SCMS 2011

MEDIA CITIZENSHIP

Conference Program and Screening Synopses

The Ritz-Carlton, New Orleans • March 10-13, 2011

Letter from the President

Welcome to New Orleans and the fabulous Ritz-Carlton Hotel! On behalf of the Board of Directors, I would like to extend my sincere thanks to our members, professional staff, and volunteers who have put enormous time and energy into making this conference a reality.

This is my final conference as SCMS President, a position I have held for the past four years. Prior to my presidency, I served two years as President-Elect, and before that, three years as Treasurer. As I look forward to my new role as Past-President, I have begun to reflect on my near decade-long involvement with the administration of the Society. Needless to say, these years have been challenging, inspiring, and expansive. We have traveled to and met in numerous cities, including Atlanta, London, Minneapolis, Vancouver, Chicago, Philadelphia, and Los Angeles. We celebrated our 50th anniversary as a scholarly association. We planned but unfortunately were unable to hold our 2009 conference at Josai University in Tokyo. We mourned the untimely death of our colleague and President-Elect Anne Friedberg while honoring her distinguished contributions to our field. We planned, developed, and launched our new website and have undertaken an ambitious and wide-ranging strategic planning process so as to better position SCMS to serve its members and our discipline today and in the future.

At one of our first strategic planning sessions, Justin Wyatt, our gifted and hardworking consultant, asked me to explain to the Board why I had become involved with the work of the Society in the first place. The answer was simple. I wanted to be part of a larger intellectual community. I wanted to collaborate with scholars in my field. Unlike the kinds of discussions and interactions that take place at our home departments, serving on the Board of a scholarly association affords insights into the state of our field that are often not always apparent at our individual institutions. I wanted to be involved in helping to guide our organization as it internationalized its vision and expanded its mission beyond the study of film to embrace television, radio, digital technologies, and other media. Most of all, I wanted to be an active participant in helping to shape the field to which I have dedicated my entire professional career.

What I received in return has been invaluable. I have made life-long friendships with scholars whose work I have always admired. I have come to know younger scholars whose work is at the cutting-edge of our field. I have laughed a lot, cried a little, and learned so much from the discussions and debates at Board meetings and at our annual conferences. Whatever I have accomplished for the Society, I have done so through sustained and engaged collaboration with Board members, staff members, and committee volunteers. I want to thank everyone--former Presidents, Secretaries, Treasurers, Board members, and Editors of *Cinema Journal*; members of annual and standing committees, members and leaders of our Caucuses and Scholarly Interest Groups, and last, but certainly not least, our talented, hardworking, and dedicated professional staff. All of you have contributed so much to our organization over the years; you have also, and in ways that I had not anticipated, contributed to my own professional growth and sense of belonging as well.

In recognition of their exemplary service this past year, I would like to thank Treasurer Paula J. Massood and Information Technology Officer Andrew Miller; I would also like to thank and acknowledge the work of *Cinema Journal* editor Heather Hendershot, Secretary Mary Celeste Kearney, and Graduate Student Representative Kevin Sanson. I am especially grateful to President-Elect Chris Holmlund, Chair of the Program Committee, and Bruce Brasell, Conference Program Coordinator, for all of their labors in putting such a complex schedule into place. I would also like to acknowledge the work of the Program Committee itself, which included members of the Board of Directors as well as SCMS members who generously gave of their time and expertise: Bambi Haggins, Victoria Johnson, Diane Negra, Yeidy Rivero, Jacqueline Stewart, Mike Zryd, Tim Anderson, J.B. Capino, Kara Keeling, Derek Kompare, Neepa Majumdar, and Maria Pramaggiore. Special thanks go to the New Orleans Host Committee—Connie Balides, Janice Haynes, Jason Landrum, Vicki Mayer, Beretta Smith-Shomade, Frank Ukadike, Michelle White and, especially its Chair, Ana Lopez—for organizing the special events and the incredibly informative local guide that you will find inside this printed program. Finally, I would like to thank the Screening Committee--Robin Blaetz, Theresa Geller, Michelle Puetz, and its Chair, Beretta Smith-Shomade—for soliciting, selecting, and scheduling the many screenings that run concurrently with the panels and workshops. Needless to say, it takes the efforts and energies of many people to make our conference successful; without their dedication to our organization, this conference would not have been possible.

But it would not have been possible without the tireless efforts of our exceptional—and exceptionally hardworking—professional staff. Our administrative coordinator, Jane Dye, and our budget manager, Debbie Rush, have done an excellent

job in preparing for this conference and in managing the myriad of details both on and off-site. Our website administrator Sarah Denton deserves special thanks for all of her work in helping to launch and further expand our website. Our conference manager, Leslie LeMond, has likewise done exemplary work on all aspects of the conference, from coordinating with exhibitors to providing information on hotels and travel arrangements to designing, along with Del LeMond, the program brochure that will be essential to you for the next few days.

Please make sure to attend the opening Awards Ceremony on Thursday evening, when we will honor the achievements of our members and recognize excellence in scholarship, teaching, and service across all areas of Cinema and Media Studies. This year, we will honor the recipients of our longstanding awards—the Katherine Singer Kovacs Book and Essay Awards, the Student Writing Award, the Dissertation Award, the Service Award, the Pedagogy Award, and the Distinguished Career Achievement Award. We will also honor the first winners of our new awards for scholarly excellence—the Anne Friedberg Award for Innovative Scholarship, the Best First Book Award, the Best Edited Collection Award, and the Best Essay in an Edited Collection Award.

