, Analytics, and Art

ROOM **CHAUDIERE** Convention Floor
CHAIR **Shawn Shimpach** *University of Massachusetts Amherst*

Shawn Shimpach *University of Massachusetts Amherst* "Inventing the Motion Picture Audience"

Bryce Renninger *Rutgers University* "Measuring 'Impact': Reinforcing Neoliberal Media Policies?"

Shawna Kidman *University of Southern California* "Boy Crazy: Deregulation, Demographics, and the Masculinization of American TV"

Scott Kushner *McGill University* "Internalized Metrics"

SPONSOR Media Industries Scholarly Interest Group

P6 Animated Time Machines
Technoscience, the Artificial Woman, and the Onto-ecology of the Modern Moving Image

ROOM **HARRICANA** Convention Floor
CHAIR **Livia Monnet** *University of Montreal*

Heather Warren-Crow *Texas Tech University* "Animation as Eschatology"

Livia Monnet *University of Montreal* "World Lines as Memory Lines?: Time Travel and Déjà Vu in the Anime Film, *Steins;Gate: Burdened Domain of Déjà Vu*"

Allison de Fren *Occidental College* "The Pneumatic Apparatus in Fritz Lang's *Metropolis*"

P7 Fringe Time
Gender and Crossover Programming in the US Radio-TV Transition

ROOM **RICHELIEU** Convention Floor
CHAIR **Jennifer Wang** *Independent Scholar*

Elana Levine *University of Wisconsin-Milwaukee* "Picturing Soap Opera: Daytime Serials and the Transition from Radio to Television"

Jennifer Wang *Independent Scholar* "Resuscitating *The Wife Saver*: Gender, Genre, and Commercialism in Postwar Broadcasting"

Jennifer Lynn Jones *Indiana University* "Signal Size: Gender, Ethnicity, and Diet Episodes in the Radio-TV Transition"

Kate Newbold *Northwestern University* "'Now The Booing Is Done in Soprano': Wrestling, Female Audiences, and Discourses of Liveness in the Radio-to-TV Transition in America, 1940–1953"

SPONSOR Radio Studies Scholarly Interest Group

P8 Decolonial Approaches to Feminist Film Theory

ROOM **PERIBONKA** Convention Floor
CHAIR **Jamie Rogers** *University of California, Irvine*

Krista Lynes *Concordia University* "Notes on the Index: Intimate Objects in Transnational Feminist Media"

Jamie Rogers *University of California, Irvine* "Reading Rape as National Allegory: Constructions of Masculinity in Cuban and Mexican Film"

Gohar Siddiqui *University of Wisconsin-Platteville* "Hybridizing Master's Tools to Dismantle the Master's House?: Docudrama and the Politics of Representation"

Soumitree Gupta *Carroll College* "Documentary Aesthetics and Decolonial Feminist Critique in Nisha Pahuja's *The World Before Her*"

P9 Wirelessness
Television Unleashed in China and Japan

ROOM **BERSIMIS** Convention Floor
CHAIR **Thomas Lamarre** *McGill University*

Weihong Bao *University of California, Berkeley* "Media Archaeology for the War: The Afterlife of 'Wireless Cinema' in China"

Thomas Lamarre *McGill University* "Across Wiring: Television and New Media in 1980s Japan"

Xiao Liu *McGill University* "On the Air: Television in 1980s China"

Paul Roquet *Stanford University* "*TRON* and the Forgotten History of Ubiquitous Computing in Japan"

P10 Historicizing Music and Transmedia

ROOM **GATINEAU** Convention Floor
CHAIR **Landon Palmer** *Indiana University*

Kyle Barnett *Bellarmine University* "Popular Music Celebrity, Jazz-age Media Convergence, and Depression-era Transmedia"

Kevin John Bozelka *Austin College* "Everything on the Pig but the Squeal: Artist/Publishers and Recordings in the Post-WWII American Entertainment Industry"

Landon Palmer *Indiana University* "All Together Now: The Beatles, United Artists, and Transmedia Conglomeration"

Alyxandra Vesey *University of Wisconsin-Madison* "Mixing in Feminism: Playlists, Networks, and Counterpublics"

SPONSORS Radio Studies AND Sound Studies Scholarly Interest Groups

P11 Film Festivals and the 'Creative Turn' in Documentary

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Chris Cagle** *Temple University*

Aida Vallejo *University of the Basque Country* "A Niche for Creativity: Defining Documentary in the Festival Circuit"

Ezra Winton *Nova Scotia College of Art and Design* "Documentary, Film Festivals, and Distribution of the Sensible"

Maria-Paz Peirano *University of Kent* "Expanding Boundaries: Film Festivals and the Emergence of 'Creative' Documentary Filmmaking in Chile"

Chris Cagle *Temple University* "Character as Aesthetic Problem in the Festival Documentary"

SPONSORS Documentary Studies AND Film & Media Festivals Scholarly Interest Groups

P12 WORKSHOP Trans Women's Media Activism

Digital Interventions and HIV/AIDS

ROOM **KAMOURASKA** Third Floor
CHAIR **Marty Fink** *Georgia Institute of Technology*

WORKSHOP PARTICIPANTS

Morgan Page *McGill University*
Morgan Sea *Tranzister Radio*
Bryn Kelly *Independent Scholar*
Alexandra Juhasz *Pitzer College*

SPONSOR Media Literacy & Pedagogical Outreach Scholarly Interest Group

P13 Spatializing Time

Experiments across Genre in Narrativizing the Self/Other

ROOM **YOUVILLE** Third Floor
CHAIR **Swarnavel Eswaran Pillai** *Michigan State University*

Lalitha Gopalan *University of Texas at Austin* "Homebound: *Shumona Goel's Family Tree*"

Swarnavel Eswaran Pillai *Michigan State University* "Mani Kaul: 'Process' as Intervention"

RESPONDENT **Corey Creekmur** *University of Iowa*

P14 Global Melodrama

Theories, Histories, Methods

ROOM **BELLECHASSE** Third Floor
CHAIR **Meredith Slifkin** *Concordia University*

Carla Marcantonio *George Mason University* "Biopolitics and Melodrama: The Body beyond National Identity"

Meredith Slifkin *Concordia University* "A Method of Contradiction: Egyptian Melodrama of the Nasser Era"

Rachel Schaff *University of Minnesota* "Home Is Where the Heart Is: From the Family to the Nation in Czech Film Melodramas, 1930–1950"

RESPONDENT **Anupama Kapse** *Queens College, CUNY*

P15 Sports Media and the Construction of Sporting Cultures

ROOM **CHAMBLY** Third Floor
CHAIR **Joshua Malitsky** *Indiana University*

Markus Stauff *University of Amsterdam* "Drawing Lines: Media Sports and the Governing of Space"

Travis Vogan *University of Iowa* "ABC's Wide World of Sports and the Cultural-Industrial Politics of 1960s Sports Television"

Joshua Malitsky *Indiana University* "Knowing Sports: The Logic of the Contemporary Sports Documentary"

P16 Alfred Hitchcock and Special Effects

ROOM **RAMEZAY** Third Floor
CHAIR **Hilde D'haeyere** *University College Ghent*

Murray Pomerance *Ryerson University* "Hitchcock and the Grammar of Effects"

Hilde D'haeyere *University College Ghent* "Composites: Photographic Effects and the Spaces between Shots in Hitchcock's British Films"

Steven Jacobs *Ghent University* "The Tourist Who Knew Too Much: Hitchcock's Monuments and Special Effects"

Christine Sprengler *University of Western Ontario* "Hitchcockian Rear Projection: From *Saboteur* to Contemporary Art"

P17 New Romanian Cinema
Between Realism, Minimalism, and Transnationalism

ROOM **BATISCAN** Mezzanine
CHAIR **Christina Stojanova** *University of Regina*

Ioana Uricaru *Middlebury College* "No Melo—Music and Minimalism in Recent Romanian Cinema"

Agnes Petho *Sapientia Hungarian University of Transylvania* "'Exhibited Space' and Intermediality in the Films of Corneliu Porumboiu"

RESPONDENT **Dominique Nasta** *Free University of Brussels*

SPONSOR Central/East/South European Cinemas Scholarly Interest Group

P18 Researching the History of Non-theatrical Film Distribution

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Gregory Waller** *Indiana University*

Richard Abel *University of Michigan* "Researching Early Non-theatrical Film Distribution in the Midwest"

Katy Peplin *University of Michigan* "A 'Co-operational and Non-competitive Face': Early Non-theatrical Trades and the Struggle for Identity"

Gregory Waller *Indiana University* "Surveying the Non-theatrical Field, 1925–1950"

Andy Uhrich *Indiana University* "Private Film Collecting as Non-theatrical Film Circulation in the 1910s through the 1940s"

SPONSORS Nontheatrial Film & Media AND Silent Cinema Cultures Scholarly Interest Groups

P19 WORKSHOP
A.B.D. AND?
Graduate Student Professional Development



ROOM **MARQUETTE** Convention Floor
CHAIR **Lindsay Giggey** *University of California Los Angeles*

WORKSHOP PARTICIPANTS

Laura Horak *Carleton University*
Ross Melnick *University of California, Santa Barbara*
Chon Noriega *University of California, Los Angeles*
Alisa Perren *University of Texas at Austin*

This workshop will be streamed

P20 Problematic Platforms
'Crawling Horrors' in Contemporary Media

ROOM **JOLLIET** Convention Floor
CHAIR **Thomas Streeter** *University of Vermont*

Taina Bucher *University of Copenhagen* "Cleavage Control: Exploring Algorithmic Culture and Resistance in the Case of YouTube 'Reply Girls'"

Sarah Roberts *University of Western Ontario* "Screening In, Screening Out: The Worklife of Commercial Content Moderators and the Cycle of Internet Content Production"

Stephanie Schulte *University of Arkansas* "Privacy Pirates: The Legacies of European and American Digital Privacy Codes"

RESPONDENT **Fenwick McKelvey** *Concordia University*

P21 Broadcasting History, Misremembrance, and the Archival Record

ROOM **DULUTH** Convention Floor
CHAIR **Lauren Bratslavsky** *University of Oregon*

Michael Socolow *University of Maine* "Correcting a *Mad Men* Myth: The Invention of the Broadcast Advertising Season"

Lauren Bratslavsky *University of Oregon* "Recovered Visual Records and Expanded Histories: How *Ethel and Albert* Broadens Sitcom History"

Cynthia Meyers *College of Mount Saint Vincent* "The Decline of Sponsorship and the Rise of Commercialism on 1960s TV"

RESPONDENT **Kathy Fuller-Seeley** *University of Texas at Austin*

SPONSOR Television Studies Scholarly Interest Group

P22 Re-viewing Celebrity Politics

ROOM **MACKENZIE** Convention Floor
CHAIR **Diane Negra** *University College Dublin*

Georges Claude Guilbert *Francois Rabelais University* AND **Brenda Weber** *Indiana University* "Grandmother-in-Chief Hillary Clinton and the Living History of Political Celebrity and Aging"

Shelley Cobb *University of Southampton* "'She Happens to Have a Famous Father': The Inherited Celebrity Capital of the Politician's Daughter"

Julie Wilson *Allegheny College* "Transmedia Celebrity, Identity Politics, and the Diva Citizenship of Laverne Cox"

Sue Collins *Michigan Technological University* "Authorizing the Celebrity Intellectual"

P23 Inclined by Design
Engagements with Material Interfaces

ROOM **SAINT-FRANCOIS** Lobby Level
CHAIR **Caetlin Benson-Allott** *Georgetown University*

Henry Lowood *Stanford University* "Tabletop War Games and the 'Invention' of Game Design"

Carlin Wing *New York University* "Instruments of Play: Hands, Rackets, and Video Game Controllers"

Brent Strang *SUNY, University at Stony Brook* "Toying with Tools and Retooling Toys: RCD and Game Controller Coevolution"

Raiford Guins *SUNY, University at Stony Brook* "Readiness-to-Body?: Coin-op Arcade Cabinet Embodiment Relations"

SPONSOR Video Game Studies Scholarly Interest Group

P24 Media Futures and Contemporary Media Art

ROOM **NICOLET** Mezzanine
CHAIR **Ashley Scarlett** *University of Toronto*

Jason Brogan *Wesleyan University* "Voice and Media"

Anais Nony *University of Minnesota* "Open-ended Environment: The Performing of Memory in Video Installation Art"

Dustin Zemel *Louisiana State University* "Trusting the Process of Reality: Locating Realism in HBO's *Deadwood*"

RESPONDENT **Mark Hansen** *Duke University*

MEETING

1:00 – 2:45 PM

Cognitive /Analytic Scholarly Interest Group

ROOM **YAMASKA** Convention Floor

MEETING

1:00 – 2:45 PM

Urban Studies Scholarly Interest Group

ROOM **LES VOYAGEURS 2** Lobby Level



Browse . . .

the SCMS Exhibit Area closes at 6 PM.

Be sure and stop by for some great deals!

Saturday

MARCH 28 ✦ 3:00 – 4:45 PM

Session Q

Q1 African American Cinema's *Longue Durée*

Recursion, Deep Time, and Futurity

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Sarah Gleeson-White** ✦ *University of Sydney*

Sarah Gleeson-White ✦ *University of Sydney* ✦ "Self-fashioning as Recursion: Oscar Micheaux's *Longue Durée*"

Peter Lurie ✦ *University of Richmond* ✦ "Who Is the *Killer of Sheep*?: Historical Time, Cinematic Modernism, and Oneiric Slaughter in Charles Burnett's L.A."

Anna Everett ✦ *University of California, Santa Barbara* ✦ "The 'New' New Black Film: Black Media Praxis in the Millennium"

RESPONDENT **Charlene Regester** ✦ *University of North Carolina at Chapel Hill*

SPONSORS African/African American Caucus AND Oscar Micheaux Society

Q2 Transnational Feminism, Women's Cinema, and Film History

Contexts and Issues

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Rosanna Maule** ✦ *Concordia University*

Neepa Majumdar ✦ *University of Pittsburgh* ✦ "Gendered Borderlands: Screens as Contact Zones in Contemporary Women's Cinema in India"

Veronica Pravadelli ✦ *Roma Tre University* ✦ "Transnational Identities and Global Matters in Contemporary Moroccan Women's Cinema"

Giuliana Muscio ✦ *University of Padua* ✦ "The World Is a Stage: A *Carrosse d'or* for Mimí Aguglia"

Hilary Radner ✦ *University of Otago* ✦ "Transnational Feminism and the Female Biopic: *Séraphine* (2008) and *Violette* (2013)"

SPONSOR Women's Caucus

Q3 Chinatowns and Orientalisms
Asian American Identities and Exchanges

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Philippa Gates** *Wilfrid Laurier University*

Kim Fahlstedt *Stockholm University* "Crossing the Invisible Barriers—Post-quake Film Exhibition in San Francisco's Chinatown"

Philippa Gates *Wilfrid Laurier University* "Chinatown Peril and the White Socialite in Early Classical American Film"

Philippe Mather *University of Regina* "Shanghaied in Singapore: Orientalist Representations of a Southeast Asian City-State"

SPONSOR Asian/Pacific American Caucus

Q4 Seconds in Montreal
Michael Snow's Dislocations

ROOM **MATAPEDIA** Convention Floor
CHAIR **Ken Eisenstein** *Bucknell University*

Ken Eisenstein *Bucknell University* "On Second Sight: Siting Michael Snow"

Andrew Ritchey *University of Iowa* "*Trompe l'oreille*: Dislocations of Sound and Sense in a Partly Québécoise Family of Recorded Sound Works by Michael Snow"

Jean Gagnon *La Cinémathèque québécoise* "Anarchive 2: *Digital Snow*"

Andre Habib *University of Montreal* "*Déplacé*: On the Wondrous Paradox of Seeing Michael Snow's Films on YouTube"

SPONSOR CinemArts: Film & Art History Scholarly Interest Group

Q5 Incorporating Queerness

ROOM **CHAUDIERE** Convention Floor
CHAIR **Julia Himberg** *Arizona State University*

Ron Becker *Miami University* "Selling and Studying Gay TV after TV"

Julia Himberg *Arizona State University* "Cam and Mitch Get Hitched: The Politics of Marriage Advocacy in ABC's *Modern Family*"

Melanie Kohnen *New York University* "Branding Diversity: Corporate Visions of Queerness in Cable Television"

Taylor Cole Miller *University of Wisconsin-Madison* "Syndicated Queerness"

Q6 *Watchmen* and Media Studies

ROOM **HARRICANA** Convention Floor
CHAIR **Blair Davis** *DePaul University*

Blair Davis *DePaul University* "*Watchmen* and Canonization"

Aaron Taylor *University of Lethbridge* "Zack Snyder's *Watchmen* and the Continuing Adventures of the 'Inherently Unfilmable' Text"

Mark J.P. Wolf *Concordia University Wisconsin* "World-building in *Watchmen*"

Dana Polan *New York University* "*Watchmen* from the Point of View of Film Studies"

SPONSOR Comics Studies Scholarly Interest Group

Q7 Catholics and Cinema
Productions, Policies, and Power

ROOM **RICHELIEU** ✦ Convention Floor
CHAIR **Thomas Doherty** ✦ *Brandeis University*

Maria Elena de las Carreras ✦ *California State University, Northridge* ✦ "A Case of ***Entente Cordiale*** between State and Church: Catholics and Film Control in Argentina, 1954–1984"

Paul Lesch ✦ *University of Luxembourg* ✦ "Jean Bernard's Fight for 'Good' Cinema in Luxembourg from the 1930s to the 1970s"

Melisande Leventopoulos ✦ *Université Paris 8* ✦ "The Collective Construction of a Critical Perspective inside Catholicism: Moralizing Cinema in Twentieth-Century France"

Q8 Archival Outsiders and the Centralization of Eccentric Media

ROOM **PERIBONKA** ✦ Convention Floor
CHAIR **Devin Orgeron** ✦ *North Carolina State University*

Lauren Tilton ✦ *Yale University* ✦ "Marginalized in Person and on Film: Young Filmmakers Foundation and the Politics of Preservation"

Kenneth Pinion ✦ *North Carolina State University* ✦ "Fur and Loathing: Finding a Place for Anthropomorphic Media in the Archive"

Melissa Dollman ✦ *Independent Researcher/ Crawford Media Services* ✦ "Cue the Women: Betty Friedan and Cable Access Television in the 1970s–1980s"

Devin Orgeron ✦ *North Carolina State University* ✦ "Mr. Whipple Gets the Squeeze: Charmin and the Disappearance of Wiping's First Spokesman"

Q9 Beyond Features
Minor Cinema in the GDR

ROOM **BERSIMIS** ✦ Convention Floor
CHAIR **John Davidson** ✦ *Ohio State University*

John Lessard ✦ *University of the Pacific* ✦ "A Troubled Partnership: Representing Amateur Filmmaking and Professional Expertise on East German Television"

Thomas Maulucci ✦ *American International College* ✦ "Encounters of Friendship—Erich Honecker's Official Visits and the Camera-DDR Film Group"

Anna Stainton ✦ *University of Toronto* ✦ "Outsider/ Insider: The Student Films of Chetna Vora"

Reinhild Steingrover ✦ *University of Rochester* ✦ "Under the Radar: DEFA's Kinobox Short Film Series, 1981–89"