At the Thursday evening ceremony, we are honored to present the Distinguished Career Achievement Award to Dudley Andrew, R. Selden Rose Professor of Film and Comparative Literature at Yale University. Throughout his career, Professor Andrew has made lasting and original contributions to film theory, film history, and film aesthetics while serving as mentor, teacher, and advisor to generations of scholars in our field. It is a genuine honor to present this most prestigious award to him, and to recognize his life-long commitment to both the critical study of cinema and to the discipline of film studies, which he has done so much to promote, expand, and enliven. We will also present our most prestigious award for outstanding teaching to Charles Wolfe, this year's recipient of the SCMS Pedagogy Award, whose wise counsel and example has guided me and countless other scholars in our careers. As the Pedagogy Award committee recognized, Professor Wolfe's career epitomizes excellence in all three areas identified for the Award—committed service, outstanding publications and development of instructional materials, and above all, distinguished and inspirational teaching. Finally, we will honor outstanding commitment to our Society by presenting Peter Decherney with the Service Award. With this award, we recognize his important work on Fair Use and expanding the exemptions to the Digital Millennium Copyright Act to allow professors, students, documentary filmmakers, and anyone making noncommercial videos to bypass the copy protection on DVDs for educational purposes.

Please join me in welcoming our incoming President, Chris Holmlund, as well as our new President-Elect, Treasurer, and Board members, who are dedicated to furthering the important work of our organization. At the time of this writing, I do not know who will assume some of these new roles, as elections have not yet taken place. However, what I do know now is that we have an excellent slate of candidates in all categories, including Barb Klinger and Eric Schaefer for President-Elect, Jim Castonguay and Caryl Flinn for Treasurer, Sylvia Chong, Glenn Man, Angelo Restivo, and Pamela Wojcik for the Board of Directors, and Lindsay Garrison and Mabel Rosenheck for Graduate Representative. I would like to thank each of these colleagues for accepting their nomination and agreeing to run for these important offices. I would also like to extend my deepest gratitude to our outgoing officers and members of the Board, who have done such outstanding work for the Society: former President Stephen Prince, Treasurer Paula J. Massood, Board members Victoria Johnson and Mike Zryd, and Graduate Representative Kevin Sanson. It has been a genuine pleasure working with you, and I am forever in your debt for your service, your commitment, and your friendship over so many years.

As always, please do not hesitate to contact me, or any member of the Board of Directors, at the conference, on our website, or when you return home, if you have any questions or would like to become more involved with the Society. If my own experience is any guide, such involvement will not only expand your intellectual horizons, but will also afford you the opportunity to work closely with some of the smartest, most engaged and accomplished people in our field. That is no small thing, and it has meant the world to me.

Once again, I wish you a wonderful and intellectually engaging conference!

Sincerely,

Patrice Petro
President, SCMS

Letter from the Program Chair

Dear SCMS Colleagues,

Welcome to New Orleans! Bienvenu-e-s a la Nouvelle Orleans! I hope that you have a wonderful time at the 51st Society for Cinema and Media Studies Conference and that you carry home with you intellectual nourishment and rewarding memories. *Laissez les bons temps rouler!*

In honor of the spirit and resilience of our host city our conference this year takes as organizing theme "Media Citizenship." You will find that many sessions speak to how changes in all forms of media have affected equality, citizenship and survival, whether for individuals, communities or corporations. Equally, however, you will find that many sessions engage with other influential and/or emerging areas of cinema and media study, and that the screening program opens yet other windows onto media practice, past and present. The Conference Program Committee, Host Committee, Screening Committee and SCMS Board, staff, and consultants have worked tirelessly to ensure that this year's conference will be satisfying, and fun. With it, we are mindful that we embark on what will hopefully be the *next* 50 years of our history.

Please join me in thanking the following individuals when you see them over the next few days for their help in making this conference happen. The Program Committee—SCMS members J. B. Capino, Derek Kompare, Maria Pramaggiore, Kara Keeling, Neepa Majumdar and Tim Anderson; SCMS Board members Vicky Johnson, Mike Zryd, Yeidy Rivero, Jacqueline Stewart, and Bambi Haggins—read and scored what were, once again, a record number of high quality proposals. My warm thanks to all. Kudos to the Host Committee—Ana Lopez (chair), Beretta Smith-Shomade, Connie Balides, N. Frank Ukadike, Vicki Mayer, Jason Landrum, Michelle White, and Janice Haynes—for compiling a guide to (several of) New Orleans' world-renowned restaurants, for organizing off-site events, and for helping to plan on-site entertainment for what this year—at you the members' request—will be *two* receptions. Special thanks also to the Screening Committee—Beretta Smith-Shomade (chair), Robin Blaetz, Theresa Geller, and Michelle Puetz—for their work judging the films and videos submitted for screening at the conference. Profound thanks to Andrew Miller and Paula J. Massood for their tireless work on the new website. Hats off to Bruce Brasell for the conference scheduling and to Sarah Denton and Shannon Atkins for helping us move from old to new websites. My thanks to Del LeMond for his work on the program, to Justin Wyatt for his help securing the historic Ritz-Carlton as our conference site, and to Patrice Petro and the rest of the Board for their support, always. Thanks, too, to the more than 30 volunteers chairing open call panels: we very much value your assistance! Finally: let's hear it for Jane Dye, Debbie Rush, and Leslie LeMond for being such gracious "glue" and for keeping the organization, not just the conference, running! We ALL see and value your cheerfulness, your professionalism, and your hard work.

As always, those of us who have volunteered and been elected to serve on the Board welcome your input. We urge you to attend the annual Members Business Meeting on Friday at noon and invite you to attend one of the two Orientation for New Members, scheduled Thursday and Friday at 11 a.m., to share your suggestions, observations, and ideas. We welcome volunteers willing to help with next year's conference or to serve on one of the SCMS's Standing or Annual Committees. Participation in any of the seven Caucuses, the Graduate Student Organization, and/or the burgeoning number of Scholarly Interest Groups offers still other ways to learn about SCMS and make a difference. Of special note this year, surely, is that the Latino/a and Queer Caucuses are celebrating their *twentieth* anniversaries! Felicitaciónes! Congratulations!