Q10 East Asia on the Move
Cinematic Transnationalism and East Asia

ROOM **GATINEAU** ✦ Convention Floor
CHAIR **Namhee Han** ✦ *Leiden University*

Ying Xiao ✦ *University of Florida* ✦ "'Lust, Caution!?': Shanghai in the Transnational Imaginary of Classical Hollywood Cinema"

Man Fung Yip ✦ *University of Oklahoma* ✦ "Dragons, Ninjas, and Kickboxers: The Minor Transnational Action Films of IFD"

Namhee Han ✦ *Leiden University* ✦ "A Modern Boy Walks in Digital Kyŏngsŏng: Colonial Pasts and Transnationality in Digital South Korea"

RESPONDENT **Sangjoon Lee** ✦ *Nanyang Technological University*

Q11 Playing Games with Character
Fictional Identities in the Digital Age

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Jessica Aldred** *University of Montreal*

Harrison Gish *University of California, Los Angeles* "The Character and the Avatar: Narrative Depth, Surrogate Customization, and Spatial Exploration"

Matthew Payne *University of Alabama* "On Becoming Lord British: Author as Character in the *Ultima* Franchise"

Daniel Reardon *Missouri University of Science and Technology* "From Multiplicity to Convergence: Character Transference in the *Batman: Arkham* Series"

Jessica Aldred *University of Montreal* "Do You Want to Buy a Snowman?: Transmedia Characters and Hybrid Play in *Disney Infinity*"

SPONSOR Video Game Studies Scholarly Interest Group

Q12 Site-specific
Case Studies in Exhibition

ROOM **KAMOURASKA** Third Floor
CHAIR **Louis Pelletier** *University of Montreal/ Concordia University*

Louis Pelletier *University of Montreal/Concordia University* "Contrapuntal Cosmopolitanism: Montreal's Roxy Theatre and the 1920s 'Little Cinema' Movement"

Joshua Vasquez *Indiana University* "Histories of an Afterlife: Cultural Memory and Traces of Cinema Exhibition History in Four Former Illinois Movie Houses"

Lucie Cesalkova *Masaryk University* "Film as Diplomat: The Politics of Postwar Screenings at Czechoslovak Foreign Embassies"

Q13 On Subtitles

ROOM **YOUVILLE** Third Floor
CHAIR **Jeffrey Middents** *American University*

Jeffrey Middents *American University* "Reading Between the Subtitles"

Lisa Patti *Hobart and William Smith Colleges* "Language as Image: Subtitles and the Mise-en-scène of Foreign Film Marketing"

Dona Kercher *Assumption College* "Manipulating Subtitles: Hitchcock's Humor in Spanish"

SPONSORS Middle East Caucus AND Transnational Cinemas Scholarly Interest Group

Q14 Picturing the Invisible
Film, TV, Politics

ROOM **BELLECHASSE** Third Floor
CHAIR **James Castonguay** *Sacred Heart University*

Katherine Chandler *University of California, Berkeley* "'A Flying Torpedo with an Electric Eye': Targeting the Enemy with Television"

Chris Barnes *Syracuse University* "Representing Absent and (In)visible Bodies in *Persons of Interest* and *The Oath*"

Alexander Swanson *Indiana University* "The Lost Passengers of *World War Z*: Absent Bodies, Zombified Planes, and Post-9/11 Anxiety as Tired Hollywood Spectacle"

James Castonguay *Sacred Heart University* "Interrogating *Homeland*: Complexity, Complicity, and the US Security State"

SPONSOR War & Media Studies Scholarly Interest Group

Q15 Global Television in Demand
Audiences, Access, and Availability across Borders

ROOM **CHAMBLY** Third Floor
CHAIR **Barbel Gobel-Stolz** *Indiana University*

Barbel Gobel-Stolz *Indiana University* "Shifting Tastes and On-demand Access: The Business of US TV Program Sales in Germany"

Evan Elkins *University of Wisconsin-Madison* "Hulu, Geoblocking, and Hybridity in Streaming Television"

Christine Becker *University of Notre Dame* "The Decline of US Imports on UK Terrestrial TV"

Mark Stewart *University of Auckland* "The False Promise of Near-synchronicity: Watching Import Television in New Zealand"

Q16 Terrible Beauty
The Affective Aesthetics of the Horror Genre

ROOM **RAMEZAY** Third Floor
CHAIR **Adam Hart** *Harvard University*

Robert Spadoni *Case Western Reserve University* "Atmosphere, Narrative, and the Beginnings of Horror Films"

Murray Leeder *University of Calgary* "Ectoplasmic Color"

Brian Hauser *Clarkson University* "John Carpenter's *Apocalypse Trilogy*: The Aesthetics of Dread"

Adam Hart *Harvard University* "Killer POV: The Subjective Camera and Sympathetic Identification in Modern Horror Cinema"

Q17 The Ethics and Itineraries of Visual Data

ROOM **BATISCAN** Mezzanine
CHAIR **Joshua Synenko** *York University*
CO-CHAIR **Genne Speers** *York University*

Sara Matthews *Wilfrid Laurier University* "Visual Itineraries of the Sovereign: The Drone Gaze"

Genne Speers *York University* "Data Witness, Data Memory: SPOT Satellites, Drone Strikes, and Visualizing Abstracted Violence"

Joshua Synenko *York University* "Vertical Public Space and the Logic of Urban Abandonment"

RESPONDENT **Lisa Parks** *University of California, Santa Barbara*

SPONSOR Urban Studies Scholarly Interest Group

Q18 WORKSHOP Something Good?
The Sound of Music at Fifty

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Desirée Garcia** *Arizona State University*

WORKSHOP PARTICIPANTS

Steven Cohan *Syracuse University*
Caryl Flinn *University of Michigan*
Sean Griffin *Southern Methodist University*
Adrienne L. McLean *University of Texas at Dallas*
Desirée Garcia *Arizona State University*

Q19 WORKSHOP
Film Festivals as a Pedagogical Tool



Student Centered Film Festivals and Film and Media Study Away/Abroad Courses

ROOM **MARQUETTE** Convention Floor
CHAIR **Dawn Hall** *Western Kentucky University*
CO-CHAIR **Eric Pierson** *University of San Diego*

WORKSHOP PARTICIPANTS

Yifen Beus *Brigham Young University-Hawaii*
Rebecca Meyers *Bucknell University*
Ruth Goldman *Buffalo State College*
Samhita Sunya *American University of Beirut*

SPONSORS Film & Media Festivals Scholarly Interest Group AND the Teaching Committee

This workshop will be streamed

Q20 Digital Seriality

ROOM **JOLLIET** Convention Floor
CHAIR **Andreas Jahn-Sudmann** *Free University Berlin*
CO-CHAIR **Scott Higgins** *Wesleyan University*

Shane Denson *Duke University* AND **Adreas Jahn-Sudmann** *Free University, Berlin* "The Xbox One as Serial Hardware: A Technocultural Approach to the Seriality of Computational Platforms"

Dominik Maeder *University of Siegen* "Serial Interfaces: Publishing and Programming Television on Digital Platforms"

Scott Higgins *Wesleyan University* "Ludic Operations: Play and the Serial Action Sequence"

Q21 Reality Television and the Reconfiguration of the Social in the Twenty-first Century

ROOM **DULUTH** Convention Floor
CHAIR **Jon Kraszewski** *Seton Hall University*

Jon Kraszewski *Seton Hall University* "Mapping Late Capitalism: Reality TV and Cultural Geography"

Erin Meyers *Oakland University* "The 'Reality' of Contemporary Celebrity: Tabloids and the Production of the 'Ordinary' Celebrity"

Amanda Ann Klein *East Carolina University* "MTV's Scripted Identity Cycle and the Birth of the *Catfish*"

Brooke Edge *University of Colorado Boulder* "'This Is Real Life, It Isn't What We Planned': Infertility on Reality TV"

Q22 New Approaches to Music and Film

Theory and History

ROOM **MACKENZIE** Convention Floor
CHAIR **Lea Jacobs** *University of Wisconsin-Madison*

James Buhler *University of Texas at Austin* "Toward a Theory of the Part-talkie"

Lea Jacobs *University of Wisconsin-Madison* "Rethinking the Sync: Adorno, Eisler, and Eisenstein"

Jeff Smith *University of Wisconsin-Madison* "Paying the Piper at Paramount: Budgets, Shooting Schedules, and the Score for ***Midnight*** (1939)"

Andrew Johnston *North Carolina State University* "Chromatic Rhythms and Display Memories"

Q23 Stream Engines
Streaming Services and Media Distribution

ROOM **SAINT-FRANCOIS** Lobby Level
CHAIR **Devon Powers** *Drexel University*

Jeremy Morris *University of Wisconsin-Madison* AND **Devon Powers** *Drexel University* "Now Streaming: Control, Content, and Curation in Digital Music Services"

Blake Hallinan *Indiana University* "'My Context Is My Query': Algorithmic Flow as Emergent Entertainment Paradigm"

Eric Harvey *Weber State University* "Listening Like a Platform: The Reorganization and Intensification of Streaming Music Commerce"

Chris Baumann *Stockholm University* "It's Not TV, It's Netflix: On Streaming Netflix, Technological Obsolescence, and the Cultural Status of a Medium"

Q24 Bodies without Borders

ROOM **NICOLET** Mezzanine
CHAIR **Jennifer Bean** *University of Washington*

Chris Lippard *University of Utah* "The Body in Decay: Sebastián Hofmann's *Halley*"

Dahlia Schweitzer *University of California, Los Angeles* "When Viral Pandemics Met Economic Globalization in Steven Soderbergh's *Contagion*: A Hollywood Not-in-Love Story"

Benjamin Aspray *Northwestern University* "Unclean Spectacles: Transgressive Bodies and Hygienic Discourse in Gross-out Comedy"

Kevin Wynter *University of California, Berkeley* "Other than Extremity: An Introduction to the Continental Horror Film"

MEETING

3:00 – 4:45 PM

Women in Screen History Scholarly Interest Group

ROOM **YAMASKA** Convention Floor

MEETING

3:00 – 4:45 PM

Media Industries Scholarly Interest Group

ROOM **LES VOYAGEURS 2** Lobby Level

AFFILIATE EVENT

3:00 – 6:00 PM

Breaking the Frame

LOCATION **ROOM H-110**, Concordia University, 1455 de Maisonneuve Ouest

A Screening and Discussion of Marielle Nitoslawska's *Breaking The Frame* (100 min, 2014) a profile of the New York artist Carolee Schneemann, a pioneer performance art and avant-garde cinema artist who has been breaking the frames of the art world for over five decades.

The screening and subsequent discussion will highlight both Nitoslawska's film work and that of Montreal's Cinema Politica, the largest grassroots documentary screening network in the world. Guest speakers include Nitoslawska and Cinema Politica organizers.

DIRECTIONS from conference hotel—go north on rue Mansfield for 2 blocks. Turn left on Maisonneuve Ouest and continue for 7 blocks to the event location.

PROVIDED BY Cinema Politica AND the Documentary Studies Scholarly Interest Group

Please refer to Affiliate Events on pages 201–206 for more information.

Saturday

MARCH 28 ✦ 5:00 – 6:45 PM

Session R

R1 Irony in Film and Media

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **James MacDowell** ✦ *University of Warwick*

James MacDowell ✦ *University of Warwick* ✦
"Film Interpretation and the Rhetoric of Irony"

Manuel Garin ✦ *Pompeu Fabra University* ✦
"Common Ground or No-Man's Land?: Un/stable Ironies in the Cinema of Aki Kaurismäki and Lars von Trier"

Dieter Declercq ✦ *University of Kent* ✦ "*The Colbert Report*'s Critique of Truthiness: The Possibility of Ironic Truth-telling in Satirical Parody"

Peter Kunze ✦ *University of Texas at Austin* ✦ "Only Connect: Louis C.K., Digital Authorship, and the Post-ironic Sincerity"

R2 WORKSHOP
Mapping New Methodological Approaches to Girls' Film and Media Studies

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Jessalynn Keller** ✦ *Middlesex University*

WORKSHOP PARTICIPANTS

Morgan Blue ✦ *University of Texas*
Mary Kearney ✦ *University of Notre Dame*
Kirsten Pike ✦ *Northwestern University in Qatar*
Sarah Projansky ✦ *University of Utah*

R3 Rethinking Screened Okinawa
War, Propaganda, and Youth Culture

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Miyoko Shimura** *Waseda University*

Miyoko Shimura *Waseda University* "The Trilateral Relationship of the United States, Japan, and Okinawa in *Hell to Eternity* (1960)"

Risa Nakayama *Okinawa National College of Technology* "Ulterior Motives behind *Raising Ryukyu* and Okinawa in the Early 1950s"

Hana Washitani *Waseda University* "Gentou (Magic Lanterns, Filmstrips, Slides) as a Propaganda Medium for Anti-US-based Protests in Postwar Japan: Studying *Appeal from an Okinawa Base* (*Kichi Okinawa no Uttae*)"

Kosuke Fujiki *King's College London* "From Inferiority Complex to Cultural Pride: *Pineapple Tours* (1992) and Okinawan Youth Culture's Affirmation of Self-identity"

R4 From the Mall to the Museum
History/Media/Space

ROOM **MATAPEDIA** Convention Floor
CHAIR **Ira Wagman** *Carleton University*

Alex Kupfer *New York University* "Controlling the 'Home Team': Useful Media and Major League Baseball Stadiums before 1940"

Kit Hughes *University of Wisconsin-Madison* "Wired for Business: Closed-circuit Television and the Shifting Spaces of Industrial Work"

Michael Z. Newman *University of Wisconsin-Milwaukee* "From the Mutoscope to the Mall Arcade: Pictures, Games, and the Spaces of Media"

Mabel Rosenheck *Northwestern University* "You Are Now in Bedford Falls: Jimmy Stewart, the Local Museum, and the Infantile Citizen in Small Town America"

SPONSOR Nontheatrical Film & Media Scholarly Interest Group

R5 The Aesthetics of Postfeminist Perfection and Failure in Popular Media

ROOM **CHAUDIERE** Convention Floor
CHAIR **Amanda Rossie** *The College of New Jersey*

Jorie Lagerwey *University College Dublin* "Honest to GOOP: Celebmom Brands and Feuding Perfections"

Elizabeth Affuso *Pitzer College* "The Labor of Transformation: Spaces of Feminine Imperfection in YouTube Makeup Tutorials"

Emily Yochim *Allegheny College* "The Brutiful Life: Individualized Solidarities and the Circulation of Failure on Mommy Blogs"

Amanda Rossie *The College of New Jersey* "Reality Check!: Disrupting the Aesthetics of Postfeminist Perfection on Social Media"

R6 Women and the Archive
Re-imagining Early Film History

ROOM **HARRICANA** Convention Floor
CHAIR **Maggie Hennefeld** *University of Toronto*

Shelley Stamp *University of California, Santa Cruz* "Forgetting Lois Weber"

Michele Leigh *Southern Illinois University Carbondale* "More than Just a Pretty Face: The Girls behind the Scenes"

Maggie Hennefeld *University of Toronto* "Archiving Lost Films about Women's Political Daydreaming"

SPONSORS Women's Caucus, Silent Cinema Cultures, AND Women in Screen History Scholarly Interest Groups

R7 Humor across Media in the 1920s and 1930s

ROOM **RICHELIEU** Convention Floor
CHAIR **Rob King** *Columbia University*

Kathy Fuller-Seeley *University of Texas at Austin* "Becoming Benny: Jack Benny's Production of a Radio Comedy Persona, 1932–1936"

Rob King *Columbia University* "'The Zany Creatures that People This Earth': Robert Benchley's Dementia Praecox Humor and New Deal-era Populism"

Lauren Sklaroff *University of South Carolina* "The Hilarious Sophie Tucker: Humor, Womanhood, and the Dynamics of Delivery"

Nicholas Sammond *University of Toronto* "Extending the Color Line: The Intermedial Lives of Two Black Crows"

R8 Digging Beneath the National
The Importance of Local Reception in UK Film Censorship

ROOM **PERIBONKA** Convention Floor
CHAIR **Jamie Sexton** *Northumbria University*

Jamie Sexton *Northumbria University* "Beyond the 1960s: *The Devils*, Controversy, and a Return to Local Censorship in the 1970s?"

Sian Barber *Queen's University Belfast* "Exploiting Controversy: *Last Tango in Paris* and Local Film Censorship"

Kate Egan *Aberystwyth University* "'The Film that Was Banned in Harrogate': Local Newspapers, *Monty Python's Life of Brian* and the Expression of an Alternative Local Community"

Shaun Kimber *Bournemouth University* "'It's the Most Disgusting, Vile Thing I've Ever Sat down and Watched': The Local Censorship of *A Serbian Film* in Bournemouth, Dorset, UK"

R9 Theorizing Special Effects in Film History

ROOM **BERSIMIS** Convention Floor
CHAIR **Marc Furstenau** *Carleton University*

Marc Furstenau *Carleton University* "The Expressive Supplement: Special Effects and Cinematic Representation"

Katharina Loew *University of Oregon* "Ready-made Illusions: The Evolution of Special Effects in the 1920s"

Caetlin Benson-Allott *Georgetown University* "One Nation, under Blood: Sanguinary Politics in US Cinema"

RESPONDENT **Martin Lefebvre** *Concordia University*

R10 The Challenges of Curating Latin American Film in the Twenty-first Century

ROOM **GATINEAU** Convention Floor
CHAIR **Susan Lord** *Queen's University*

Diana Sanchez *Toronto International Film Festival* "The Hybrid in Latin American Cinema: An Examination of a New Facet of the 'Festival Film'"

Diana Vargas *Havana Film Festival New York* "Latino Film Festivals in the USA: An Illusory Sense of Belonging or the Connecting Bridge of Communities Based on Multicultural Identities"

Zaira Zarza *Queen's University* "Steps and Stumbles from the Archive to the Screen: Curating Cuban Diasporic Youth Cinema as Autoethnography"

RESPONDENT **Tamara Falicov** *University of Kansas*

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R11 The Acoustic 1930s

Global Film Sound Technique and Aesthetic from Silent to Sound

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Ling Zhang** *University of Chicago*

Kathryn Kalinak *Rhode Island College* "New Means of Enormous Power: Soviet Film Music in the 1930s"

Charles O'Brien *Carleton University* "Film Sound and Dubbing Technique"

Jeremy Barham *University of Surrey* "When Is a Musical Film Not a Film Musical?: Diegetic and Generic Complexity in Germany's First Sound Films"

Ling Zhang *University of Chicago* "The Comic Soundscape and Audiovisual Heterogeneity: Yuan Muzhi's *Scenes of City Life* (1935) and *Street Angel* (1937)"

RESPONDENT **James Lastra** *University of Chicago*

R12 Sounding the Interactive Documentary

Non-fiction, New Media, and the Problem of Immersion

ROOM **KAMOURASKA** Third Floor
CHAIR **Michael Baker** *Sheridan College*
CO-CHAIR **Randolph Jordan** *Simon Fraser University*

Michael Baker *Sheridan College* "*Bear 71*, Popular Music, and the Problem of Immersion"

Randolph Jordan *Simon Fraser University* "The Soundscapes of Mobile Periodization in Stan Douglas's iOS app, *Circa 1948*"

Milena Droumeva *Simon Fraser University* "Curating Everyday Life: Smartphones and Interactive Documentary as Daily Practice"

RESPONDENT **Andrew Utterson** *Ithaca College*

SPONSOR Documentary Studies Scholarly Interest Group

R13 Activating Love and Intimacies across the Media

ROOM **YOUVILLE** Third Floor
CHAIR **Lana Lin** *New York University*
CO-CHAIR **Marie Shurkus** *Vermont College of Fine Arts*

Lana Lin *New York University* "Holy Double Bind, Batgrrls!: A Public Discourse of Love in Eve Sedgwick's Breast Cancer Writing"

Marie Shurkus *Vermont College of Fine Arts* "Sharon Hayes: What's Love Got to Do with It?"

Jeannine Tang *Bard College* "Falling in Love: 'It Gets Worse'"

RESPONDENT **Judith Rodenbeck** *University of California, Riverside*

R14 Living Archives

Cinema at Expo 67

ROOM **BELLECHASSE** Third Floor
CHAIR **Janine Marchessault** *York University*

Malte Hagener *University of Marburg* "Montreal—and Beyond: The Afterlife of the Multiscreen Experiments at Expo 67"

David Clark *Nova Scotia College of Art and Design* "Archival Entanglements: Artists in the Archives"

Monika Gagnon *Concordia University* "Reanimating Archives: Graeme Ferguson's Multi-screen Polar Life of Expo 67"

Janine Marchessault *York University* "Living Archives: Theorizing Expo 67's Ephemeral History"

R15 Locating the Intersections of Fashion and Film

ROOM **CHAMBLY** Third Floor
CHAIR **Susan Ingram** *York University*

Elena Siemens *University of Alberta* "*Karenina* in Black: The Role of Fashion in Film"

Susan Ingram *York University* "The Thing about Bling"

Katrina Sark *McGill University* "Film and Fashion in Montreal"

RESPONDENT **Markus Reisenleitner** *York University*

R16 The Politics of Reanimation

ROOM **RAMEZAY** Third Floor
CHAIR **Kriss Ravetto-Biagioli** *University of California, Davis*

Kriss Ravetto-Biagioli *University of California, Davis* "Didi-Huberman, Godard, and Adams: Reanimating the Ghosts of a Political Past"

Tarek Elhaik *San Francisco State University* "The Soul of Tricontinentalism: Of Spiritual Automata and Philosophical Militantism"

Martine Beugnet *Paris Diderot University* "Evil Eye: *Unrequited Love* (Chris Petit, 2005), and *Double Take* (Johan Grismonprez, 2009) and the Specters of the Cold War"

Tyler Parks *University of Edinburgh* "Colossal Youth and the Future of a Past"

RESPONDENT **Elena del Rio** *University of Alberta*

R17 Productive/Unproductive Bodies

ROOM **BATISCAN** Mezzanine
CHAIR **Melanie Gilligan** *Independent Filmmaker*

Ara Osterweil *McGill University* "Three Is the Warmest Color: The Sexual Politics of Andy Warhol's Erotic Triptych"

Soyoung Yoon *The New School* "Sleeping Gypsy: Yvonne Rainer and a Precarious Poetics of Sleep"

Melanie Gilligan *Independent Filmmaker* "The Spirit and the Body Politic"

SPONSOR CinemArts: Film & Art History Scholarly Interest Group

R18 Is There a Bazinian Avant-garde?

ROOM **LE GRAND SALON** Convention Floor
CHAIR **J. Carlos Kase** *University of North Carolina at Wilmington*

James Cahill *University of Toronto* "Lucid Humility: Cinema's Copernican Vocation and the Possibility of a Bazinian Avant-garde"

J. Carlos Kase *University of North Carolina at Wilmington* "The World as Author: Bazin, Warhol, and a Submissive Avant-garde"

Daniel Morgan *University of Chicago* "André Bazin and the Realist Avant-garde"

RESPONDENT **Tom Gunning** *University of Chicago*

SPONSOR Experimental Film & Media Scholarly Interest Group

R19 WORKSHOP
Doing It
The Practice of Adult Film History

ROOM **MARQUETTE** Convention Floor
CHAIR **Eric Schaefer** *Emerson College*

WORKSHOP PARTICIPANTS

Peter Alilunas *University of Oregon*
Elena Gorfinkel *University of Wisconsin-Milwaukee*
Mariah Larsson *Stockholm University*
Thomas Waugh *Concordia University*

SPONSOR Adult Film History Scholarly Interest Group

R20 Interface Theory in Media Studies
Touch, Mobility, Discursive Construction, and Cultural Interface

ROOM **JOLLIET** Convention Floor
CHAIR **Philippe Gauthier** *Harvard University*

Philippe Gauthier *Harvard University* "Mapping 'Cultural Interfaces' in Popular Fiction Franchises"

Victoria Simon *McGill University* "Anybody Can Be a Musician: Transparency and the Discursive Construction of Touch in Interfaces for Music Composition"

Erkki Huhtamo *University of California, Los Angeles* "The Discursive Interface—Excavating the Google Glass Debate"

Leon Gurevitch *Victoria University of Wellington* "Beneath the Interface: Software, Source Code, Skills Value, and the Global Visual Effects Industry"

RESPONDENT **Seung-hoon Jeong** *New York University Abu Dhabi*

R21 Is There a Post-Black, Black Television?

ROOM **DULUTH** Convention Floor
CHAIR **Ralina Joseph** *University of Washington*

Ralina Joseph *University of Washington* "'Working in the Ghetto': Segregated TV Writers' Rooms and the 'Post-Black' Question"

R. Jamaal Downey *University of Massachusetts Amherst* "Black Authenticity: Does the Sitcom *Black-ish* Establish Racial Boundaries or Blur the Lines of Blackness from a Critical Mixed Race Studies Lens?"

Brittany Farr *University of Southern California* "Contagious Blackness: Michelle Obama's Performances of (Post) Black Motherhood and Her Campaign against Childhood Obesity"

Manoucheka Celeste *University of Nevada, Las Vegas* "'Urban' as the Companion to the 'New-Black': Crime and Reality TV"

RESPONDENT **Jane Rhodes** *Macalester College*

SPONSOR Oscar Micheaux Society

R22 WORKSHOP
Moving Image Advertising
Future Directions for Research

ROOM **MACKENZIE** Convention Floor
CHAIR **Yvonne Zimmermann** *Philipp University of Marburg*

WORKSHOP PARTICIPANTS

Michael Socolow *University of Maine*
Haidee Wasson *Concordia University*
Patrick Vonderau *Stockholm University*

SPONSOR Media Industries Scholarly Interest Group

R23 Terms of Use
Changing Discourses of Value in Digital Media Industries

ROOM **SAINT-FRANCOIS** Lobby Level
CHAIR **Cory Barker** *Indiana University*

Chuck Tryon *Fayetteville State University* "It's Not HBO: Netflix's Original Programming Strategies and the On-demand Television Transition"

Elizabeth Evans *University of Nottingham* "Public Service Streaming: BBC Three and the Politics of Online Engagement"

Derek Kompare *Southern Methodist University* "The Stuff Dreams Are Made Of: The First-Sale Doctrine, DRM, and the Value of Digital Media Objects"

Cory Barker *Indiana University* "Great Shows, Thanks to You: Amazon Studios's Pilot Season and Discourses of Participation"

R24 The Visible and the Invisible

ROOM **NICOLET** Mezzanine
CHAIR **Kevin Fisher** *University of Otago*

Julio Bezerra *Federal University of Rio de Janeiro* "Film According to Merleau-Ponty: Perception and Ontology"

Kristopher Cannon *Northeastern University* "The Visible Residue of Digital Relations: Rendering Ec-static Forms of Non-humans into Visibility"

Tyson Stewart *Laurentian University* "Spectral Media in Ken McMullen's *Ghost Dance* (1983) and *Zina* (1985)"

Bella Honess Roe *University of Surrey* "Visualizing the Invisible: Animating the Inside of the Human Body in Popular Film and Television"

Kevin Fisher *University of Otago* "Film's Astral Body: An N-dimensional Analysis"

MEETING

5:00 – 6:45 PM

Asian/Pacific American Caucus

ROOM **YAMASKA** Convention Floor

MEETING

5:00 – 6:45 PM

Media & the Environment Scholarly Interest Group

ROOM **LES VOYAGEURS 2** Lobby Level

MEETING

7:00 – 8:45 PM

Transnational Cinemas Scholarly Interest Group

ROOM **HARRICANA** Convention Floor

MEETING / RECEPTION

7:45 PM

Cinema Journal Editorial Board Meeting & Social

ROOM **HOCHELAGA 5** Convention Floor

RECEPTION

7:30 – 9:30 PM

Video Game Studies Scholarly Interest Group Social

LOCATION **11TH FLOOR LOUNGE**, EV Building, Concordia University, 1515 rue Sainte-Catherine Ouest

Share food and drinks with fellow game scholars, and check out a showcase of the local indie gaming scene courtesy of Concordia's Technoculture, Art and Games (TAG) Lab.

Metro: Guy-Concordia

DIRECTIONS from the conference hotel—walk north to Sainte-Catherine. Turn west and continue for 8.5 blocks to 1515, just past Mackay (15 min walk).

PROVIDED BY Video Game Studies Scholarly Interest Group AND Concordia's Technoculture Art & Games Lab

Saturday

MARCH 28 ✦ 8:00 – 9:30 PM

Experiments in 3D: Norman McLaren

LOCATION **HENRY F. HALL BUILDING**, Concordia University, 1455 boulevard de Maisonneuve Ouest, Room H-110

Please refer to Montreal vicinity map on page 32 for location.

Join us for a screening of four recently restored stereoscopic and stereophonic shorts by renowned Scottish-Canadian animator and experimental filmmaker Norman McLaren. The evening will also feature a new documentary about McLaren's musical compositions entitled *Norman McLaren: Animated Musician,* with its director Donald McWIlliams in attendance.

A brief question period will follow the screening with the National Film Board filmmakers, researchers, and McLaren collaborators who formed the restoration team.

Films to be screened in 3D:

Around Is Around, directed by Norman McLaren, 1951 (3D animation)
Now Is the Time, directed by Norman McLaren, 1951 (3D animation)
O Canada, directed by Evelyn Lambart, 1952 (3D animation)
Twirligig, directed by Gretta Ekman, 1952 (3D animation)
Norman McLaren: Animated Musician, directed by Donald McWilliams, 2014 (documentary live action)

Metro: Guy-Concordia

DIRECTIONS from the conference hotel—15 minute walk from the hotel. Walk west on René-Lévesque and then turn right on MacKay St. until you come to boulevard de Maisonneuve. The Hall Building will be on the north and west side of de Maisonneuve and MacKay.

SPONSORS Concordia University, McGill Institute for the Study of Canada, AND the National Film Board

UNIVERSITÉ Concordia UNIVERSITY

McGill Institute for the Study of Canada
L'Institut d'études canadiennes de McGill

Sunday

MARCH 29 ✦ 9:00 – 10:45 AM

Session S

S1 Speaking in (Queer) Tongues

LGBT Film Festivals and the Politics of Language

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Ger Zielinski** ✦ *Trent University*
CO-CHAIR **Antoine Damiens** ✦ *Concordia University*

Antoine Damiens ✦ *Concordia University* ✦ "(Queer) Festival Programming as Translation: Negotiating Queer Cinema in Image+Nation's Catalogues"

Ger Zielinski ✦ *Trent University* ✦ "On Representation, Language, and Sexuality: The Curious Case of Montreal's Queer Film Festivals"

Stuart Richards ✦ *The University of Melbourne* ✦ "'What's in a Name?': The Language of Labeling Queer Film Festivals"

RESPONDENT **Skadi Loist** ✦ *University of Rostock*

SPONSORS Queer Caucus AND Film & Media Festivals Scholarly Interest Group

S2 Rethinking and Expanding the Archive

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Zachary Furste** ✦ *Harvard University*

Kyle Parry ✦ *Harvard University* ✦ "3.11 and the Digital Archival Assemblage"

Hieyoon Kim ✦ *University of California, Los Angeles* ✦ "Ephemeral Archive: The Struggle of Film to Be Saved in Postcolonial Korea"

Zachary Furste ✦ *Harvard University* ✦ "Structural Film's Archival Others"

S3 The Document Gesture

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Winifred Wood** *Wellesley College*

Laurel Ahnert *Georgia State University* "Psyche Is Extended: ***Planet of Snail***, Jean-Luc Nancy and the Subjective Aesthetics of Documentary"

Jacob Bohrod *University of Southern California* "The Absent Gesture: Interactive Documentary and Subjectivity"

Winifred Wood *Wellesley College* "Re-gesturing: Documentary Film and the Question of Liveness"

Marit Corneil *Norwegian University of Science and Technology* "Playing Games with Documentary"

S4 Instrumental Media
Biological and Technological Transformations

ROOM **MATAPEDIA** Convention Floor
CHAIR **Mikki Kressbach** *University of Chicago*

Andrew Vielkind *Yale University* "The Unhygienic Gaze: Alexander Gardner's Stereographs of the American Civil War"

Tyler Schroeder *University of Chicago* "Insect, Scientist, Author, Spectator: A New Rhetoric of the 'Kulturfilm'"

Ashley R. Smith *Northwestern University* "Still Life, Animated Death: Elucidating Paradoxes in the Art Films of Sam Taylor-Wood"

Mikki Kressbach *University of Chicago* "Filming the Surgical Theater: Staging the Audience and Expert in Steven Soderbergh's *The Knick*"

S5 Twenty-first-Century Aesthetics

ROOM **CHAUDIERE** Convention Floor
CHAIR **Beretta Smith-Shomade** *Tulane University*

Lisa Akervall *Bauhaus University Weimar* "Digitally Curated Selves: Neoliberal Subjectivity and Self-presentation in *Girls*"

Amy Monaghan *Clemson University* "The Authentic Selfie: The Poor Image in Sofia Coppola's *The Bling Ring*"

Beretta Smith-Shomade *Tulane University* "Upending the Holy Hoe-Bitch!: Re-thinking Hypocrisy, Black Women, and Religion in Pop Culture"

S6 Women Filmmakers at the Margin

ROOM **HARRICANA** Convention Floor
CHAIR **Jennifer Moorman** *University of California, Los Angeles*

Karisa Butler-Wall *University of Minnesota* "Pornographic Pedagogies: Lesbians, Latex, and Safer Sex Videos"

Andrew Davis *Oklahoma State University* "From *The Watermelon Woman* to *High Art*: Analyzing the Mainstreaming of LGBT Independent Cinema"

Jennifer Moorman *University of California, Los Angeles* "'#Anal4Art': Women Filmmakers, Alt-porn, and the 'Thin Line' between Art and Pornography"

S7 Institutions and Media Transformation

ROOM **RICHELIEU** Convention Floor
CHAIR **David Lugowski** *Manhattanville College*

Kathleen Murray *University of Pittsburgh* "Genre Failure: *Taking Lives* and the Case of the Woman Detective"

Isabel Pinedo *Hunter College* AND **W.D. Phillips** *Texas Tech University* "1960s Camp TV as an Alternative Genealogy for Cult Television; or, Why Gilligan and Captain Kirk Have More in Common than You Think"

Amanda Landa *University of Texas at Austin* "Delinquents, Yankis, and Banchos: Genre and Contemporary Industry Practices in Japan"

David Lugowski *Manhattanville College* "Same Story, Director, and Studio, and Yet . . . : Changes in Authorship, Studio Politics and American Culture from a 1933 'Woman's Picture' to a 1938 Proto-noir Remake"

S8 Historical Contexts for Theorizing Perception and Media Forms

ROOM **PERIBONKA** Convention Floor
CHAIR **Anne Ciecko** *University of Massachusetts Amherst*

Ryan Linkof *Los Angeles County Museum of Art* "'The Cinema of the Future': Morton Heilig, the Art of Perception, and the Birth of Virtual Reality"

William Lockett *New York University* "Animating Computation: Dancing Lines and Informative Repetitions, 1975–1985"

Anne Ciecko *University of Massachusetts Amherst* "Mary Hallock-Greenewalt as Film/Media Pioneer: Experimental Audiovisuality, Intercultural Aesthetics, and Women's History"

S9 Revisiting Film Theory II

ROOM **BERSIMIS** Convention Floor
CHAIR **Spencer Mackoff** *University of Toronto*

Juho Ahava *University of Iowa* "Lev Kuleshov's Early Cinephilia and Anti-cinephilia"

Tess McClernon *Concordia University* "Discarded, Outworn, and Passé: Theorizing Obsolescence and Its Aesthetic in *Outer and Inner Space* (1966)"

Martin Lefebvre *Concordia University* "A New Look at Christian Metz: Semiology and Aesthetics"

Spencer Mackoff *University of Toronto* "The Hysteric's Wound: Productive Failure in David Lynch's *Mulholland Drive*"

S10 The Spectacle in Indian Cinema
Emerging Visual Economics

ROOM **GATINEAU** Convention Floor
CHAIR **Sandeep Banerjee** *McGill University*

Koel Banerjee *University of Minnesota* "The Politics of Spectacular Aesthetics in *Chander Pahar*"

Tanushree Ghosh *University of Nebraska* "The Spectacle of the Sexed Body in *The Dirty Picture* (2011)"

Sandeep Banerjee *McGill University* "Another Spectacle: *Goopy Gyne Bagha Byne* and the Politics of Critique"

S11 Photography and the Occult

ROOM **SAINT-LAURENT** · Convention Floor
CHAIR **Jeremy Stolow** · *Concordia University*

Louis Kaplan · *University of Toronto* · "Toward a Historiography of (Spirit) Photographic Doubt: Episodes in Ghostbusting and Photoshopping"

Anthony Enns · *Dalhousie University* · "Photography of the Fluidic Invisible: Optics and Objectivity in Vitalist Science"

Lucy Traverse · *University of Wisconsin-Madison* · "'The Soul Shine Glowingly through the Same': The Soul-Irradiation of Nineteenth-Century Photographic Portraiture and Projection"

Jeremy Stolow · *Concordia University* · "What Is in Your Biogram?: On the Radiant Bodies of New Age Technoscience"

S12 Anything but Benign
Ideologies and Politics of New Technologies

ROOM **KAMOURASKA** · Third Floor
CHAIR **Kirsty Sinclair Dootson** · *Yale University*

Blake Atwood · *University of Texas at Austin* · "Video Technology and the Iranian Film Industry: Censorship, Copyright, and the Struggle to Control Spectatorship"

Matthew Smith · *Georgia State University* · "Mediumship(s): Technology and Gender in Recent Haunted House Media"

Kuhu Tanvir · *University of Pittsburgh* · "Through the Digital Peephole: LSD and the Grammar of Transparency"

Kirsty Sinclair Dootson · *Yale University* · "The Hollywood Powder Puff War: Technicolor Cosmetics in the 1930s"

S13 Haunted Media

ROOM **YOUVILLE** · Third Floor
CHAIR **Brenda Austin-Smith** · *University of Manitoba*

Marc Olivier · *Brigham Young University* · "The Calls Are Coming from Inside the House!: Landline Horror and the Rise of the Teenage Slasher Film"

Shane Breitenstein · *University of California, Irvine* · "Domestic (In)security: *Poltergeist*, or a Case of Media Hijacking"

Tyler Theus · *Brown University* · "Documenting the Beyond: Spirits, Evidence, and History in *Ghost Adventures*"

Brenda Austin-Smith · *University of Manitoba* · "Adaptation, Haunting, and the Lantern of Fright in Truffaut's *The Green Room*"

S14 Memories of Moviegoing
British, Italian, and South African Film Audiences, 1930–70