On a personal note, it has been an honor to serve as chair of the Program Committee this year. I have learned a lot about the organization and its members, and have really enjoyed myself in the process. The position of chair offers a rare chance to witness the breadth and depth of academic investigations in cinema and media today. (The Program Chair does not rank proposals.) I'm happy to report that we continue to grow, and that in my view more and more panels and workshops are mixing media and/or crossing geographical boundaries.

This year we received 750 open call submissions, 241 panels and 53 workshops. (Compare: open call papers: L.A. 2010—671; Tokyo 2009—471; Philadelphia 2008—648; Chicago 2007—511; pre-constituted panels: L.A. 2010—383: Tokyo 2009—199; Philadelphia 2008—311; Chicago 2007—306; pre-constituted workshops: L.A. 2010—53; Tokyo 2009—32; Philadelphia 2008—36; Chicago 2007—36. Bear in mind, please, that L.A. combined some Tokyo submissions due to the previous year's conference cancellation.) As usual, the numbers of rooms available to us in the hotel determined how

many papers we could accept and, as usual also, decisions regarding acceptance were made strictly with an eye to equity and quality. I regret that we could not accommodate *all* of the quality proposals we received. We are working to ensure that next year more will be included.

Noteworthy this year is that we are providing wifi access in meeting rooms! We hope to be able to continue to do so, likely by raising registration fees. At present our membership and registration fees are far below those of comparable learned societies; as always, however, SCMS will do its best to accommodate members in lesser income brackets. As you might intuit, today's SCMS confronts multiple opportunities and challenges, occasioned by our continued expansion and by the rapid shifts in technology that are impacting all our lives and fields of study on a daily basis. We on the Board look forward to working *with you* to target issues, address questions, design solutions, and craft strategies. We are committed to maintaining SCMS as an organization that is welcoming to all members—independent, junior, mid-level *and* senior scholars, and graduate students, too.

Please don't hesitate to be in touch with me, with others on the SCMS Board or with the Home Office if you have questions or suggestions. Needless, I hope, to say, offers of help and thanks are welcome as well.

Speaking for all the SCMS members and staff who have worked on this year's conference, we hope you have a *great* time in New Orleans!

Warmly,

Chris Holmlund
2011 Conference Program Chair and President-Elect

Society for Cinema and Media Studies Conference Program

Founded in 1959, The Society for Cinema and Media Studies is the leading scholarly organization in the United States dedicated to promoting a broad understanding of film, television, and related media through research and teaching grounded in the contemporary humanities tradition. Activities of the Society include an annual meeting and the publication of *Cinema Journal*.

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CONFERENCE ORGANIZATION

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Bambi Haggins ⚜ Arizona State University
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Diane Negra ⚜ University College Dublin
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Jacqueline Stewart ⚜ Northwestern University
Michael Zryd ⚜ York University

2011 Host Committee

Ana Lopez ⚜ Tulane University ⚜ Chair
Beretta E. Smith-Shomade ⚜ Tulane University
Constance Balides ⚜ Tulane University
Janice Haynes ⚜ Xavier University of Louisiana
Jason Landrum ⚜ Southeastern Louisiana University
Vicki Mayer ⚜ Tulane University
Frank Ukadike ⚜ Tulane University
Michelle White ⚜ Tulane University

2011 Screening Committee

Beretta E. Smith-Shomade ⚜ Tulane University ⚜ Chair
Robin Blaetz ⚜ Mount Holyoke College
Theresa Geller ⚜ Grinnell College
Michele Puetz ⚜ University of Chicago

2011 CONFERENCE STAFF

Conference Consultant: **Justin Wyatt**
Conference Manager: **Leslie LeMond**
Program Schedule Coordinator: **Bruce Brasell**
Administration, Registration and Accounting (SCMS Office): **Jane Dye** and **Debbie Rush** ⚜ University of Oklahoma
Program Designer & Typesetter: **Del LeMond**
Website Consultant: **Shannon Atkins**
Website Administrator: **Sarah Denton** ⚜ University of Oklahoma
Student Office Assistant: **Shelly Zhu** ⚜ University of Oklahoma

Please Note

There will be boards for Conference Updates, Personal Messages and Employment/Networking adjacent to Registration. Please check them daily for information.

Replacement conference programs are available at Registration for $20 (subject to availability).

Unless otherwise noted, all meetings, panels, workshops and events will take place at the Ritz-Carlton, New Orleans.

2011 Audio Visual Policy

The following equipment will be standard in all panel/ workshop rooms at the 2011 conference:

DVD Player REGION 1 – standard for USA & Canada
LCD Projector (with sound)
Wireless Internet Access (you will need to obtain a password for this at registration)

We are NOT able to accommodate changes or requests for A/V equipment on-site.

Thank you for your cooperation.

Thanks to Advertisers & Exhibitors

We gratefully acknowledge the following advertisers and exhibitors for their support of this year's conference:

EXHIBITORS

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Oxford University Press
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Thanks to our Institutional Members

Baylor University, Department of Communication Studies/ Film & Digital Media

Bowling Green State University, Department of Theatre & Film

Brown University, Department of Modern Culture and Media

Chapman University, Dodge College of Film & Media

Duke University, Arts of the Moving Image

National Film Preservation Foundation

Ohio State University, Film Studies Program

Point Park University, Department of Cinema & Digital Arts

Queen's University, School of English

Toronto International Film Festival Group

University of Arizona, School of Media Arts

University of California, Berkeley, Media Studies

University of Colorado, Boulder, Film Studies Program

University of Kansas, Department of Theatre & Film

University of Michigan, Ann Arbor, Department of Screen, Arts & Culture

University of Minnesota, Minneapolis, Department of Cultural Studies & Comparative Literature

University of North Carolina, Greensboro, Department of Broadcasting & Cinema

University of North Texas, Department of Radio, Television & Film

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

University of Oklahoma, Film & Video Studies Program

University of Southern California, School of Cinematic & Critical Studies

University of Utah, Department of Film/Media Arts

University of Wisconsin, Milwaukee, Film Studies Program

York University, Department of Film

Thanks to Travel Grant Fund Donors

Many thanks to those who generously donated to the Travel Grant Fund.