ROOM **BELLECHASSE** · Third Floor
CHAIR **Melvyn Stokes** · *University College London*

Matthew Jones · *De Montfort University* · "Capturing the Intangible: The Physical Forms of Leicester's Cinemagoing Memories"

Jacqueline Maingard · *University of Bristol* · "Hollywood's Film Audiences in South Africa: Cinema Memories in District Six, Cape Town"

Pierluigi Ercole · *De Montfort University* · "Lost Italian Audiences: Memories of Cinemagoing in Italy in the 1950s"

Emma Pett · *University College London* · "Paradigms of the Public Sphere: Memories of Cinemagoing in 1960s' Britain"

S15 Who's Fanning Whom?
The Power Dynamics of Fandom

ROOM **CHAMBLY** Third Floor
CHAIR **Katie Walsh** *University of Southern California*

Amanda Fleming *Indiana University* "*Hannibal*—A Horror Show For Women!: Tracking Fannibals' Activities across the Internet"

KT Torrey *Virginia Tech* AND **Shannon Cole** *Independent Scholar* "I Used to Think Maybe You Loved Me (Now, Baby, I'm Sure): Charlie Bradbury and the Reconstruction of the *Supernatural* Fangirl"

Laura Brunner *University of Maryland* "Gladiators in Suits and Online: *Scandal*, Its Fans, and the Co-opting of Diversity"

Katie Walsh *University of Southern California* "We Love Laughing at These Girls' Misfortune and Tears: *The Bachelor* Snark Fandom, Resistant and Represented"

S16 Speaking of Sound
Historical Studies in Sound Practices and Technologies

ROOM **RAMEZAY** Third Floor
CHAIR **Matthew Perkins** *University of California, Los Angeles*

Meredith Ward *Northwestern University* "The Sound Industry Lays the Golden Egg: Noise, Electro-acoustical Research, and the Adjustment to Film Sound"

Casey Long *University of Wisconsin-Madison* "First Thing I Learned . . . Is When to Say Ain't: Dialect in 1930s Hollywood"

Jennifer Psujek *Washington University in St. Louis* "'Free to Do Anything': *Fight Club* (1999), Indiewood, and the Composite Score at the Turn of the Twenty-first Century"

Matthew Perkins *University of California, Los Angeles* "Sound Work: The Acquisition of Sound Labor and Division Thereof at Vitaphone and Warner Bros., 1925–1931"

SPONSOR Sound Studies Scholarly Interest Group

S17 Capitalism under Siege?
Film and Neo-economic Liberalism

ROOM **BATISCAN** Mezzanine
CHAIR **Nam Lee** *Chapman University*

Kalling Heck *University of Wisconsin-Milwaukee* "*Beyond the Hills* and Austerity Politics"

Daniel Mrozowski *Trinity College* "Utopia under Siege: Enclave Logic in *Elysium* and *Oblivion*"

Anu Thapa *Univeristy of Iowa* "Cosmopolitan Babus, National Women: Gendered Subjectivities in Neoliberal Indian Popular Cinema"

Nam Lee *Chapman University* "End of Capitalism?: Post-apocalyptic Class Struggle in Bong Joon-ho's Global Sci-Fi *Snowpiercer*"

S18 *Minecraft*
More than a Game

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Lori Landay** *Berklee College of Music*

Darren Wershler *Concordia University,*
Bart Simon *Concordia University,* AND
Nic Watson *Concordia University* "Block by Block: *Minecraft* and the Manufacture of Expertise"

Lori Landay *Berklee College of Music* "Spawn This: *Minecraft* as a Virtual World"

Patrick Deslauriers *University of Quebec Montreal* "*Minecraft*: Oscillation between Freedom and Constraint of the Player's Actions"

RESPONDENT **Mark J.P. Wolf** *Concordia University Wisconsin*

S19 Rethinking Authorship in the Digital Age

ROOM **MARQUETTE** Convention Floor
CHAIR **James Gilmore** *Indiana University*

William Fech *Concordia University* "Jon Jost: An Online Auteur"

Bradley Schauer *University of Arizona* "Interrogating 'Vulgar Auteurism': Radical Formalism and Gendered Discourse in Online Film Criticism"

James Gilmore *Indiana University* "Coding 'David Fincher': The Author Function in Algorithmic Culture"

S20 What's in a Brand?
The Changing Shape of Television Brands in the Post-network Era

ROOM **JOLLIET** Convention Floor
CHAIR **Darcey Morris** *Towson University*

Darcey Morris *Towson University* "Widercasting: TBS and TNT's Reinvention in the Post-network Era"

Lindsay Giggey *University of California, Los Angeles* "'Watch What Happens': Andy Cohen and the Evolution of the Bravo Brand"

Lindsay Hogan *University of Wisconsin-Madison* "Nickelodeon Nation to Netflix Kids: Children's Cable Brands in the Age of Streaming Video"

Erin Copple Smith *Austin College* "Expanding the Brand, Maintaining the Audience: Nick Jr.'s NickMom Programming Block as Brand"

SPONSOR Television Studies Scholarly Interest Group

S21 WORKSHOP
Canada's National Film Board and the World
Proposals for a Research Agenda

ROOM **DULUTH** Convention Floor
CHAIR **Zoe Druick** *Simon Fraser University*
CO-CHAIR **Christopher Moore** *Indiana University*

WORKSHOP PARTICIPANTS

Suzanne Langlois *Glendon College, York University*
Carol Payne *Carleton University*
Jennifer Gauthier *Randolph College*
David Cantor *National Institutes of Health*
Joanne Stober *Library and Archives Canada*

S22 How Computing Became Personal

Genealogies of Computer Culture

ROOM **MACKENZIE** Convention Floor
CHAIR **Laine Nooney** *New York University*
CO-CHAIR **Joy Rankin** *Yale University*

Erica Robles-Anderson *New York University* "Upright Visions of Mythic Machines: The Personal Computer and the Portrait Display"

Joy Rankin *Yale University* "PLATO's Republic: A 1960s and 1970s Computing Community"

Laine Nooney *New York University* "Dreaming Along with the Xanadu Homes: Home Productivity as Computational Imagination"

RESPONDENT **Stephanie Dick** *Harvard University*

S23 The Business and Work of American Animation

ROOM **SAINT-FRANCOIS** Lobby Level
CHAIR **Scott Curtis** *Northwestern University*

Scott Curtis *Northwestern University* "Houdini to Ford: The Transformation of American Silent Animation"

Susan Ohmer *University of Notre Dame* "Disney's 1940 IPO: Snow White on Wall Street"

Alla Gadassik *Northwestern University* "Cyclic Permutations: Serial Movement in Postwar Animation"

Kevin Sandler *Arizona State University* "(S)crappy Doo, Why Are You!: The Business behind the Animosity toward Scooby-Doo's Nephew"

SPONSOR Animated Media Scholarly Interest Group

S24 The Politics and Poetics of the Short Format Film and Video

ROOM **NICOLET** Mezzanine
CHAIR **Jillian Sandell** *San Francisco State University*

Jillian Sandell *San Francisco State University* "Community Representation through Short Films"

Jennifer Wager *Essex County College* "Viral Video from Kinetoscopes to Vines: Short-form Visual Media and Its Historical Antecedents"

Natalie Bookchin *Rutgers University* "Long Story Short"

Jennifer Hammett *San Francisco State University* "Short Films Got Nobody"

SCMS
ATLANTA2016
Mar 30 – Apr 3
Hilton Atlanta

Sunday

MARCH 29 ✦ 11:00 AM – 12:45 PM

Session T

T1 African American Film History and Literary Adaptations

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Ryan Friedman** ✦ *Ohio State University*

Kalisha Cornett ✦ *University of Chicago* ✦ "Spaces of Impasse: James Baldwin, *The Landlord*, and the Crisis of Adaptation"

Ken Feil ✦ *Emerson College* ✦ "'Uncle Tom Jones': Ossie Davis's *Gone Are the Days* and Racialized Aesthetics in 1960s' Film Culture"

Ryan Friedman ✦ *Ohio State University* ✦ "Correcting Stowe, Excising Racism: Universal's *Uncle Tom's Cabin* and Motion-picture Utopianism"

Raphael Lambert ✦ *Kansai University* ✦ "*Tamango* and *Roots* Onscreen: The Politics of Race Consciousness"

SPONSOR Oscar Micheaux Society

T2 Background and Foreground

Extras, Cameos, and Filmic Worlds

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Joceline Andersen** ✦ *McGill University*

Joceline Andersen ✦ *McGill University* ✦ "Relief and Ground: The Cameo Role and Hollywood's Studio System"

Marion Froger ✦ *University of Montreal* ✦ "The Figure of the 'Interpellated Extra' in Bertrand Blier's Films of the 1970s"

Will Straw ✦ *McGill University* ✦ "Small Part Players and Social Textures"

RESPONDENT **Catherine Russell** ✦ *Concordia University*

T3 Contemporary Quebec Cinema

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Liz Czach** *University of Alberta*

Andre Loiselle *Carleton University* "The Québécois Nightmare: The Low-brow, Schlocky, English-language Horror Films of Maurice Devereaux"

Jim Leach *Brock University* "A Greater Darkness?: History and Memory in the Films of Bernard Émond"

Katherine Roberts *Wilfrid Lauier University* "(New) Regionalism in Contemporary Quebec Film"

Liz Czach *University of Alberta* "The Quebec Heritage Film"

T4 How Does It Feel
Bodies, Screens, and Affects

ROOM **MATAPEDIA** Convention Floor
CHAIR **Christina Petersen** *Eckerd College*

James Fiumara *University of Colorado Denver* "Rethinking the Cinema of Attractions: Story, Display, and the Curious Spectator"

Kelly Choyke *Ohio University* "Twenty-first-Century Television: Binge Watching and the Audience"

Ian Todd *Lesley University* "Pornography and Affect"

Christina Petersen *Eckerd College* "The Address of the Ass: D-BOX Motion Effects and Focalized Immersive Viewing"

T5 Queer Liminalities in Performance, Television, and Film

ROOM **CHAUDIERE** Convention Floor
CHAIR **Joseph Wlodarz** *University of Western Ontario*

Michael Johnson *Washington State University* "Racial Homophily and Homogeneity as Postracial Commodification on Broke Straight Boys.TV"

Colin Root *Southern New Hampshire University* "Queering the Actor: *Interior. Leather Bar.* (2013) and Sexual Fluidity"

Joseph Wlodarz *University of Western Ontario* "Macho, Macho Men: The Village People and the Crossover of the Gay Clone"

T6 Excavating Traditions

ROOM **HARRICANA** Convention Floor
CHAIR **Moira Weigel** *Yale University*

Jenny Gunn *Georgia State University* "Cinematic Potentialities in 'Literalist Art': A Re-examination of Michael Fried's *Art and Objecthood*"

James Tweedie *University of Washington* "Museums for Time Machines: Media Archaeology and Heritage Culture"

Leon Hilton *New York University* "*Caméra, outil pédagogique*: Deligny, Autism, and Cinema"

Moira Weigel *Yale University* "Vernacular Modernism or Baihua Cinema?: Lu Xun on Film"

SPONSOR CinemArts: Film & Art History Scholarly Interest Group

T7 Intermedial, Generic, and Promotional Crossovers in Early Hollywood

ROOM **RICHELIEU** Convention Floor
CHAIR **Keir Keightley** *University of Western Ontario*

Dimitrios Latsis *University of Iowa* "'We Want You with Us in California': Railroads, Scenery and the Foundation of (the) Hollywood (Experience)"

Keir Keightley *University of Western Ontario* "*Tin Pan Alley* Goes Silent: Two Films about the Music Industry in 1919"

Julie Lavelle *Indiana University* "Just a Girl?: Negotiating Gender in Universal's *Lucille Love, Girl of Mystery*"

SPONSOR Silent Cinema Cultures Scholarly Interest Group

T8 Italian Cinemas/ Italian Histories

ROOM **PERIBONKA** Convention Floor
CHAIR **Alan O'Leary** *University of Leeds*

Paolo Noto *Universita di Bologna* "Producing and Marketing the Italian Combat Film"

Alan O'Leary *University of Leeds* "Towards a 'Trans' Cinema: Queering Historical Time in *The Battle of Algiers*"

Austin Fisher *Bournemouth University* "Histories of Violence in Fernando Di Leo's 'Milieu Trilogy'"

Aine O'Healy *Loyola Marymount University* "Vicarious Trauma: Balkan Conflicts in Italian Film"

T9 Ethics after Cinema

Assessing Cinema's Ethical Philosophies

ROOM **BERSIMIS** Convention Floor
CHAIR **Katherine Rennebohm** *Harvard University*

Rebecca Sheehan *California State University, Fullerton* "An Ethics of Structuralist Filmmaking: Jacobs, Gehr, and the Contingent Present"

Adam Rosadiuk *Concordia University* "The Anti-human and the Inhumane: Reading Lars Von Trier's *Melancholia* (2011) through the Image Theory and Eco-ethics of Hans Jonas"

Katie Kohn *Harvard University* "Beyond an Ethics of the Image: Hobbes, Bergson, and Badiou"

Katherine Rennebohm *Harvard University* "And There I Am Truly Gripped and Moved by Thoughts: Wittgenstein's Cinematic Ethics"

T10 Femininity in Contemporary TV Dramas

Race, Space, and Nationhood

ROOM **GATINEAU** Convention Floor
CHAIR **Staci Stutsman** *Syracuse University*

Staci Stutsman *Syracuse University* "*The 'Good' Wife*: TV Melodrama and Unruly Femininity"

Joshua Mitchell *University of Southern California* "The *Scandal* in 'We the People': Touch, Representation, and the US Constitution"

Kathryn Talbot *The University of Queensland* "Body of a Woman, Heart of a King: The Question of Female Leadership in *The Virgin Queen*"

T11 Sound, Technology, and Auditory Knowledge

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Alejandra Bronfman** *University of British Columbia*

WORKSHOP PARTICIPANTS

Axel Volmar *McGill University*
Carolyn Birdsall *University of Amsterdam*
Anthony Enns *Dalhousie University*
Alejandra Bronfman *University of British Columbia*

T12 The Historical and Neo-Avant-gardes

ROOM **KAMOURASKA** Third Floor
CHAIR **Jeffrey Menne** *Oklahoma State University*

Matthew Noble-Olson *Brown University* "The Cinematic Avant-garde Comes Around"

Nicholas Baer *University of California, Berkeley* "Pure Presence: Time and History in Hans Richter's Weimar Oeuvre"

Michael Svedman *University of Pittsburgh* "Staging and Screening: Yvonne Rainer's Anti-theater"

Jeffrey Menne *Oklahoma State University* "Hollis Frampton and the Avant-garde University"

T13 Space, Place, and Media

ROOM **YOUVILLE** Third Floor
CHAIR **Aniruddha Maitra** *Colgate University*

Jeremiah Donovan *Northern Virginia Community College* "Space as Interface: Using a Media Studies Approach to Interrogate Social Spaces"

Roger Almendarez *Northwestern University* "Radio Arte—The Formation of a Mediated, Local Latina/o Identity in Chicago's Pilsen Neighborhood"

Kevin McDonald *California State University, Northridge* "Superhero City: Comic Con, San Diego's Downtown Revitalization, and the Experience Economy"

Aniruddha Maitra *Colgate University* "Tsai Ming-liang and the 'Slow Architecture' of Postcolonial Abandonment"

T14 Faciality/Virtuality/EFX

ROOM **BELLECHASSE** Third Floor
CHAIR **Allan Cameron** *University of Auckland*

Nicholaus Gutierrez *University of California, Berkeley* "The World in Our Image: Media and Materialism on the Virtual Plane"

John Hunting *Dawson College* "The Dardenne's *Rosetta* and Levinas: Towards a Cinematics of the Face"

Jordan Gowanlock *Concordia University* "Computer Simulation in Visual Effects and Debates over Realism"

Allan Cameron *University of Auckland* "Remixing the Cinematic Face: Frame, Figure, Fragment"

T15 Cinematic Negotiations of National Change

ROOM **CHAMBLY** Third Floor
CHAIR **Raya Morag** *Hebrew University*

Raya Morag *Hebrew University* "Cambodia's New Documentary Wave: Defining Perpetrator Cinema"

Hsin-ning Chang *Ohio University* "Economic Plans in Kuala Lumpur and the Emergence of New Malaysian Cinema"

Kester Dyer *Concordia University* "Kim Nguyen, Accented Cinema, and the Supernatural in Québec Film"

T16 Opting-in/Opting-out

Embodiment, Visibility, and Opacity in Media Publics

ROOM **RAMEZAY** Third Floor
CHAIR **David Humphrey** *Middlebury College*
CO-CHAIR **Patrick Keilty** *University of Toronto*

Patrick Keilty *University of Toronto* "Desire by Design"

David Humphrey *Middlebury College* "The Art of the Close-out: 'Mozaiku' Blurring and Japanese Television"

Zach Blas *SUNY, University at Buffalo* "Informatic Opacity and the Contra-Internet: Variations on Queer Escape"

RESPONDENT **Richard Grusin** *University of Wisconsin-Milwaukee*

T17 Moving Image World-making

ROOM **BATISCAN** Mezzanine
CHAIR **Kian Bergstrom** *Roosevelt University/ Columbia College*

Steven Pustay *Malone University* "The Digital Dasein: Anxiety, Possibility, and Being-towards-Death in Contemporary Moving Images"

Nora Stone *Univeristy of Wisconsin-Madison* "A Wider World: How 1940s Semi-documentaries Trigger the Reality Effect"

Kian Bergstrom *Roosevelt University/Columbia College* "Joseph Cornell's Fictional Worlds; or, Is the Rose in *Rose Hobart* the Hobart in *East of Borneo*?"

T18 #SixSeasonsAndAMovie

Community and/as Television's Past, Present, and Future

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Simone Becque** *Southern Illinois University Carbondale*

Martina Baldwin *University of Illinois* "Streaming Is the New Primetime: How *Community* Survived Cancellation"

Stephanie Brown *University of Illinois at Urbana-Champaign* "Critical Film Studies: *Community* as Pop Culture Pedagogy"

John Wolf *The New Jersey Institute of Technology* "Looking for the Q in *Community*"

Simone Becque *Southern Illinois University Carbondale* "What You Call 8:00, We Call Home: Exploring Space, Sense of Place, and Home in *Community*"

T19 WORKSHOP
New Approaches to Teaching Genres

ROOM **MARQUETTE** Convention Floor
CHAIR **Diane Carson** *St. Louis Community College*

WORKSHOP PARTICIPANTS

Diane Carson *St. Louis Community College*
Ernesto Acevedo-Munoz *University of Colorado*
Bradley Schauer *University of Arizona*
William Costanzo *SUNY, Westchester Community College*

SPONSOR Teaching Committee

T20 What Was the Database?

ROOM **JOLLIET** Convention Floor
CHAIR **Kate Eichhorn** *The New School*

Cait McKinney *York University* "A 'Great Age of Indexing,' Built of 'Little' Paper Slips: The Amateur Twentieth-Century Indexers and Their Tools"

Kate Eichhorn *The New School* "When Xerography Was the Future of Data Storage and Retrieval"

Dylan Mulvin *McGill University* "Videofile, the 'Instant Replay TV Computer File' of the 1960s"

RESPONDENT **Shannon Mattern** *The New School*

T21 WORKSHOP
Because Fashion Matters
Studying the Intersections of Fashion, Film, and Media

ROOM **DULUTH** Convention Floor
CHAIR **Brenda Weber** *Indiana University*

WORKSHOP PARTICIPANTS

Tamar Jeffers McDonald *University of Kent*
Elizabeth Lunden *Stockholm University*
Jenny Romero *Academy of Motion Picture Arts and Sciences*

T22 Remapping Creativity
Global Production Networks in Film, Television, and Games

ROOM **MACKENZIE** Convention Floor
CHAIR **John Vanderhoef** *University of California, Santa Barbara*

John Vanderhoef *University of California, Santa Barbara* "From Iron Curtains to Iron Sights: Eastern Europe's Games Industry"

Stefano Baschiera *Queen's University Belfast* "International Networks and Local Production: Northern Ireland Screen Industry in the New Millennium"

Serra Tinic *University of Alberta* "Branding the Nation: New Imperatives in Transnational Television Production and Distribution Partnerships"

Kevin Sanson *University of California, Santa Barbara* "Local Hires, Global Work: Location Mangers in International Film and Television Production"

T23 Interrogating Late Capitalism

ROOM **SAINT-FRANCOIS** Lobby Level
CHAIR **Katrin Pesch** *University of California, San Diego*

Aaron Boalick *Columbia University* "The Burning Law of Desire: Cinema's Cruel Optimism"

Patrick Smith *Concordia University* "Structured Precarity in Liu Jiayin's *Oxhide II*"

Marisela Chavez *Northwestern University* "Corporate Savior, Underground Hero: Theorizing Black Athletic Stardom in *Space Jam*"

Katrin Pesch *University of California, San Diego* "Ecologies of Debt in Claire Denis's *The Intruder* (*L'Intrus*, 2004)"

MEETING

11:00 AM – 12:45 PM

Nontheatrical Film Scholarly Interest Group

ROOM **YAMASKA** Convention Floor

Sunday

MARCH 29 ✦ 1:00 – 2:45 PM

Session U

U1 Blurred Lines

Negotiating Race/Ethnicity and Representation

ROOM **HOCHELAGA 5** ✦ Convention Floor
CHAIR **Babli Sinha** ✦ *Kalamazoo College*

Christopher McKenna ✦ *North Carolina State University* ✦ "Pembroke Moviegoing: A Study in Triracial Social-Identity Negotiation"

Erin Cole ✦ *University of Minnesota* ✦ "Crowdfunding and Constituency-building: Kickstarting the Misadventures of *Awkward Black Girl*"

Corrigan Edmoundson ✦ *University of California, Santa Barbara* ✦ "The Wrong Kind of Indian: *Escaping Alaska* and the Indigenous Audience"

Babli Sinha ✦ *Kalamazoo College* ✦ "(Auto) biography, Performance, and the Films of Sabu and Merle Oberon"

U2 A Matter of Place

Examining the Local in Screen Media Culture

ROOM **SAINT-MAURICE** ✦ Convention Floor
CHAIR **Ian Robinson** ✦ *McGill University*

Nathan Koob ✦ *University of Michigan* ✦ "You Don't Have to Call Us Home, But Please Stay Here: The Local Film Commission's Management of Urban Development"

Jamie Henthorn ✦ *Old Dominion University* ✦ "Place Matters: Material Gift Giving and *Call of Duty* Clans"

Daniel Humphrey ✦ *Texas A&M University* ✦ "Ingmar Bergman outside the Box: *Summer with Monika*'s Archaic Alternate Version"

Ian Robinson ✦ *McGill University* ✦ "The Permanent Festival and the Transformation of Film Culture in Canadian Cities"

U3 WORKSHOP
What Can Disability Studies Do for Media Studies?

ROOM **SAINT-CHARLES** Convention Floor
CHAIR **Bill Kirkpatrick** *Denison University*

WORKSHOP PARTICIPANTS

Elizabeth Ellcessor *Indiana University*
Mara Mills *New York University*
Tasha Oren *University of Wisconsin-Milwaukee*
Jonathan Sterne *McGill University*

U4 Politics and Poetics of Platforms, Interfaces, and Transmedia Storytelling

ROOM **MATAPEDIA** Convention Floor
CHAIR **Marc Steinberg** *Concordia University*

A.C. Deger *SUNY, University at Stony Brook* "Jumping Puzzles: Bringing 'Platforming' to Platform Studies"

Muhammad Babar Suleman *Parsons The New School for Design* "Like Life Itself: Elemental Affordances in the Creation of Transmedia Storyworlds, the Four Broken Hearts Case Study"

Marc Steinberg *Concordia University* "Platform Dominance, Contents Strategies: Japanese Media Industries and the Future of Transmedia"

Michael Lahey *Southern Polytechnic State University* "Invisible Actors: Application Programming Interfaces in Television's Social Media Efforts"

U5 A Matter of Time

ROOM **CHAUDIERE** Convention Floor
CHAIR **Ellen Grabiner** *Simmons College*

Oscar Moralde *University of California, Los Angeles* "Long Time Passing: Examining 'Slow' Production Duration in *Boyhood*, *The Kids Grow Up*, and *Everyday*"

Angela Maiello *University of Palermo* "Post-production and Online Participation: From Archival Memory to Functional Memory"

Ellen Grabiner *Simmons College* "*The Triplets of Belleville*: Fluxing the Cinematic Moment"

Mal Ahern *Yale University* "Plastic Time: Paul Sharits's *Frozen Film Frames* and the Aesthetics of Projection"

U6 Irrepressible Role Models
Bold Femininities and Masculinities in Film and TV

ROOM **HARRICANA** Convention Floor
CHAIR **Sara Ross** *Sacred Heart University*

Joanne Morreale *Northeastern University* "*The Dick van Dyke Show* and the Crisis of Masculinity"

John Alberti *Northern Kentucky University* "The Director as Facilitator: Collaboration, Cooperation, and the Gender Politics of the Set"

John Stadler *Duke University* "Your Choice to Perform as a Boy Was a Real Drag: Unpacking Male Drag in *RuPaul's Drag Race*"

Sara Ross *Sacred Heart University* "Bossy Women of 1932"

U7 Re-thinking Film Histories through Print, Museum, and Corporate Cultures

ROOM **RICHELIEU** Convention Floor
CHAIR **Mark Lynn Anderson** *University of Pittsburgh*

Kalani Michell *University of Minnesota* "The Expansion of Art and Cinema in Magazines"

Denise McKenna *University of Southern California* "Team Players: The Enthusiastic Actor and Studio Labor"

Mark Lynn Anderson *University of Pittsburgh* "The Labor of Film History in the 1930s: Approaching the Material Culture of Earl Theisen's Museum Displays"

U8 Marketing the Brand and the Bodies

Case Studies of Problemic Reception

ROOM **PERIBONKA** Convention Floor
CHAIR **Thomas West** *Syracuse University*

Brian MacAuley *Northeastern University* "The Strange Case of Mr. Bonaduce and Mr. Sizemore: Inventing the 'Celebreality' Addict"

Alfred Martin *University of Texas at Austin* "Illegible Blackness: *The Wiz*, Historical Reception, and Discourses of Cinematic Failure"

Thomas West *Syracuse University* "Selling Trashy History: *Spartacus*, Violent Male Spectacle, and Starz's Quest for a Brand Identity"

U9 Conceptualizing the Archive in Data Banks, Universities, Cinematheques, and Museums

ROOM **BERSIMIS** Convention Floor
CHAIR **Christine Mitchell** *New York University*

Faye Gleisser *Northwestern University* "'This Isn't Charlie Rose': The Making of *On Art and Artists* and the Politics of Information Distribution"

Evangelia Mademli *University of Amsterdam* "Film Museums without Films: The Objects of Cinematheques in the Digital Age"

Christine Mitchell *New York University* "Laboratory Lessons: DIY Media on the University Campus and Gray Media in the University Archive"

U10 Style and Seriality

ROOM **GATINEAU** Convention Floor
CHAIR **Yves Picard** *Cégep André-Laurendeau*

Eliot Chayt *University of Texas at Austin* "'I Keep Things Even, Separate': Moderation and Excess in *True Detective*"

Charles Sheaffer *Cornish College of the Arts* "Kino Seriality"

Olympia Kiriakou *King's College London* "Watching You Watch TV: The Spectacle of Mediated Spectatorship on Gogglebox"

Yves Picard *Cégep André-Laurendeau* "Television's Third Golden Age and Second-degree Style: The Quebec TV Series, or the Quebec French Connection Makes Waves on TV"

U11 Non-fiction and Transnational Flows

ROOM **SAINT-LAURENT** Convention Floor
CHAIR **Joseph Clark** *Franklin & Marshall College*

Katerina Loukopoulou *Panteion University* "The March of History: Marshall Plan Films about Greece"

Christopher Moore *Indiana University* "Argentine Documentary: Between Local Film and the New Latin American Cinema"

Joseph Clark *Franklin & Marshall College* "From Canada and Back Again: Montreal's Associated Screen News and the Transnational Flow of Non-fiction Film before WWII"

U12 Music

Structures and Affect

ROOM **KAMOURASKA** Third Floor
CHAIR **Britta Hanson** *University of Southern California*

Katherine Reed *University of Florida* "Between Grace and Nature: *The Tree of Life*'s Musical Dialogic Process and Formal Structure"

Phoebe Macrossan *University of New South Wales* "Constructing *Glee*'s Sung-through Musical Narrative through Spontaneity and Verisimilitude"

Christopher Culp *SUNY, University at Buffalo* "'This Isn't Real, but I Just Wanna Feel': Musicals, Television, and the Queer Ineffable Passage of Time"

Britta Hanson *University of Southern California* "Music as Rhetoric in Contemporary Documentaries"

U13 Narrative, Narration, and Representation in/of Transitional Film

ROOM **YOUVILLE** Third Floor
CHAIR **Liz Clarke** *University of California, Santa Cruz*

Anastasia Saverino *New York University* "Honest Endeavor and the Evils of Gold: Film and the Narration of a New American Ideal"

Ellen Y. Chang *New York University* "Spectral Nationality: 'The Taipei Experience' in Place of 'The Taiwanese Experience'"

Liz Clarke *University of California, Santa Cruz* "Into the Desert and onto the Screen: Gene Gauntier's 'Desert' Films of 1912"

Leger Grindon *Middlebury College* "Narrative Complexity and Dramatic Conflicts in *Yi-Yi* (2000)"

U14 Political Engagements

Resistance and Activism in Film and Media

ROOM **BELLECHASSE** Third Floor
CHAIR **Matt Applegate** *Molloy College*

Errol Salamon *McGill University* "(Dis)liking Copyright Precarity: Social Media Activism of Freelance Media Workers"

Mary Schmitt *University of California, Irvine* "A Cinematics of the Absurd: Aesthetics as a Radical Political Act in *The Spook Who Sat by the Door*"

Munib Rezaie *Georgia State University* "The Politics of Political Non-involvement: Mutualistic Power Relations and Filmmaking in a Non-democratic State"

Matt Applegate *Molloy College* "The Politics of Anonymity: Aldo Tambellini, Third Cinema, and Black Mask"

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U15 War and National Trauma Screened

ROOM **CHAMBLY** Third Floor
CHAIR **Paul McEwan** *Muhlenberg College*

Daniel Sánchez-Salas *King Juan Carlos University* "Explaining the War: Oral Performance in the Exhibition of Newsreels on the First World War in Spain (1914–1918)"

Melvyn Stokes *University College London* "'Black Horror on the Rhine': D. W. Griffith's *The Birth of a Nation* and the French-occupied Rhineland after World War I"

Kaia Scott *Concordia University* "To Observe the Unobservable: Visualizing Trauma with Deconditioning Films, Narcosynthesis, and Hypnotic Interviews in Therapeutic Treatment of World War II Soldiers"

Paul McEwan *Muhlenberg College* "Rebirth of a Nation: D.W. Griffith, DJ Spooky, and the Possibilities of Remix Culture"

U16 Technologies without Humans

ROOM **RAMEZAY** Third Floor
CHAIR **Graig Uhlin** *Oklahoma State University*

Mark Martinez *University of Minnesota* "Ergonomics in Media Studies: Material, Affective, Human-Machine Communication"

Vitor Dos Reis *University of Lisbon* "The Experience of the Seer: The Dissolution of the Visible in the Stereoscopic Photographic Fusions of Francisco Afonso Chaves (1857–1926)"

Graig Uhlin *Oklahoma State University* "Plant-thinking with Film: Reed, Branch, Flower"

U17 Historicizing the Apparatus

ROOM **BATISCAN** Mezzanine
CHAIR **Linda Bertelli** *IMT Institute for Advanced Studies Lucca*

Jennifer Pranolo *University of California, Berkeley* "The Empty Rooms of Eugène Atget and John Divola"

Henry Rownd *Stanford University* "An Archaeology of the Traveling Body"

Linda Bertelli *IMT Institute for Advanced Studies Lucca* "The Cinematographical Illusion: Mechanism, Movement, and Memory in Henri Bergson's Cinematograph"

U18 Discontinuous Colonial Modernities of Media

Film and Radio in British Malaya and Portuguese Southern Africa

ROOM **LE GRAND SALON** Convention Floor
CHAIR **Peter Bloom** *University of California, Santa Barbara*
CO-CHAIR **Nadine Chan** *University of Southern California*

Ines Cordeiro Dias *University of California, Los Angeles* "Discourses of Urban Modernity in Portuguese Colonial Cinema"

Nadine Chan *University of Southern California* "Cinematic Afterlives: Films of the Malayan Emergency at the Transition from Empire to Independence"

Peter Bloom *University of California, Santa Barbara* "Learning the Speech of Counterinsurgency as National Allegory: BBC Radio and Instructional Propaganda Film during the Malayan Emergency"

RESPONDENT **Peter Limbrick** *University of California, Santa Cruz*

SPONSOR Middle East Caucus AND Radio Studies Scholarly Interest Group

U19 Television and Identity

ROOM **MARQUETTE** ✦ Convention Floor
CHAIR **David Sidore** ✦ *Middle Georgia State College*

Joe Tompkins ✦ *Allegheny College* ✦ "'A Postgame Interview for the Ages': Richard Sherman and (Post)racialized NFL Celebrity"

Molly McCourt ✦ *University of Wisconsin-Milwaukee* ✦ "'In Rust We Trust': Examining the World Order of *American Pickers*"

Taylor Nygaard ✦ *University of Denver* ✦ "Out on Her Own: *The Good Wife* and Redefining Gender Conventions on Broadcast Television"

David Sidore ✦ *Middle Georgia State College* ✦ "'Spectacularly Ignorant': Television's Conflicted Representation of Genius"

U20 New Media and Social Change

ROOM **JOLLIET** ✦ Convention Floor
CHAIR **Lisa Lynch** ✦ *Concordia University*

Kim McNair ✦ *University of California, Berkeley* ✦ "God Bless the Dead: Black Womxn, Witness, and Martyrdom in Social (Media) Movements and Uprisings"

Kate Miltner ✦ *University of Southern California* ✦ "'The Selfie of the Year of the Selfie': Reflections on a (Social) Media Panic"

Henry Adam Svec ✦ *University of New Brunswick* ✦ "Unlikely Allies: Converging Critical Political Economy and 'Imaginary' Media Research"

Lisa Lynch ✦ *Concordia University* ✦ "A Leaky Narrative: Wikileaks, *The Pentagon Papers*, and Heroic Narratives of US Journalism"

U21 WORKSHOP Mapping an Alternative Film History

Towards an Amateur Movie Database

ROOM **DULUTH** ✦ Convention Floor
CHAIR **Charles Tepperman** ✦ *University of Calgary*

WORKSHOP PARTICIPANTS

Dan Streible ✦ *New York University Orphan Film Symposium*
Karan Sheldon ✦ *Northeast Historic Film*
Dwight Swanson ✦ *Center for Home Movies*
Nancy Watrous ✦ *Chicago Film Archives*

SPONSOR Nontheatrical Film & Media Scholarly Interest Group

U22 New Methods/Changing Industries

ROOM **MACKENZIE** ✦ Convention Floor
CHAIR **Katherine Johnson** ✦ *Indiana University*

Michael Lachney ✦ *Rensselaer Polytechnic Institute* ✦ "Lights, Camera, but Where Are the Actors?: A Critique of Actor-Network Theory in Production Studies"

Lee Parpart ✦ *York University* ✦ "Adapting on the Edge: Notes toward a Feminist-industrial Reading of Ana Valine's Adaptation of Billie Livington's *The Trouble with Marlene*"

Katherine Johnson ✦ *Indiana University* ✦ "Edith Head: An Off-screen Star"

U23 Spectral Visions
International Horror in Its Cultural Contexts

ROOM **SAINT-FRANCOIS** Lobby Level
CHAIR **Li Zeng** *Illinois State University*

Eliot Bessette *University of California, Berkeley* "'Free Ghost Viewer to Everyone': *13 Ghosts* and the Fun of Horror Gimmicks"

Charles Hoge *Metropolitan State University of Denver* "Pieces of Jack: The Fragmented Presence of Spring-Heeled Jack in Horror Cinema"

Li Zeng *Illinois State University* "Romance with the Ghostly Femme Fatale: *Painted Skin* (2008) and the Contemporary Chinese Ghost Film"