Richard Abel
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Raphael Raphael
Sten Saluveer
Noah Shenker
Matt Stahl
Dean Wilson

Thank you to our Media Makers and Distributors

Please use the contact information below to inquire about renting or purchasing one of the screenings in this year's program.

MEDIA MAKERS

Christine Acham and Clifford Ward *(Infiltrating Hollywood)* acham@ucdavis.edu

Peter d'Agostino *(World-Wide-Walks / between earth & water / Rivers)* pda@temple.edu

Denise Iris *(Minimentals)* www.minimentals.net

Shambhavi Kaul *(Place for Landing* and *Scene 32)* sk143@duke.edu

Phoebe Tooke *(Circles of Confusion)* phoebetooke.com

Betsy Weiss *(Circle of Worry* and *Word Works)* bweiss@tulane.edu

Holland Wilde *(Hurricane Katrina: Gaming Catastrophe for TV Ratings* and *Spilling Communication)* holland@culturalfarming.com

DISTRIBUTORS

Astrea Media, Inc. *(Orgasm, Inc.)* www.orgasminc.org

California Newsreel *(Faubourg Treme* and *Karmen Gei)* www.newsreel.org

Festival of Inappropriation *(Contemporary Inappropriations)* www.festivalofinappropriation.org

FilmKaravan *(Supermen of Malegaon)* www.filmkaravan.com

Media Education Foundation *(Codes of Gender)* www.mediaed.org

New Video Group *(Nothing But a Man)* www.newvideo.com

Northeast Historic Film *(My Own Private Hollywood)* oldfilm.org

Oscilloscope Pictures *(Howl)* www.oscilloscope.net

Pat Mire Films *(Mon Cher Camarade)* patmire.com

Pelela Cine *(Return to Bolivia)* pelelacine.blogspot.com

Peripheral Produce *(The House of Sweet Magic)* www.peripheralproduce.com

Ruda Cine *(Copacabana)* www.rudacine.com.ar

Women Make Movies *(El General)* www.wmm.com

Exhibit Hours*

Room: Lafayette Ballroom, Level Two

FRIDAY, MARCH 11
10:00 am – 5:30 pm

SATURDAY, MARCH 12
10:00 am – 6:00 pm

SUNDAY, MARCH 13
8:00 am – 11:00 am

* hours subject to change

Registration Desk(s) Hours*

Room: Baronne, Level Two

THURSDAY, MARCH 10
9:00 am – 5:00 pm

FRIDAY, MARCH 11
7:30 am – 5:00 pm

SATURDAY, MARCH 12
7:30 am – 5:00 pm

SUNDAY, MARCH 13
7:30 am – 12:15 pm

* hours subject to change

Schedule of Events At A Glance

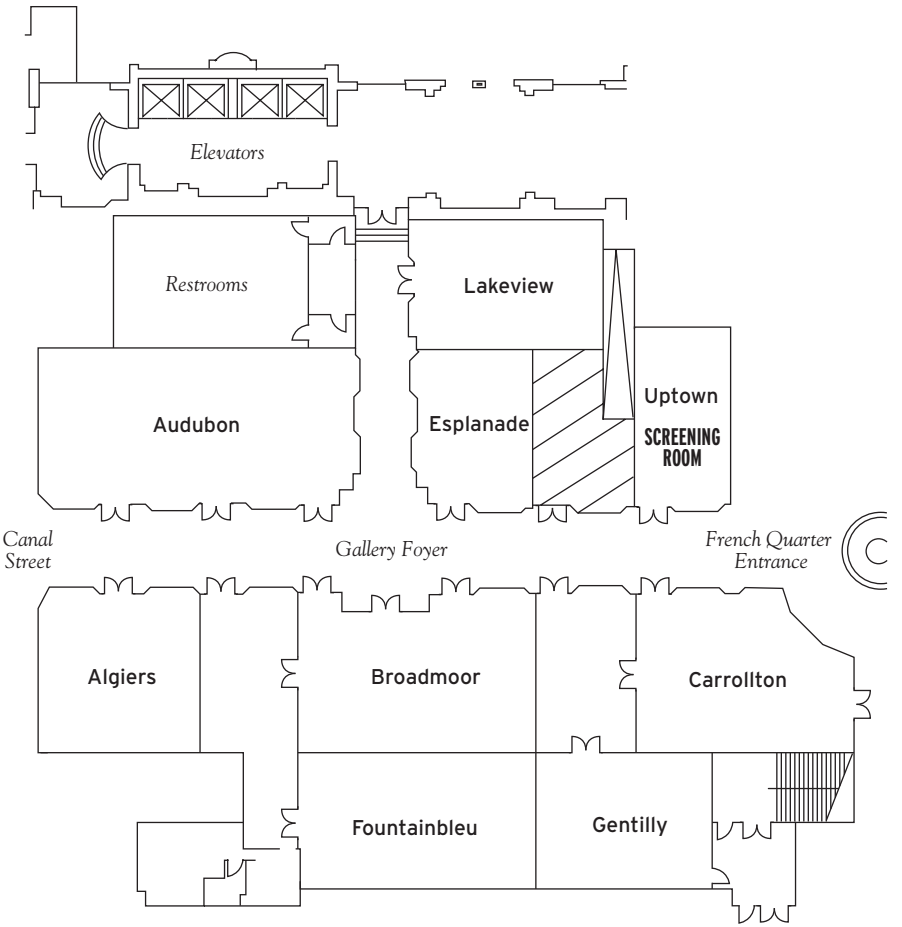
Thu, March 10	11:00 am - 12:00 noon	**Orientation for New Members**
	12:00 noon - 1:45 pm	**Session A**
	2:00 - 3:45 pm	**Session B**
	4:00 - 5:45 pm	**Session C**
	6:15 - 7:30 pm	**Awards Ceremony**
	7:45 - 8:45 pm	**Opening Reception**
Fri, March 11	8:00 - 9:45 am	**Session D**
	10:00 - 11:45 am	**Session E**
	11:00 am - 12:00 noon	**Orientation for New Members**
	12:00 noon - 1:00 pm	**Members' Business Meeting**
	1:15 - 3:00 pm	**Session F**
	3:15 - 5:00 pm	**Session G**
	6:00 pm	**Special Event**
	7:00 pm	**Special Event**
Sat, March 12	8:00 - 9:45 am	**Session H**
	10:00 - 11:45 am	**Session I**
	12:00 noon - 1:45 pm	**Session J**
	2:00 - 3:45 pm	**Session K**
	4:00 - 5:45 pm	**Session L**
	6:00 - 8:00 pm	**Closing Reception**
Sun, March 13	8:00 - 9:45 am	**Session M**
	10:00 - 11:45 am	**Session N**
	12:00 noon - 1:45 pm	**Session O**

SCMS Caucus & Scholarly Interest Group Meeting Schedule

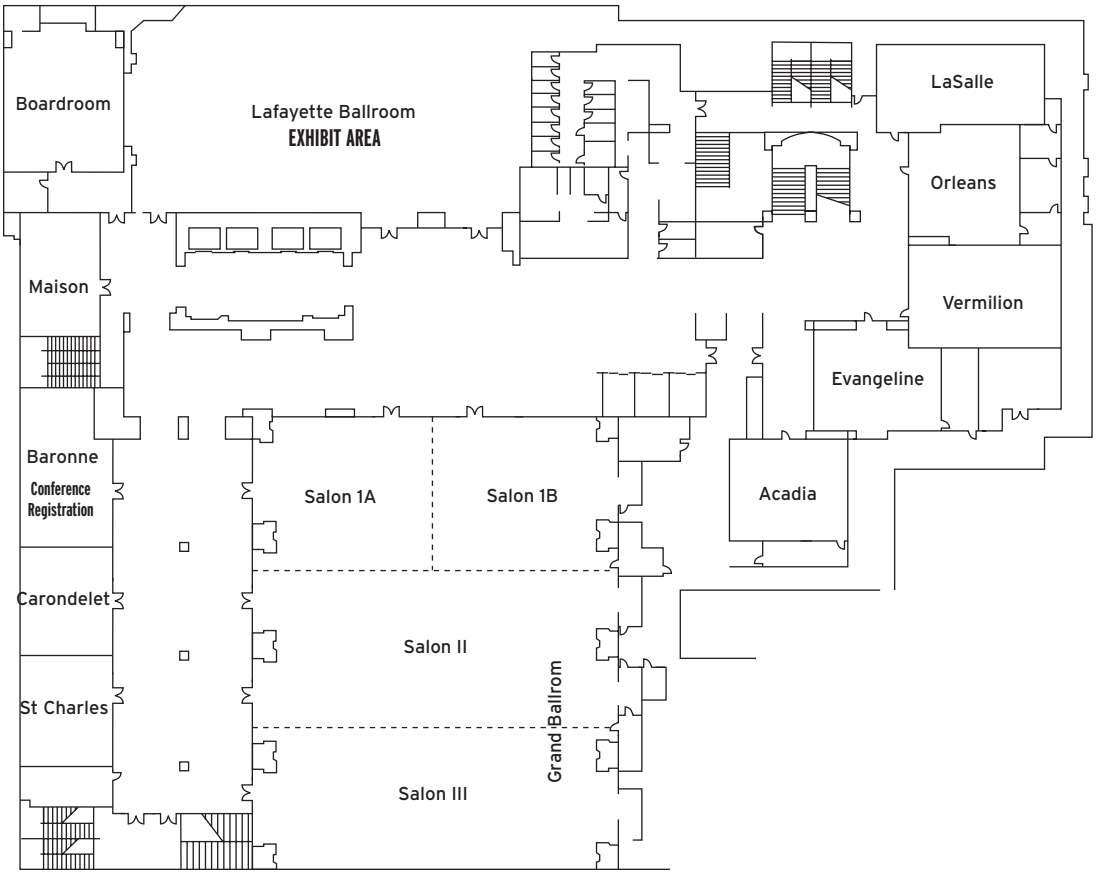
Thu, March 10	12:00 noon - 1:45 pm	**Women's Film History Project**	Boardroom, Level Two
	1:00 - 2:00 pm	**Asian/Pacific American Caucus**	St. Charles, Level Two
	2:00 - 3:45 pm	**French and Francophone Scholarly Interest Group**	Boardroom, Level Two
	4:00 - 5:45 pm	**Animated Media Scholarly Interest Group**	Boardroom, Level Two
Fri, March 11	10:00 - 11:45 am	**Oscar Micheaux Society**	Boardroom, Level Two
	1:15 - 3:00 pm	**Urban Studies Scholarly Interest Group**	Boardroom, Level Two
	3:15 - 5:00 pm	**Women's Caucus**	Salon 1B, Level Two
	3:15 - 5:00 pm	**Proposed Film and Media Festivals Scholarly Interest Group**	Boardroom, Level Two
	3:15 - 5:00 pm	**Nontheatrical Film and Media Scholarly Interest Group**	Salon II, Level Two
	3:15 - 5:00 pm	**Media Archives Committee**	Salon 1A, Level Two
	5:15 pm	**Caucus on Class**	Union Terrace C, Level Three
	5:15 pm	**Central/East/South European Cinemas Scholarly Interest Group**	Orleans, Level Two
	5:15 pm	**Proposed Media Industries Scholarly Interest Group**	Vermilion, Level Two
	5:15 pm	**Experimental Film and Media Scholarly Interest Group**	Evangeline, Level Two
	5:15 pm	**Middle East Caucus**	Union Terrace A, Level Three
Sat, March 12	8:00 - 9:45 am	**Sound Studies Scholarly Interest Group**	Orleans, Level Two
	8:00 - 9:45 am	**Latino/a Caucus**	Vermilion, Level Two
	11:00 am - 12 noon	**Media Literacy and Outreach Scholarly Interest Group**	Boardroom, Level Two
	12:00 noon - 1:45 pm	**Video Games Studies Scholarly Interest Group**	Boardroom, Level Two
	3:00 - 4:00 pm	**CinemArts: Film and Art History Scholarly Interest Group**	Boardroom, Level Two
	4:00 - 5:45 pm	**Queer Caucus**	Boardroom, Level Two
	8:15 pm	**African/African American Caucus**	Carrollton, Level One