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Adekoya, Mary **H15**
Adesokan, Akinwumi **D22**, **O12**
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Affuso, Elizabeth **R5**
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Agostinho, Daniela **F14**
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Airriess, Hannah **A17**
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Alberti, John **U6**
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Alexander, Neta **G16**
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Alvaray, Luisela **F16**
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Amaya, Hector **H6**
Amit, Rea **E15**
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Andersen, Joceline **T2**
Andersen, Kara **D20**
Anderson Wagner, Kristen **L14**
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Anderson, Mark Lynn **U7**
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Anderson-Lehman, Jesse **A3**
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Arsenault, Amelia **E20**
Askari, Kaveh **I12**
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Baker, Michael **R12**
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Banerjee, Sandeep **S10**
Banerji, Sushmita **A5**
Banet-Weiser, Sarah **F3**
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Barkin, Sarah **N13**
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Barnett, Kyle **P10**
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Baron, Jaimie **D13**
Baroody, Michelle **D4**
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Baschiera, Stefano **T22**
Bashara, Daniel **G3**
Baskett, Michael **J5**
Basu, Anustup **C5**
Baumann, Chris **Q23**
Baumbach, Nico **G16**
Baumgartner, Michael **A11**
Bean, Jennifer **Q24**
Becker, Christine **N18**, **Q15**
Becker, Ron **Q5**
Beckman, Karen **J8**
Becque, Simone **T18**
Bedard, Philippe **C7**
Belisle, Brooke **D6**
Bell, Tim **E11**
Bell-Metereau, Rebecca **A6**
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Belton, John **H12**
Beltran, Mary **N7**
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Benamou, Catherine **A15**
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Bergfelder, Tim **F7**, **L5**
Bergstrom, Kian **T17**
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Berke, Annie **E18**
Bernard, Mark **G22**
Bernier, Catherine **J15**
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Bessette, Eliot **U23**
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Bizzocchi, Jim **F12**
Blaetz, Robin **H10**
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Blake, Nathan **D3**
Blanchet, Alexis **E23**
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Blasini, Gilberto **F16**
Blatter, Janet **D3**
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Bloom, Peter **U18**
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Bohrod, Jacob **S3**
Boisvert, Stefany **A16**
Boman, Stephan **B12**
Boni, Marta **M13**
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Bowdre, Karen **K1**
Bowler, Jacqueline **E4**
Boyd, Maria **E6**, **I21**
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Boyle, Kirk **I1**
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Breitenstein, Shane **S13**
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Brogan, Jason **P24**
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Brown, Stephanie **I21**, **T18**
Brown, William **I8**, **L9**
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Cermanova, Eva **I17**
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Chan, Shu Ching **J22**
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Chang, Alenda **J16**
Chang, Ellen Y. **U13**
Chang, Hsin-ning **T15**
Chang, Kai-man **P1**
Chang, Vanessa **M6**
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Chaudhuri, Shohini **N12**
Chavez, Marisela **T23**
Chayt, Eliot **U10**
Chen, Hongwei **A12**
Chien, Irene **M15**
Childress, Sarah **E14**
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Chinen Biesen, Sheri **F11**
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Ciecko, Anne **S8**
Clark, David **R14**
Clark, Jennifer **C20**
Clark, Joseph **U11**
Clark, Meredith **J21**
Clarke, Liz **U13**
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Clepper, Catherine **G18**
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Cobb, Shelley **P22**
Coe, Jason **N3**
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Conway, Kelley **E3**
Conway, Kyle **O6**
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Coonrod, Joshua **D4**
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Corkin, Stan **I1**
Corneil, Marit **S3**
Cornett, Kalisha **T1**
Corrigan, Timothy **G7**, **O21**
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Corzo-Duchardt, Beth **G18**
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Courtney, Susan **J2**
Cowan, Michael **O7**
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Cramer, Michael **E18**
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Curtis, Scott **S23**
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Davidson, John **Q9**
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Davis, Glyn **I2**
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DeAngelis, Michael **O22**
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DeBoer, Stephanie **M24**
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Dell'Aria, Annie **H4**
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Deprez, Camille **I3**
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Eichhorn, Kate **T20**
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Ellcessor, Elizabeth **K2**, **U3**
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Faubert, Patrick **J7**
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Fech, William **S19**
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Feil, Ken **T1**
Felleman, Susan **D9**
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Feng, Peter **I13**
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Gilligan, Melanie **R17**
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Griffin, Sean **Q18**
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Henry, Claire K. **I2**
Henthorn, Jamie **U2**
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Horwitz, Jonah **A10**
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Huntemann, Nina **I20**
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Idlewine, Tessa **E11**
Imanjaya, Ekky **E9**
Ingle, Zachary **I16**
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Scott, Kaia **U15**
Scott, Suzanne **J4**
Scully-Blaker, Rainforest **N23**
Sea, Morgan **P12**
Sears, Camilla **I6**
Seelig, Arnim Alex **F8**
Segal, Shira **N13**
Seitz, David **C2**
Sellier, Geneviève **M9**
Selway, Matthew **A22**
Sen, Meheli **K5**
Serna, Laura Isabel **J1**, **P2**
Service, Brett **K11**
Sexton, Jamie **R8**
Seymour, Nicole **J12**
Shade, Leslie **C18**
Shanitkvich, Justin **A1**
Sharrett, Christopher **L19**
Shary, Timothy **H2**
Shaviro, Steven **K7**
Sheaffer, Charles **U10**
Shearer, Martha **B15**
Sheehan, Rebecca **T9**
Sheldon, Karan **U21**
Shen, Lien Fan **L3**
Sheppard, Samantha **B20**, **K1**
Shiel, Mark **F18**
Shiga, John **J17**
Shimabukuro, Karra **B18**
Shimpach, Shawn **P5**
Shimura, Miyoko **R3**
Shriver-Rice, Meryl **D24**
Shu, Yongzhen **B15**
Shurkus, Marie **R13**
Siddiqui, Gohar **P8**
Sidhu, Maya **B5**
Sidore, David **U19**
Siegel, Carol **C13**
Siemens, Elena **R15**
Sienkiewicz, Matt **M13**
Sieving, Christopher **E22**
Silberman, Robert **O13**
Sim, Gerald **G24**, **M24**
Simon, Bart **S18**

Simon, Victoria **R20**
Simonyi, Sonja **D12**
Simpson, Robin **M12**
Sinervo, Kalervo **N23**
Sinha, Babli **U1**
Sinwell, Sarah **O4**
Siomopoulos, Anna **D7**
Sirmons, Julia **D15**
Sjoberg, Patrik **C11**
Sklaroff, Lauren **R7**
Skrodzka, Aga **I17**
Slifkin, Meredith **P14**
Slowik, Michael **I11**
Smith, Ashley R. **L19**, **S4**
Smith, Iain **K5**
Smith, Iain **L5**
Smith, Jeff **Q22**
Smith, Matthew **S12**
Smith, Nova **B2**
Smith, Patrick **T23**
Smith, Paul Julian **O23**
Smith-Casanueva, Brent **E8**
Smith-Shomade, Beretta **S5**
Smoodin, Eric **M9**
Smyth, J. E. **D7**, **H13**
Snoyman, Natalie **G5**
Socolow, Michael **P21**, **R22**
Soderman, Braxton **J16**
Soe, Valerie **N3**
Somaini, Antonio **M14**
Sorenssen, Bjorn **G8**
Sousa, Ramayana **F17**
Spadoni, Robert **Q16**
Speers, Genne **Q17**
Sperling, Joshua **N6**
Spigel, Lynn **H1**
Sprengler, Christine **P16**
Spring, Katherine **J7**
Springer, Claudia **K24**
Sreedhar, Darshana **O3**
Stadel, Luke **J19**
Stadler, Jane **H8**
Stadler, John **U6**
Stahl, Matt **D11**
Stainton, Anna **Q9**
Stamm, Laura **B17**
Stamp, Shelley **R6**
Stanfill, Mel **J4**
Starosielski, Nicole **J17**
Stauff, Markus **P15**
Steimatsky, Noa **M14**
Steimer, Lauren **N5**
Stein, Erica **I1**
Stein, Louisa **B21**, **H21**
Steinberg, Marc **U4**
Steingrover, Reinhild **Q9**
Steinhart, Daniel **N22**
Steirer, Gregory **O19**
Stenger, Josh **A6**
Stenport, Anna **N17**
Sterne, Jonathan **U3**
Stevens, Kyle **C11**
Stewart, Jacqueline **K1**
Stewart, Mark **Q15**
Stewart, Tyson **R24**
Stidwill, Jenna **E17**
Stiffler, Brad **D11**
Stine, Kyle **G4**
Stjernholm, Emil **C8**
Stober, Joanne **S21**
Stoddard, Matthew **M3**
Stoever-Ackerman, Jennifer **G7**
Stojanov, Theo **F8**
Stojanova, Christina **A5**, **P17**
Stokes, Melvyn **S14**, **U15**
Stolow, Jeremy **S11**
Stone, Nora **T17**
Stone, Rob **N9**
Stork, Matthias **L7**
Stout, Graeme **B13**
Strang, Brent **P23**
Straubhaar, Joseph **D1**
Straw, Will **M3**, **T2**
Strayer, Kirsten **A23**
Streeter, Thomas **N20**, **P20**
Streible, Dan **U21**
Streip, Katharine **G9**, **J6**,
Stuckey, Helen **L20**
Sturiano, Joanna **C10**
Sturtevant, Victoria **E22**
Stutsman, Staci **T10**
Suarez, Juan **I2**
Subba, Vibhushan **K5**
Suleman, Muhammad Babar **U4**
Sunya, Samhita **Q19**
Sutherland, Ainsley **N4**
Sutton, Patrick **A6**
Svec, Henry Adam **U20**
Svedman, Michael **T12**
Svelch, Jaroslav **L20**
Swalwell, Melanie **L20**
Swanson, Alexander **Q14**
Swanson, Dwight **U21**
Syeda, Farida Batool **O3**
Synenko, Joshua **Q17**
Szczepaniak-Gillece, Jocelyn **O18**
Szymanski, Adam **E10**

T

Tabanelli, Roberta **O17**
Takacs, Stacy **O16**
Takahashi, Tess **L15**
Talbot, Kathryn **T10**
Tamirisa, Asha **A5**
Tang, Jeannine **R13**
Tanvir, Kuhu **S12**
Taylor, Aaron **H14**, **Q6**
Taylor, Rebekah **K11**
Tchouaffe, Olivier **H6**
Tepperman, Charles **U21**
Thapa, Anu **S17**
Therrien, Carl **E23**
Theus, Tyler **S13**
Thimons, Alexander **C16**
Thomas, David **O15**
Thomas, Rosie **K17**
Thompson, Ethan **F19**
Thompson, Kirsten Moana **G3**
Thornton, Niamh Rosario **C12**
Thorsby, Mark **F18**
Tilton, Lauren **Q8**
Tinic, Serra **I15**, **T22**
Titus, Joan **B5**
Tobin, Erin **B2**
Todd, Ian **T4**
Tognolotti, Chiara **F6**
Toke, Lilla **I17**
Tolini Finamore, Michelle **G5**
Tompkins, Joe **U19**
Torcasio, Grace **O13**
Torrey, KT **S15**
Traverse, Lucy **S11**
Trice, Jasmine **B23**
Troxell, Jenelle **F6**
Tryon, Chuck **R23**
Tsika, Noah **D22**, **O12**
Tsika, Noah **D22**
Tsivian, Yuri **M14**
Tucker, Aaron **B20**
Turim, Maureen **K9**
Turner, Jeff **J3**
Turnock, Julie **G13**
Tussey, Ethan **O20**
Tweedie, James **T6**
Twombly, Tanya **B24**
Tynan, Aidan **P4**
Tzioumakis, Yannis **L22**

U

Udy, Daniel **G6**
Uhlin, Graig **U16**
Uhrich, Andy **I9**, **P18**
Ulfsdotter, Boel **F24**
Ulmer, Jesse **O24**
Uricaru, Ioana **P17**
Urquhart, Peter **B7**
Utterson, Andrew **R12**

V

Vaage, Margrethe Bruun **H20**
Valladares, Avy **F24**
Valle, Joseph **B5**
Vallejo, Aida **P11**
Van Esler, Mike **A4**
Van Gorp, Jasmijn **L8**
Van Parys, Thomas **L11**
VanCour, Shawn **G21**, **J19**
Vanderhoef, John **T22**
Vargas, Diana **R10**
Vasquez, Joshua **Q12**
Vaughan, Hunter **H22**
Velez Serna, Maria Antonia **N15**
Vernallis, Carol **B24**
Vesey, Alyxandra **P10**

Viano, Maurizio **N4**
Vidal, Belen **N9**
Vieira, Joao Luiz **F17**, **K21**
Viejo, Breixo **D16**
Vielkind, Andrew **S4**
Villarejo, Amy **L11**
Vinogradova, Maria **D12**
Vogan, Travis **P15**
Vollans, Ed **I4**
Vollrath, George **G4**
Volmar, Axel **T11**
Von Moltke, Johannes, **K8**
Von Vogt, Matthew **C13**
Vonderau, Patrick **H9**, **R22**
Vonderheide, Leah **D5**

W

Wager, Jans **I10**
Wager, Jennifer **S24**
Wagman, Ira **R4**
Waldrep, Shelton **D9**
Walker, Janet **P4**
Walker, Johnny **I14**
Wall, Brian **E8**
Wallace, Lee **O22**
Wallenberg, Louise **E2**
Waller, Gregory **P18**
Walsh, Katie **S15**
Walsh, Michael **K9**
Wang, Jennifer **P7**
Wang, Yiman **J5**
Wanzo, Rebecca **J4**
Ward, Meredith **S16**
Warner, Kristen **J4**, **O19**
Warren, Charles **K15**
Warren-Crow, Heather **N2**, **P6**
Washitani, Hana **R3**
Wasser, Frederick **L22**
Wasson, Haidee **L21**, **R22**
Watrous, Nancy **U21**
Watson, Nic **S18**
Watter, Seth **C13**
Waugh, Thomas **L2**, **R19**
Webb, Lawrence **I15**
Webb-Ingall, Edward **M12**
Weber, Brenda, **P22**, **T21**
Weigel, Moira **T6**
Weik von Mossner, Alexa **J12**
Weinzimmer, Lauren **C16**
Weissmann, Elke **H20**
Werbin, Kenneth **C18**
Wershler, Darren **N23**, **S18**
Wessels, Chelsea **L5**
West, Thomas **U8**
Westgate, Christopher **N7**
Westmoreland, Mark **L17**
Westrup, Laurel **G9**
Wexman, Virginia Wright **I21**
Whissel, Kristen **I18**
White, Kenneth **H10**, **K22**
White, Mimi **F20**
White, Patricia **D5**, **L16**
White-Stanley, Debra **F13**
Whitney, Allison **G18**
Whittaker, Tom **N8**
Whitworth, Lauran **C15**
Wiedenfeld, Grant **G24**
Wiegand, Erin **C15**
Wielgus, Alison **B12**
Wild, Jennifer **B9**, **K9**
William, Jennifer **C9**
Williams, Deane **N15**
Williams, Linda L. **J18**
Williams, Mark **D19**
Williams, Mark **D19**
Williams, Rebecca **B18**
Williams, Tyler **I24**
Willis, Sharon **F1**
Wilson, Dean **I3**
Wilson, F Booth **H14**
Wilson, Julie **P22**
Wilson, Pamela **I5**
Win, Thong **I3**
Wing, Carlin **P23**
Wingate, Steven **F12**
Winton, Ezra **P11**
Wissner, Reba **F11**
Wlodarz, Joseph **T5**
Wojcik, Pamela **O22**
Wolf, John **T18**
Wolf, Kelly **H14**
Wolf, Mark J.P. **Q6**, **S18**
Wolfe, Charles **O13**
Woo, Benjamin **C22**
Wood, Jordan **C14**
Wood, Winifred **S3**
Woolsey, Morgan **F2**
Wright, Benjamin **H12**
Wright, Sarah **N8**
Wuensch, Michaela **F15**
Wuest, Bryan **N1**
Wynter, Kevin **Q24**

X

Xiao, Ying **Q10**

Y

Yang, Lawrence Zi-Qiao **B23**
Yang, Panpan **A15**
Yang, Wei **M10**
Yapp, Hentyle **J24**
Yasar, Zeynep **H15**
Yesil, Bilge **A9**
Yi, We Jung **J10**
Yip, Man Fung **N5**, **Q10**
Yochim, Emily **R5**
Yoo, Hyon Joo **C17**
Yoon, Soyoung **C21**, **R17**
York, Ashley Elaine **E6**
Yoshida, Junji **L24**
Youmans, Greg **H18**
Yu, Chang-Min **D8**
Yu, Danju **H17**
Yue, Genevieve **L13**

Z

Zaher, Lisa **O1**
Zarza, Zaira **R10**
Zechner, Anke **F15**
Zeglen, David **A9**
Zeilinger, Martin **E17**
Zemel, Dustin **P24**
Zeng, Li **U23**
Zhang, Ling **R11**
Zhao, Jing (Jamie) **E12**
Zhu, Yanhong **L10**, **M10**
Zielinski, Ger **S1**
Zimmer, Catherine **A21**
Zimmermann, Yvonne **R22**
Zinman, Gregory **O1**
Zobel, Eric **G17**
Zolides, Andrew **F9**
Zryd, Michael **H10**, **P3**
Zulueta, Ricardo E. **K15**
Zuo, Mila **N3**

Affiliate Events

THURSDAY, MARCH 19 – SUNDAY, MARCH 29

33rd International Festival of Films on Art (FIFA)

The International Festival of Films on Art's principal activity is the organization of a competitive festival each spring, which presents over the span of eleven days the world's finest film productions on art and media arts. The largest event of its kind in the world, the FIFA has become a leader on the international cultural scene with a rich and distinctive program from around the world. With over 40,000 attendees, FIFA brings together artists, industry professionals, cultural actors, and the general public.

Festival events are held in many prestigious cultural venues around Montreal. These include the Montreal Museum of Fine Arts (139 rue Sherbrooke Ouest); Place des Arts (475 rue Sainte-Catherine Ouest); Canadian Center for Architecture (1920 rue Baile); Musée d'art contemporain de Montréal (185 rue Sainte-Catherine Ouest); Grande Bibliothèque (475 boulevard de Maisonneuve Est); Cinémathèque québécoise (335 boulevard de Maisonneuve Est); and Concordia University (1400 boulevard de Maisonneuve Ouest).



The FIFA is proud to provide an exclusive special offer to the members of the SCMS for the 33rd Annual International Festival of Films on Art (FIFA). Members will benefit from a $2 rebate with the purchase of an adult ticket for the public screenings (excluding screenings at Société des Arts Technologiques) upon presentation of their SCMS badges. Tickets are available for the price of $10.50 CAD instead of $12.50 CAD at Place des Arts Box Office Ticket Counter (175 rue Sainte-Catherine Ouest) or at venues one hour before each screening. The program and schedule can be found at www.artfifa.com.

www.artfifa.com/en/ ; www.facebook.com/artfifa ; twitter.com/artfifa

PROVIDED BY Canadian Heritage, Société de développement des entreprises culturelles du Québec (SODEC), Secrétariat à la région métropolitaine, Bureau des festivals et événements culturels, Ville de Montréal, Conseil des arts de Montréal, Telefilm Canada, Canada Council of the Arts, Tourism Montreal

info@artfifa.com • (514)-874-1637

WEDNESDAY, MARCH 25 – SATURDAY, MARCH 28

5th International Market of Films on Art (MIFA)

Created by the International Festival of Films on Art (FIFA) in 2011, the International Market of Films on Art (MIFA) is a unique annual event held in the cosmopolitan city of Montreal. Each year, the MIFA invites professionals, artists, and specialists in films on art and media arts, as well as cultural institutions from around the world, to participate in the wide array of professional activities and services it has to offer. The MIFA aims to be a top-ranking international platform for the development and influence of films on art and media arts within the industry. It is an exceptional opportunity for skilled professionals and emerging artists to share, to show their work, to expand their network, and to materialize their projects. Participants can expect to find conferences, workshops, market development and networking activities, as well as several customized services.

www.artfifa.com/en/about-us/activities/the-market/

PROVIDED BY Société de développement des entreprises culturelles du Québec (SODEC), Telefilm Canada, Digital Cut

mifa@artfifa.com • (514)-874-1637, ext. 111

WEDNESDAY, MARCH 25 – SATURDAY, MARCH 28

9:00 AM – 9:00 PM

A Switched-on TV

The Arts in the Black and White of the Cathode Ray Tube

LOCATION **CINÉMATHÈQUE QUÉBÉCOISE**, 335 boulevard de Maisonneuve Est

This international conference, organized by André Gaudreault (Université de Montréal) and Viva Paci (Université du Québec à Montréal), takes place during the International Market of Films on Art (MIFA) of the 33rd International Festival of Films on Art (FIFA). Keynote speakers include Deirdre Boyle (New School for Public Engagement, New York), Gilles Delavaud (Université Paris 8), Anne-Marie Duguet (Université Paris 1), Thomas Elsaesser (Universiteit van Amsterdam), François Jost (Université Paris 3), Gilles Mouëllic (Université Rennes 2), and William Uricchio (Massachusetts Institute of Technology).

www.artfifa.com/en/program/colloque-2015; www.cinematheque.qc.ca/; www.grafics.ca/
television@histart.umontreal.ca

PROVIDED BY Université de Montréal, Université du Québec à Montréal, International Festival of Films on Art (FIFA, 33rd edition), Cinémathèque québécoise, GRAFICS, Conseil des arts de Montréal, TECHNÈS, Observatoire du cinéma au Québec, Institut culturel italien de Montréal, Social Sciences and Humanities Research Council, Fonds de recherche sur la société et la culture

WEDNESDAY, MARCH 25

8:00 – 10:15 PM

Northern Exposures

New Cuban Geographies of Citizenship

LOCATION **MCENTEE READING ROOM**, H 1001.01 (10th floor of Henry F. Hall building)
Concordia Campus, downtown, 1455 boulevard de Maisonneuve Ouest

This screening event of contemporary Cuban films, made by young filmmakers in the diaspora, is held in connection with the multi-sited archival/curatorial project "Roots and routes: Cuban diasporic cinemas of the 21st century."