Floor Plans ⚜ The Ritz-Carlton, New Orleans

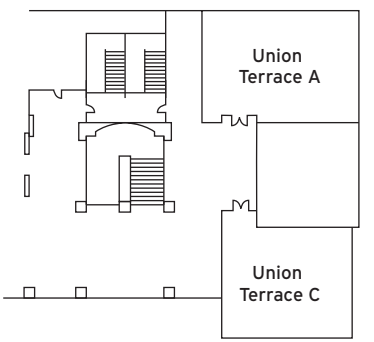
LEVEL ONE



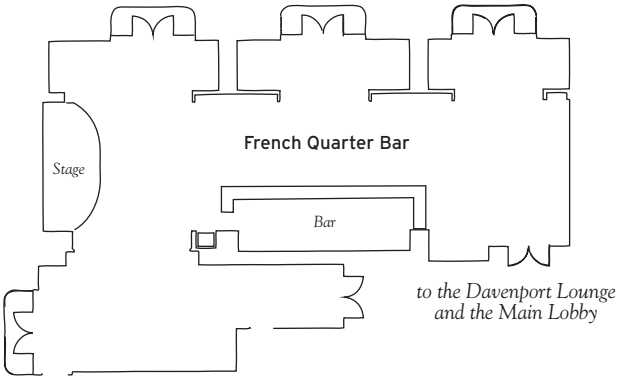
LEVEL TWO



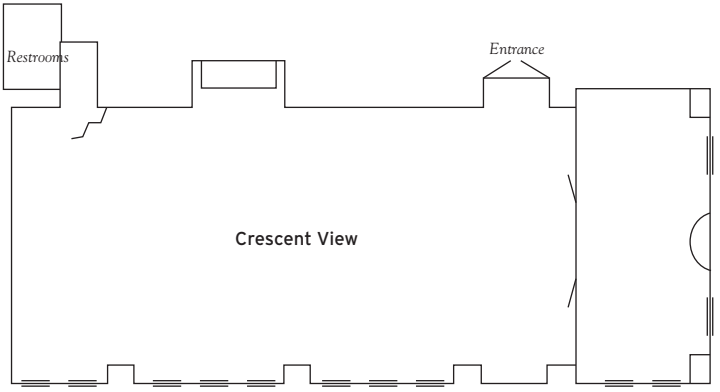
LEVEL THREE



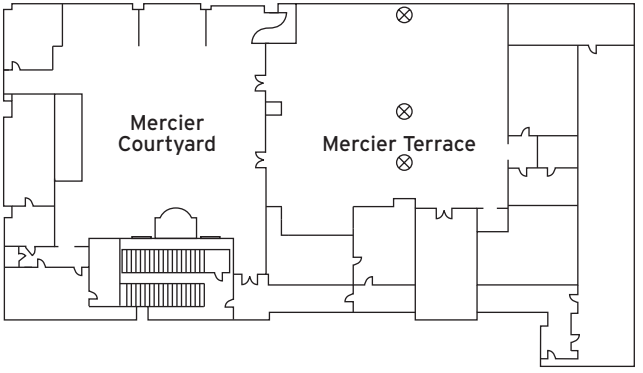
LEVEL THREE – French Quarter Bar



LEVEL TWELVE



LEVEL FOURTEEN



Host Committee Recommendations

City of New Orleans official visitor's guide:

http://www.neworleansonline.com

AREA TRANSPORTATION

From Louis Armstrong International Airport:

Airport Shuttle

Shuttle service to and from downtown New Orleans hotels every day of the year (except from 2 am – 3:30 am), with vans departing approximately every 30 minutes. Purchase ticket(s) in person at the Airport Shuttle Ticket Desk, on the ground level across from baggage claim areas 3, 6, and 12, or make a reservation by calling 866-596-2699. $20 one-way, $38 round trip for adults and children 6 and older; children under 6 ride free: www.airportshuttleneworleans.com.

Taxis

A cab ride costs $33.00 from the airport to the Central Business District (CBD)/French Quarter for one person and $14.00 (per passenger) for three or more passengers. Pick-up is on the lower level, outside the baggage claim area. There may be an additional charge for extra baggage.

There are no cab stands in New Orleans and it is nearly impossible to flag a cab down in the street (unless you are by a major hotel where the bellmen can often help). If you need a cab it is best to call one of the local companies below. United Cab is the largest and most reliable.

United Cabs Co.:	504-522-9771
Checker-Yellow:	504-943-2411
Coleman Cab Co.:	504-586-0222
White Fleet Cab Co.:	504-822-3800
Yellow-Checker Cabs:	504-525-3311

GETTING AROUND TOWN

Taxis: See Above

Streetcars:

There are three different lines: St. Charles (which takes you uptown), Canal Street (which goes north to City Park), and the Riverfront (from the French Quarter to the Convention Center along the river). One-way fares are $1.25 and can be paid with exact change when you board. One, 3, and 5-day unlimited ride passes are also available for $5, $12, and $20 respectively. For route information see www.norta.com.

Buses:

City bus lines can get you to most any part of town… if you are willing to walk and perhaps make a couple of transfers. Bus Route 11 on trendy Magazine Street is perhaps the most attractive. Fare is $1.25 one-way. There are 30 bus routes throughout New Orleans. See maps and schedules at http://www.norta.com/routes

GEOGRAPHY:

If you ask a local for directions, there will be no south, north, east or west! Locals navigate by the river and lake. So we go towards the lake, towards the river, uptown (which is upriver) or downtown (which is downriver). The lake (Lake Pontchartrain) is definitely north of us. The river (the Mississippi) curves, but is south of us for the most part. To head uptown usually means to go west. To head downtown usually means to go east.