For a young generation of Cuban filmmakers in the diaspora, non-fiction modes of filmmaking are shedding light on the question of remapping current Cuban audiovisual production. The local/global networks developed both at home and abroad by these cultural producers who share a common "structure of feeling" have had a central role in this emergence. Their work translates personal and collective experiences of postcolonial displacement into films that present new forms of understanding Cubanness today. Emotional geographies of citizenship are presented through the resistance of their diasporic cinemas made in multiple latitudes of the world. In their representations of the self in first-person films, they are giving space to experiences and subjectivities that are much larger than their own. Thus, rather than focusing on one particular identity, the work of the filmmakers included in this program draw attention to contexts in the Global North where multiple identities—diasporic, gendered, racialized—are defined, subverted, and rearticulated. This selection of reflexive, performative, and interventional short films features the work of diasporic Cuban filmmakers exposing northern geographies from different locations in the United States, England, Spain and Switzerland. Followed the screening, curator and filmmaker Heidi Hassan will lead a Q & A session.

Metro: Guy-Concordia

PROVIDED BY Latino/a Caucus

WEDNESDAY, MARCH 25

8:30 – 10:00 PM

The Sony Hack

A Roundtable Discussion

ROOM **MATAPEDIA** ✦ Convention Floor

A discussion of the consequences of the hack of Sony Pictures for media studies with **Emily Carman** ✦ *Chapman University* ✦ **Michelle Cho** ✦ *McGill University* ✦ **J.D. Connor** ✦ *Yale University* ✦ **Ross Melnick** ✦ *University of California, Santa Barbara* ✦ **Kevin Sanson** ✦ *University of California, Santa Barbara* ✦ **Kristen Warner** ✦ *University of Alabama*

PROVIDED BY Media Industries Scholarly Interest Group

WEDNESDAY, MARCH 25

8:30 – 10:30 PM

Participatory Pedagogy

A Course Module Maker Event

ROOM **HOCHELAGA 5** Convention Floor

A hybrid panel/workshop/networking session that invites participants to brainstorm and construct syllabus modules for a course on gender and the media. A panel of senior scholars paired with junior scholars will provide prompts and feedback.

PROVIDED BY Women's Caucus, Queer Caucus, Women in Screen History AND Media Literacy & Pedagogical Outreach Scholarly Interest Groups

COORDINATED BY Vicki Callahan, Leah Shafer, Christina Lane, and Alyxandra Vesey

THURSDAY, MARCH 26

6:00 – 8:00 PM

Scandinavian Scholarly Interest Group Happy Hour

ROOM **LES VOYAGEURS LOUNGE** Lobby Level

New and old members and friends of the Scandinavian Scholarly Interest Group are welcome to join us for a very Happy Hour!

THURSDAY, MARCH 26



7:30 PM drinks;
8:00 PM appetizers; 8:30 PM dinner

29th Annual Grrrls Night Out

LOCATION **DEVI RESTAURANT**, 1450 rue Crescent

Grrrls Nite Out is an open, friendly networking dinner/social extravaganza aimed at encouraging conversation and connection among all women: trans, cis, and genderqueer. You don't have to be an SCMS member to attend, and we welcome friends and children of our grrrls, too.

Multi-course Indian buffet; vegetarian friendly; vegan options. Please check our eventbrite page (https://www.eventbrite.com/e/grrls-nite-out-2015-tickets-15209559201) for information and tickets.

$35 US faculty (plus drinks); $25 US graduate students (plus drinks)

Metro: Guy-Concordia

DIRECTIONS from 15 to 20 minute walk from conference hotel. Bus: ligne (line) 24 Sherbrooke West (on Sherbrooke), which runs most frequently, or any buses running west on Rue René-Levesque Blvd (lines 150, 350, 355, 358, 364, 427, and 435).

SUPPORTED BY Women's Caucus

THURSDAY, MARCH 26

7:45 – 9:30 PM

University of Pittsburgh Film Studies Program Reception

ROOM **SAINT-MAURICE** Convention Floor

Reception for students, faculty, alumni/ae, and friends of the Film Studies Program at the University of Pittsburgh.

THURSDAY, MARCH 26

8:00 PM

HABITAT: Experimental Visions of Montreal

LOCATION **LA SALA ROSSA**, 4848 boulevard Saint-Laurent

lasalarossa.com/about/

The evening will include time to socialize, as well as a 60–70 minute program featuring shorts by Montreal filmmakers, curated by Brett Kashmere and Leo Goldsmith.

PROVIDED BY ExFM (Experimental Film and Media) AND CinemArts (Cinema and Art History) Scholarly Interest Groups AND Double Negative filmmaking and programming collective, along with the Documentary, Nontheatrical Film and Media, AND Urban Studies Scholarly Interest Groups

THURSDAY, MARCH 26

8:30 – 10:30 PM

Another Repeating Island

Heidi Hassan's First-person Cinema of We

LOCATION **YORK AUDITORIUM**, EV 1.615 Concordia Campus, downtown, 1515 rue Sainte-Catherine Ouest

This screening event of contemporary Cuban films, made by young filmmakers in the diaspora, is held in connection with the multi-sited archival/curatorial project "Roots and routes: Cuban diasporic cinemas of the 21st century."

Heidi Hassan is a fundamental figure in the current panorama of Cuban cinemas in the diaspora. Hassan's experiences as a racialized female migrant filmmaker resonate with those of diasporic citizens around the globe, and specifically with those of Latin American and Latino/a communities. Most of Hassan's affective filmmaking consists of personal self-reflexive documentaries that she narrates and stars in. Her politics of self-inscription underwent an apparent transformation in her first documentary feature *Otra Isla* (*Another Island*, 2014), as she documents the lives of a family of Cubans living in a state of double homelessness, both unable to return to the homeland they have left as political refugees and living now on the streets of their hostland, Spain. An extraordinary piece in its own right, the textual and aesthetic result of the documentary is as relevant as the inspiring and challenging process of its making. Visceral and suggestive, political and gendered, *Otra Isla* reflects on familial love, principles and responsibilities, as well as on the failures of nation-states' policies and their citizens' constant search for place and enfranchisement. Q & A with Hassan follows.

Metro: Guy-Concordia

PROVIDED BY Latino/a Caucus

FRIDAY, MARCH 27

2:30 PM

Excavations, Representations, and Resistance

Short experimental videos and documentaries by San Francisco artist, Valerie Soe

LOCATION **TOPOLOGICAL MEDIA LAB**, Concordia EV-7.725, 1515 rue Sainte-Catherine

Artist, writer, and filmmaker Valerie Soe screens and discusses some of her short works, which look at pop culture representations, gender, masculinity, and hidden histories from an Asian/American perspective.

PROVIDED BY Architecture Concordia AND Ethnocultural Art Histories Research (EAHR)

FRIDAY, MARCH 27

7:30 – 9:15 PM

Oxford University Press Reception

ROOM **LES VOYAGEURS 2** Lobby Level

A cocktail reception to celebrate the publication of OUP film studies books for 2014–2015.

FRIDAY, MARCH 27

7:30 – 9:15 PM

New York University Reception

ROOM **SAINT-MAURICE** Convention Floor

Reception for alumni, students, faculty, and affiliates hosted by NYU Cinema Studies.

FRIDAY, MARCH 27

7:30 – 9:15 PM

University of California, Los Angeles Reception

ROOM **HOCHELAGA 5** Convention Floor

Reception for UCLA faculty, students and alumni hosted by UCLA's Department of Film, Television and Digital Media.

FRIDAY, MARCH 27

8:00 – 10:00 PM

Concordia University Reception

LOCATION **SOCIÈTÉ DES ARTS ET TECHNOLOGIES**,
1201 boulevard Saint Laurent, 3rd floor

Drinks and finger food on the 3rd floor Labo Culinaire Free drinks for the first 100 guests (with festivities continuing after 10:00 PM at the Labo Bar)

Metro: St Laurent

DIRECTIONS from conference hotel—5 minute walk from the hotel.Walk east on René-Lévesque and then turn left (north) on boulevard Saint Laurent.

FRIDAY, MARCH 27

9:00 – 11:00 PM

FILM SCREENING

The Use of Black and White in the Work of Jean-Christophe Averty

Presented by Anne-Marie Duguet, Professor Emeritus, Université Paris 1

LOCATION **CINÉMATHÈQUE QUÉBÉCOISE**, 335 boulevard de Maisonneuve Est
$12.50 CAD regular rate
$10.50 CAD special rate for SCMS members. Must show SCMS conference badge at the FIFA's ticket table (at the Cinémathèque québécoise). May obtain tickets starting at 8 PM (one hour before the screening).

SPECIAL DISCOUNT

PROVIDED BY Université de Montréal, Université du Québec à Montréal, International Festival of Films on Art (FIFA, 33rd edition), Cinémathèque québécoise, GRAFICS, Conseil des arts de Montréal, TECHNÈS, Observatoire du cinéma au Québec, Social Sciences and Humanities Research Council, Fonds de recherche sur la société et la culture

FRIDAY, MARCH 27

9:30 – 11:15 PM

University of Texas at Austin Reception

ROOM **SAINT-FRANCOIS** Lobby Level

Reception for University of Texas at Austin's faculty, students and alumni hosted by University of Texas at Austin's Department of Radio-Television-Film.

FRIDAY, MARCH 27

9:30 PM – MIDNIGHT

University of California, Santa Barbara Film and Media Studies Drinks & Dessert Reception

ROOM **SAINT-LAURENT** Convention Floor

Gathering for SCMS friends and colleagues hosted by the faculty and graduate students of UC Santa Barbara's Department of Film and Media Studies.

SATURDAY, MARCH 28

3:00 – 6:00 PM

Breaking the Frame

LOCATION **ROOM H-110**, Concordia University, 1455 de Maisonneuve Ouest

A Screening and Discussion of Marielle Nitoslawska's *Breaking the Frame* (100 min, 2014) a profile of the New York artist Carolee Schneemann, a pioneer performance art and avant-garde cinema artist who has been breaking the frames of the art world for over five decades.

The screening and subsequent discussion will highlight both Nitoslawska's film work and that of Montreal's Cinema Politica, the largest grassroots documentary screening network in the world. Guest speakers include Nitoslawska and Cinema Politica organizers.

DIRECTIONS from conference hotel—go north on rue Mansfield for 2 blocks. Turn left on Maisonneuve Ouest and continue for 7 blocks to the event location.

PROVIDED BY Cinema Politica AND the Documentary Studies Scholarly Interest Group

SATURDAY, MARCH 28

7:30 – 9:30 PM

Video Game Studies Scholarly Interest Group Social

LOCATION **11TH FLOOR LOUNGE**, EV Building, Concordia University, 1515 rue Sainte-Catherine Ouest

Share food and drinks with fellow game scholars, and check out a showcase of the local indie gaming scene courtesy of Concordia's Technoculture, Art and Games (TAG) Lab.

Metro: Guy-Concordia

DIRECTIONS from conference hotel—walk north to Sainte-Catherine. Turn west and continue for 8.5 blocks to 1515, just past Mackay (15min walk).

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We ask that you tell your undergraduate students about the conference. As mentioned, this year it will be held at the Smith College on April 24 and 25, 2015. The 2016 Conference will be hosted University of Colorado, Boulder. More information about next year's conference will be available on the SCMS website in the fall.

Questions about the 2015 conference should be directed to
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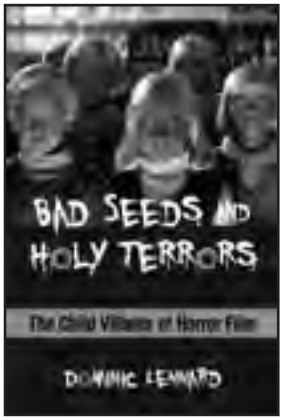
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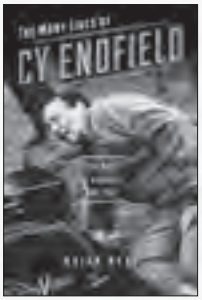
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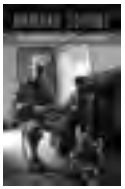
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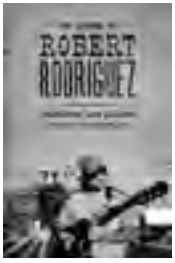
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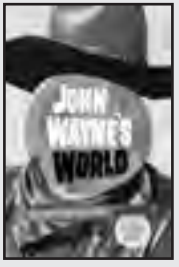
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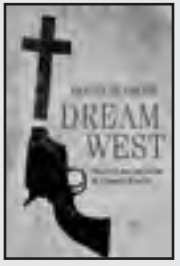
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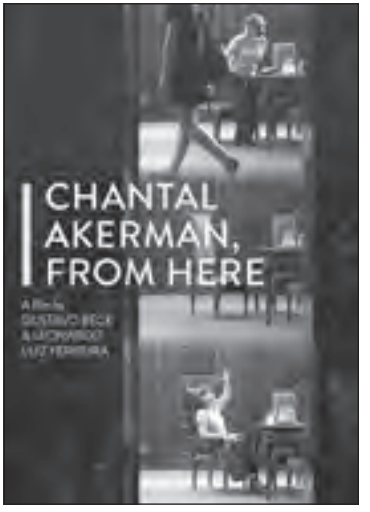


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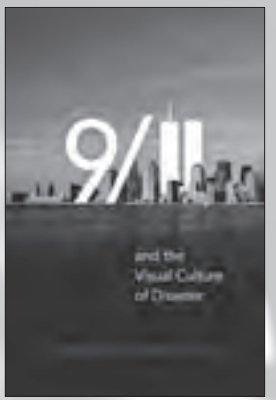
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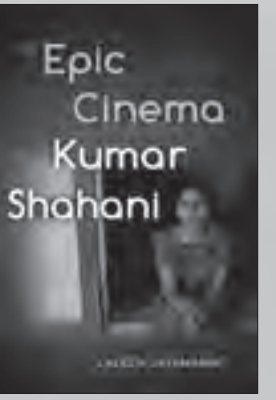
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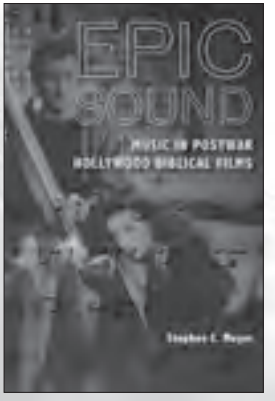
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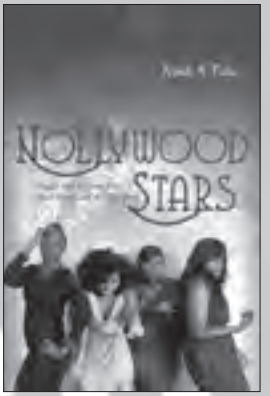
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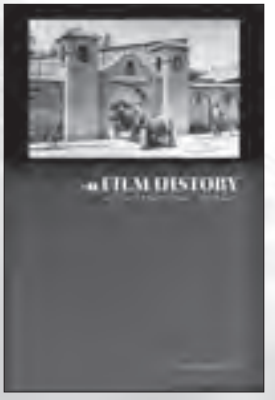


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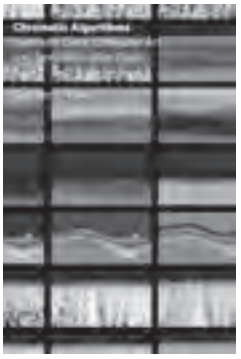
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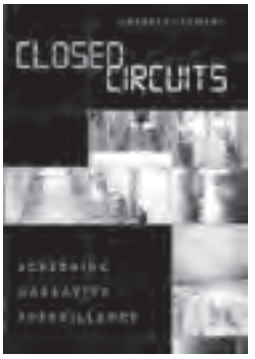
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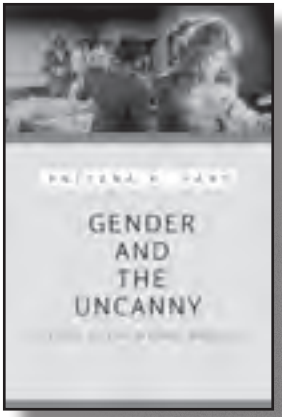
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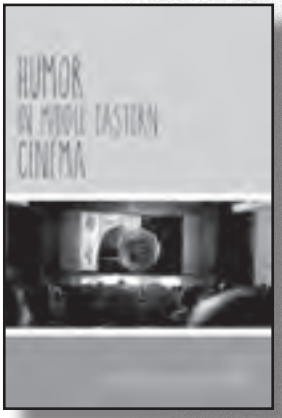


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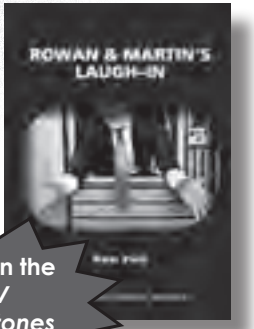
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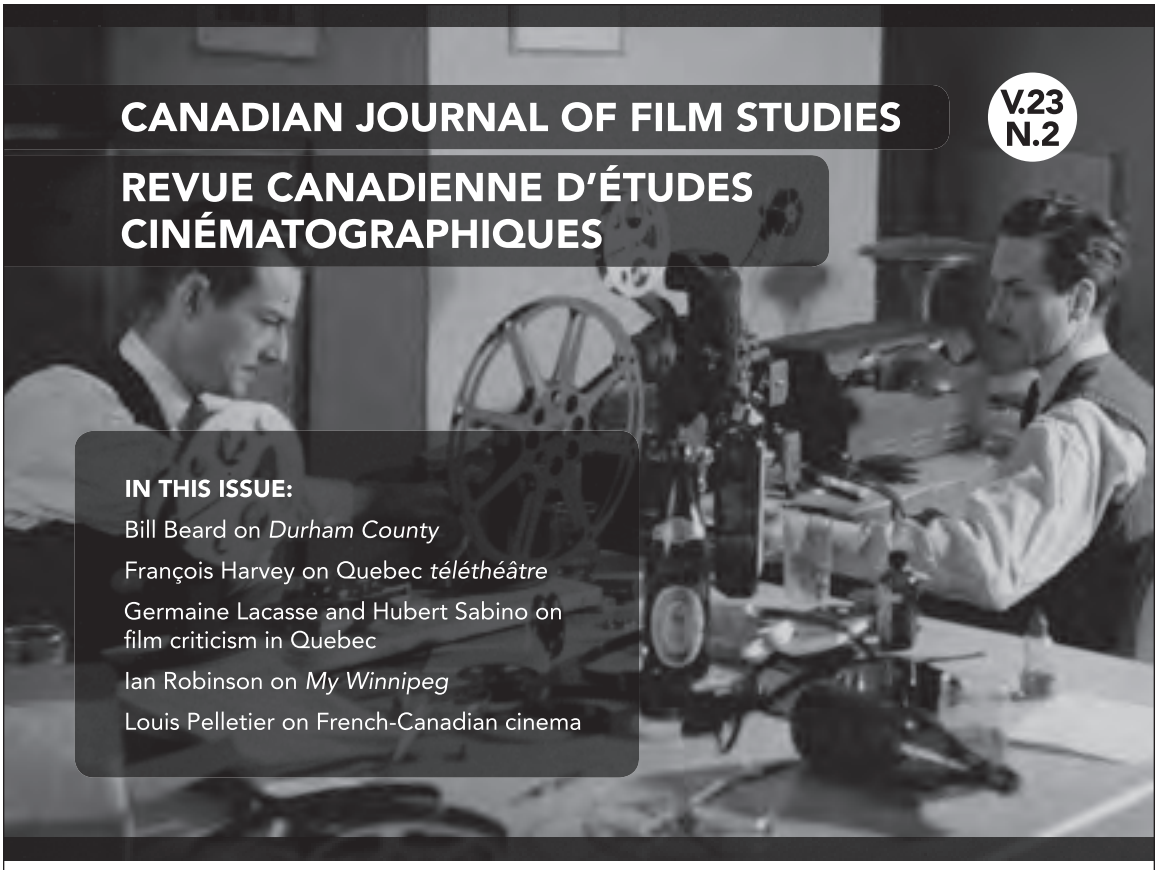