LIFE'S NECESSITIES

Walgreen's Drugstore
900 Canal St. Across the street from the hotel. Open 7 am – midnight. Offers just about everything necessary to sustain life in a pinch, including soft drinks, water, and beer.

Rouse's Supermarket
701 Royal St. About 6 blocks from the hotel. Open 7 am – 1 am. Deceptively small from the outside, this is a full service supermarket with very reasonable prices and a well-stocked wine and liquor department.

Matassa's Market
1001 Dauphine St. About 10 blocks from the hotel. 504-412-8700. Open 5:30 am – 9 am. A smaller, family-owned store with fewer selections than Rouse's… but they deliver.

COFFEE SHOPS/BREAKFAST IN THE FRENCH QUARTER

All coffee shops serve light pastries/croissants throughout the day.

Annette's
219 Dauphine St. (French Quarter, about two blocks from the hotel) 504-529-5741
A multitude of inexpensive breakfast specials (including your choice of either the Cajun omelets or the Creole omelets). They also serve burgers and Greek items at lunch time.

CC's Coffee House
941 Royal St., 504-581-6996. Gourmet coffee chain from a local roaster. Excellent coffee.

Cafe Au Lait
307 Chartres St., 504-528-9933. A charming coffee house near galleries and restaurants, about 5 blocks from the hotel.

Café Beignet
(three locations, all serve full breakfast all day)
334 Royal St., 504-524-5530 (about 4 blocks from the hotel)
819 Decatur St., 504-524-8575
1031 Decatur St., 504-522-6868

Café du Monde
1039 Decatur St., 504-525-4544 The oldest and most revered coffeehouse in New Orleans serving only the traditional chicory-laced coffee, hot chocolate, and beignets. Open 24 hours for those late-night sugar rushes.

Croissant d'Or
617 Ursulines St., 504-524-4663. Parisian simplicity, elegance, and fabulous pastries on a quiet back street. About 14 blocks from the hotel, but worth the walk.

En Vie
1241 Decatur St., 504-524-3689. Polished brash and broad windows amid boutiques.

La Boucherie Coffee House
335 Chartres St. 504-581-6868. Very cheerful space and a great kitchen supplement the coffee experience.

Royal Blend
621 Royal St., 504-523-2716. An almost hidden courtyard and quiet refuge in the heart of the Quarter.

VooBrew Café
830 N. Rampart St., 504-324-6420. Coffee brewed with a dose of local voodoo lore. For the adventuresome.

RESTAURANTS

Average price of a dinner entrée: **$= <$15; $$= $15-$20; $$$=$21-30; $$$$= $30 and above**

Late-Night= **Great for Lunch=** **Great for Drinks=** **Vegetarian-friendly options=**

Nota Bene: New Orleans is considered one of the top three food destinations in the world… and the most affordable dining site in the US. We take our food seriously and compiling this brief guide has not been easy. We encourage you to check the New Orleans official tourism site http://www.neworleansonline.com, the Zagat guide to New Orleans, http://www.zagat.com/neworleans, and the New Orleans board at Chow Hound, http://chowhound.chow.com/boards/9. Also, see the New Orleans food glossary at http://www.fodors.com/world/north-america/usa/louisiana/new-orleans/feature_30002.html Also note that in New Orleans many hotels have extraordinary restaurants as well and that we have a number of celebrity chefs to follow: Emeril may be a bit passé, but John Besh is *au courant*… and you'll find all his restaurants listed here.

The focus of this guide is on the more affordable eateries relatively close to the hotel. For upscale, we focused on places in the French Quarter/CBD/Marigny, but could not resist adding a handful of great restaurants in uptown (a short cab ride away). There are many more wonderful restaurants and bars in these and other areas to explore; there just wasn't enough space to list them all. Do check the websites above.

Central Business District (CBD)/French Quarter/Faubourg Marigny ⚜ (Sort of) Walking distance from hotel

Casual (alphabetical)

Acme Oyster House $$
724 Iberville St., between Bourbon and Chartres Streets in the French Quarter 504-522-5973 www.acmeoyster.com The most traditional place to eat local oysters (which *are* safe to eat, even more so in a month with an "R" in it); slurp them raw at the marble topped bar or get them fried on a po'boy or platter. No reservations. Sun-Thu 11 am-10 pm; Fri-Sat 11 am-11 pm.

Angeli $
1141 Decatur, in the French Quarter 504-566-0077 The huge windows are perfect for watching the parade of Decatur Street's pierced, tattooed, and woozy nightlife while you nosh on pizza, burgers, or Middle Eastern appetizers. The kitchen stays open late on weekends. Open Mon-Thu, Sun 11:00-2:00 am; Fri-Sat 11:00-4:00 am.

Bennachin $
1212 Royal St. (French Quarter) 504-522-1230 One of the city's few truly African restaurants. Beef stews are terrific and are served with rice or mashed yams, which you traditionally eat with your hands. Vegetarian options include black-eyed-pea fritters, and spicy sautéed spinach served with plantains and coconut rice. No liquor served, BYOB is OK. Cash only. Mon-Thur, 11:00- 9:00 pm. Fri-Sat, 11:00-10:00 pm. Sun, 11:00-9:00 pm.

Café Maspero $
601 Decatur (French Quarter, by the River) 504-523-6250 www.pierremasperosrestaurant.com The low prices, big portions, and neighborhood camaraderie at the bar keep people coming back. Pastrami and corned beef are local favorites. There's typically a line for lunch… skip it and sit at the bar. Open Mon-Thu, Sun 11:00 am-10:00 pm; Fri-Sat 11:00 am-11:00 pm.