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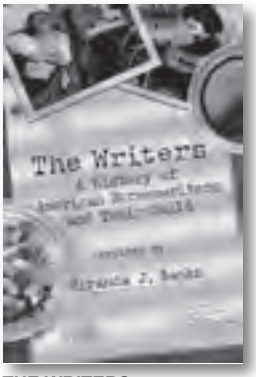
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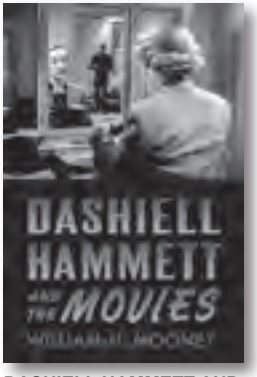
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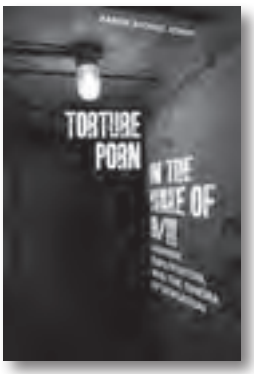
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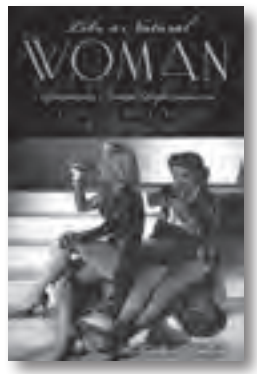
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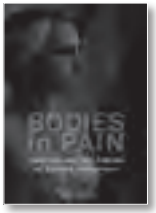
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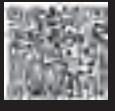
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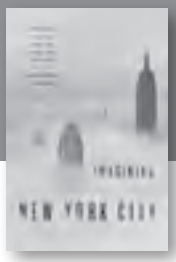
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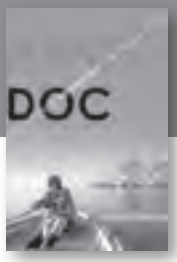
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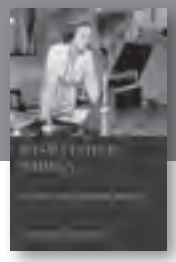
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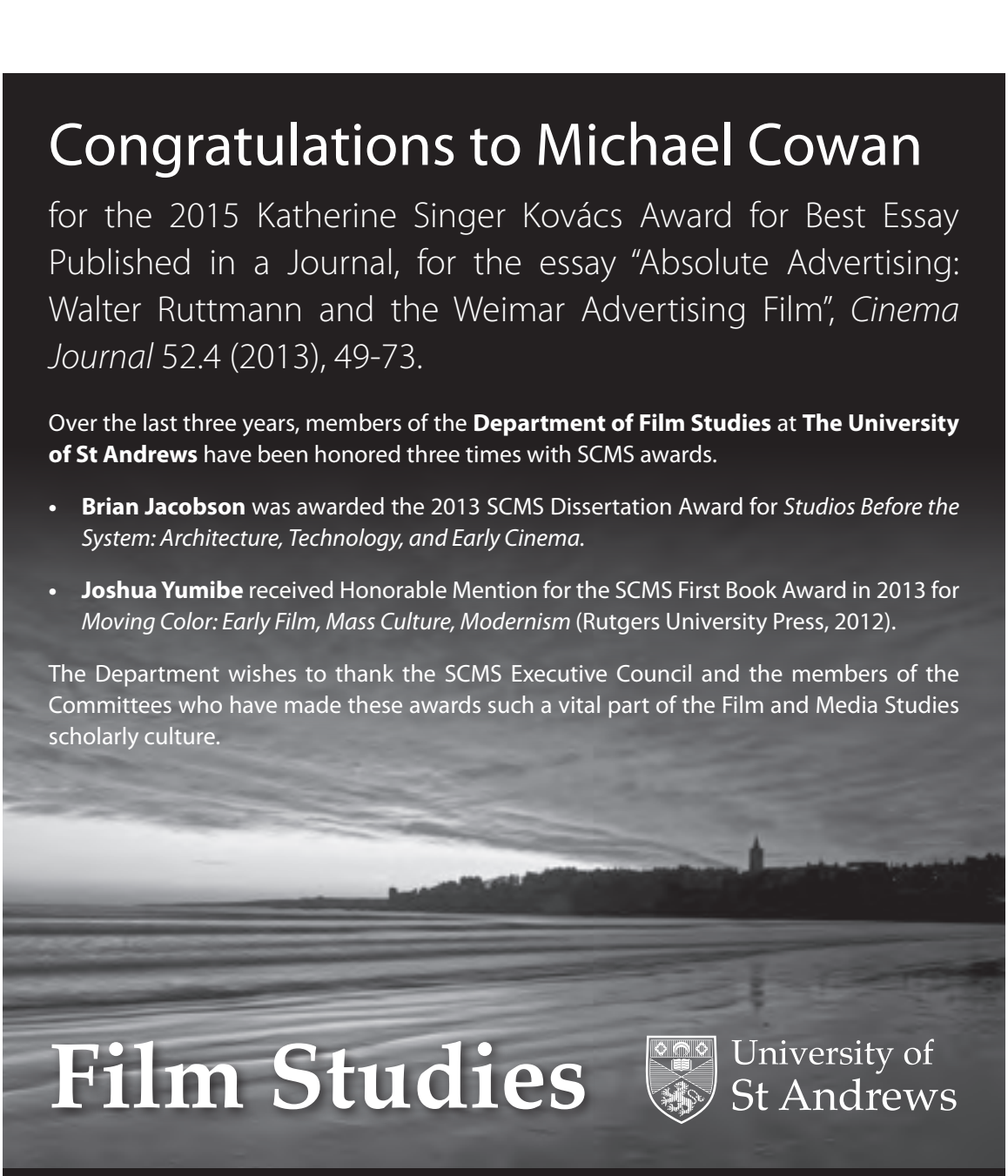
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FACULTY **Gilberto Blasini**: *third cinema, cultural studies, film and television criticism*; **Dave Clark**: *digital textualities, web production and theory*; **Elena Gorfinkel**: *film history, gender and sexuality, avant-garde and cult cinema*; **Richard Grusin**: *digital theory, science and technology studies, philosophy*; **Lane Hall**: *activism and tactical media, experimental narrative, multimedia production*; **Jennifer Johung**: *digital culture, media art, performance studies*; **Thomas Malaby**: *game studies, video game industry and culture*; **Andrew Martin**: *film, television, popular culture*; **Stuart Moulthrop**: *game studies, digital theory, digital literature*; **Tasha Oren**: *cultural studies, global media history/theory, television, screenwriting*; **Peter Paik**: *world cinema, anime, political philosophy*; **Patrice Petro**: *global film history and theory, media studies, feminist theory*; **Peter Sands**: *science fiction, utopianism, technoculture, law*; **Jocelyn Szczepaniak-Gillece**: *American exhibition, spectatorship, special effects and screen technology*; **Tami Williams**: *European cinema, early cinema and the archive, digital culture*; **Anne Frances Wysocki**: *digital rhetoric, textualities, and culture; digital production.*

For more information, visit media.uwm.edu or contact Tami Williams, Coordinator, tamiw@uwm.edu

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FILM & MEDIA STUDIES

Film and Media Studies is an interdisciplinary undergraduate program at the University of Oklahoma designed to give students a broad understanding of film and media history, theory, and criticism. OU Film and Media Studies, in the College of Arts and Sciences, is proud to be the institutional home of the SCMS Office and staff.

Established in 1890, the University of Oklahoma is known for its academic excellence and strong sense of community. Attracting top students from across the nation and more than 100 countries around the world, it is a comprehensive public research university offering a wide array of undergraduate, graduate, and professional programs and extensive continuing education and public service programs. It ranks first in the nation among public universities in the number of National Merit Scholars enrolled, and its 2000-acre Norman Campus houses fifteen colleges with approximately 1300 faculty serving more than 26,000 students.

http://cas.ou.edu/fms/





THANK YOU!

SCMS congratulates Jane Dye on her retirement

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SCMS

INTEROFFICE MEMORANDUM

PRIVATE

March 24, 2015

FROM: Leslie LeMond, Conference Manager
Debbie Rush, Account & Budget Rep III

TO: Jane Dye, Administrative Coordinator

SUBJECT: Your Retirement

"There are no goodbyes for us.
Wherever you are, you will always be in my heart."
– Mahatma Gandhi –

During the journey of our lives, we occasionally meet someone exceptional. You are one of those people! Working with you was always such a pleasure – you have a thoughtful, steady approach to solving problems large or small. Thank you for your dedication, passion and attention to detail. Your kindness and hard work has been greatly appreciated, and over the years you've made a tremendous difference to SCMS.

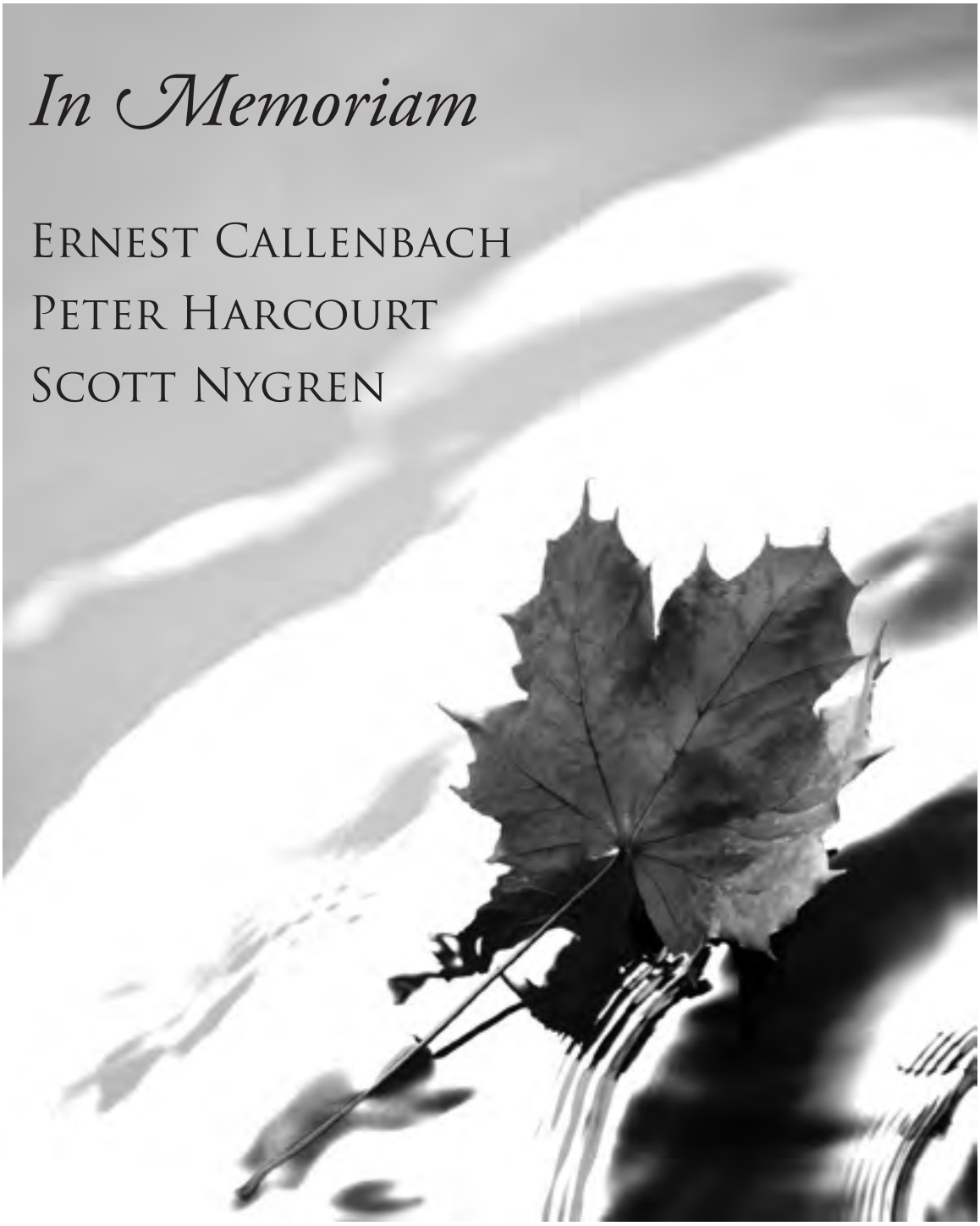
You will be greatly missed. Your well-earned departure leaves a void for those of us who have been lucky enough to work with you during the last 16 years.

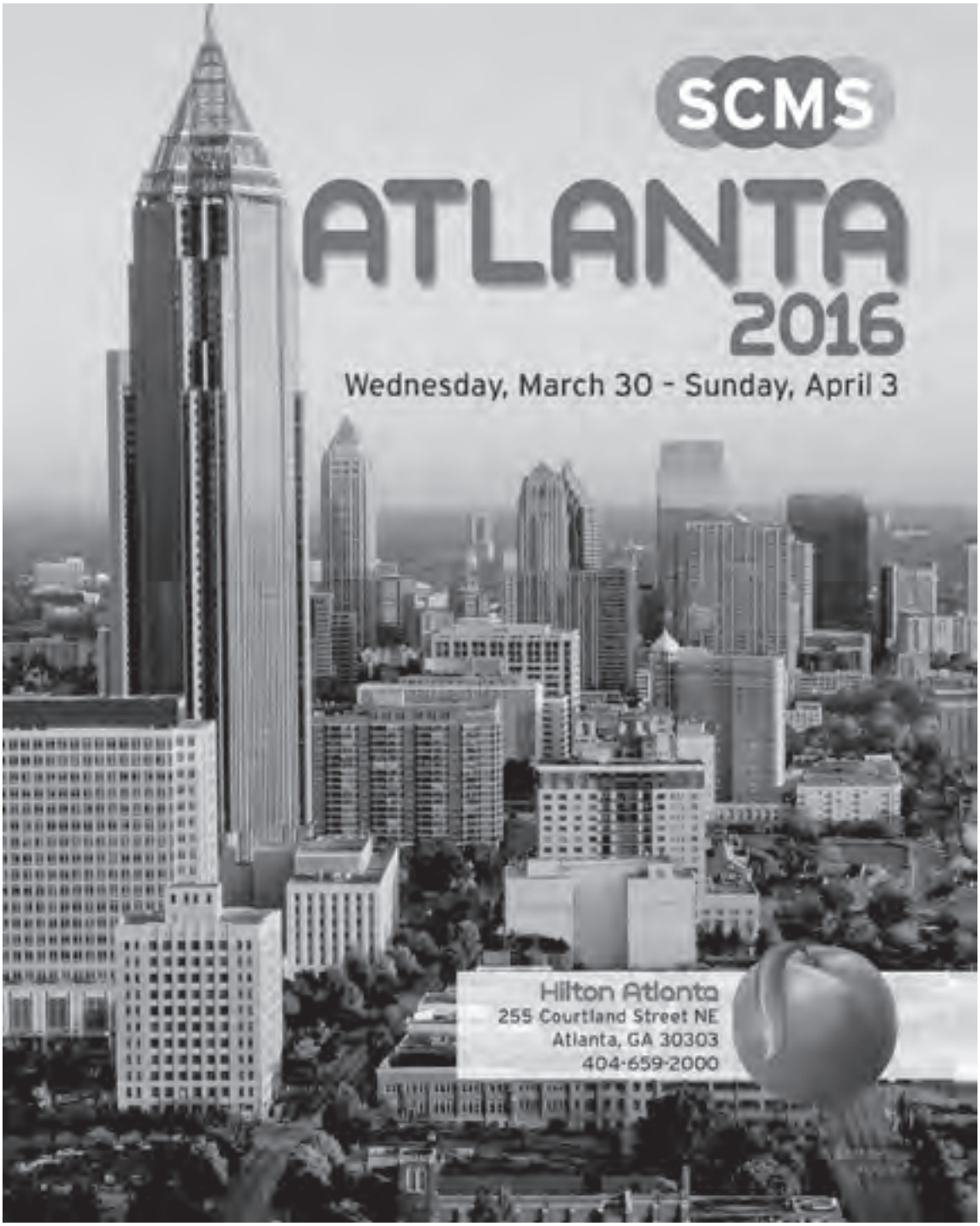
Congratulations on your retirement. We wish you wonderful times ahead – you certainly deserve it.

With much love

In Memoriam

Ernest Callenbach
Peter Harcourt
Scott Nygren




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2016
Wednesday, March 30 - Sunday, April 3
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ATLANTA 2016

Call for Paper, Panel, and Workshop Proposals

The Society for Cinema and Media Studies announces its call for proposals for the 2016 conference.

Please join us Wednesday, March 30 – Sunday, April 3, 2016 at the Hilton Atlanta.

In Atlanta, fine dining, shopping and rich history combine with inspiration-inducing attractions to create a city with Southern charm and world-class sophistication. It's easy to see why Atlanta, Georgia is one of the most popular destinations in the Southeast to live and to visit. Atlanta is the primary transportation hub of the Southeastern United States, via highway, railroad, and air, with Hartsfield-Jackson Atlanta International Airport being the world's busiest airport for the 15th straight year. Atlanta is home to Coca Cola, the Center for Civil and Human Rights, CNN, the world's largest aquarium-Georgia Aquarium, the High Museum of Art, The Martin Luther King Jr. National Historic Site, and Centennial Olympic Park. Atlanta is also home to Emory University, Georgia State University, and the nation's most prestigious historically Black colleges: Clark Atlanta University, Morehouse College, Morehouse School of Medicine, and Spelman College. Join us!

The 2016 SCMS Conference Program Committee welcomes quality paper, panel, and workshop proposals on any topic related to cinema and media studies. Proposal submission forms will be available through the SCMS website on June 1, 2015. The deadline for proposals is Friday, August 28, 2015 (5:00 PM Central Time).

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