Central Grocery Company $
923 Decatur St. (French Quarter, by the River) 504-523-1620 A classic Italian grocery store and the home of what many consider the best Muffaleta sandwich in town. Open Tue-Sat 9:00-5:00 pm.

Clover Grill $
900 Bourbon St., French Quarter 504-598-1010 www.clovergrill.com As much a scene as a restaurant, this classic diner in the heart of the Quarter's gay section serves up waffles, omelets, and hamburgers grilled under abandoned hubcaps to devoted locals and the post-disco set. Open 24 hours.

Cochon $$
930 Tchoupitoulas St. (CBD) 504-588-2123 www.cochonrestaurant.com A native Louisianan from Acadiana, Chef Donald Link prepares classic and innovative Cajun dishes. Next-door is "Butcher," which sells Chef Link's pork products as well as light appetizers and sandwiches and wonderful wines by the glass. The setting is casual in both. Mon-Fri: 11:00-10:00 pm. Sat: 5:30-10:00 pm. Closed Sunday.

Coop's Place $
1109 Decatur St. (French Quarter) 504-525-9053 www.coopsplace.net Since 1982, Coop's Place has delighted locals and visitors alike with its cozy (scuzzy?) atmosphere and great food. Just steps from the French Market. Free wireless too. Open daily 11:00 am-2:00 am.

Crescent City Brew House $$
527 Decatur St. (French Quarter) 504-522-0571 www.crescentcitybrewhouse.com Great selection of beers brewed on site. Features German inspired cuisine as well as Creole and Cajun food. One of the few places to eat/drink where you can have a view of the Mississippi. Open Mon-Fri, Noon-10:00 pm; Sat-Sun, 11:30 to 10:00 pm.

Drago's $$
2 Poydras St. (CBD; in the Hilton Hotel, about 8 blocks from hotel) 504-584-3911 www.dragosrestaurant.com The Cvitanovich family Drago's restaurant in Metairie has been a fixture for 40 years and is famous for its charbroiled oysters and Southern Italian pasta recipes. This branch location in the Hilton hotel is just as good as the original. Mon-Sat, 11:00-10:00 pm. Closed Sun. No reservations.

Green Goddess $$
307 Exchange Place (French Quarter) 504-301-3347 www.greengoddessnola.com An absolutely funky and delightful small restaurant tucked away in an alley that serves some of the most creative dishes in town at lunch and dinner (note their odd hours, however) coupled with equally imaginative cocktails. No reservations. Open Mon &Wed 11:00-3:00 pm; Thu., Fri, Sun 11:00-11:00 pm; Sat 6:00-11:00 pm.

Gumbo Shop $
630 St. Peter St. (French Quarter) 504-525-1486 www.gumboshop.com Housed in a restored 1794 Creole cottage adjoined to a tiny garden patio, the Gumbo Shop offers a hit parade of traditional and contemporary Creole classics, the best of which is the gumbo. Lunch and dinner daily.

GW Fins $$$
808 Bienville St. (French Quarter) 504-581-3467 www.gwfins.com/nola The focus here is on seafood, seafood, and more seafood, ranging from gumbos and bouillabaisse to every kind of fish available in the market. Dinner: 5:30-10:00 pm Sun thru Thu and 5:30-10:30 pm Fri & Sat.

La Peniche $
1940 Dauphine St. (Faubourg Marigny, about 1.2 miles from the hotel) 504-943-1460.
A cult classic and a short stroll from the music clubs of Frenchmen Street, La Peniche is the post-party kitchen of choice among musicians and various hipsters. Pancakes, omelets, and burgers, along with local specialties like red beans and rice, are the standard fare. Closed Tue night-Thu morning.

Mimi's $
2601 Royal St., (Bywater., an OK walk from the Marigny/Frenchman Street bar scene, but you'll probably want to cab back to the hotel (1.8 miles). 504-942-0690. This hip, friendly bar serves up a delicious menu of hot and cold tapas. Nosh on a cheese and olive plate or serrano ham and chorizo plate until 2 am on weekdays and 4 am on weekends while listening to great music.

Mother's Restaurant $
401 Poydras Street at the corner of Tchoupitoulas St. (CBD, about 10 blocks from hotel) 504-523-9656 www.mothersrestaurant.net Great hole-in-the-wall restaurant famous for its po'boys sandwiches. More appropriate for lunch than dinner. Be prepared for a line at peak times. 6:30 am-10:00 pm Mon-Sat: 7:00 am-10:00 pm Sun.

Napoleon House $
500 Chartres St. (French Quarter) 504-524-9752 www.napoleonhouse.com A unique café and bar, with possibly the best ambiance (and the best Pimm's Cup) in New Orleans. They serve food 11:30 am to 5:30 pm. Open Mon-Sat, 11:30 – 6:00 pm The bar stays open until midnight on Fri and Sat.

Palace Café $$$
605 Canal St. (French Quarter, less than two blocks from the hotel) 504-523-1661 www.palacecafe.com Located in a lovely New Orleans landmark – the old Weirlein's musical instrument store – this is a big bustling Brennan family restaurant that serves very good classic and contemporary Creole food. Their "small plates, cocktails and wine for $5.00" special (Mon.-Fri. 5-7 pm at the bar or sidewalk café is a great deal. Lunch Mon.-Sat., 11:30-2:30 pm. Sunday Brunch, 10:30- 2:30 pm. Dinner Nightly, 5:30-10:00 pm. Bar Service continuous (limited menu between 2:30-5:30 pm).

Port of Call $
838 Esplanade Avenue (French Quarter, on the edge of the Faubourg Marigny) 504-523-0120 www.portofcallneworleans.com
Cool bar and restaurant with a great juke box. Arguably the best hamburgers in the city. Expect to wait at least thirty minutes for a table at peak times. Open weekdays, 11 am – midnight (with the possibility of last seating at 11:30 pm); Friday and Saturday, 11 am – 1 am (with the possibility of last seating at 12:30 am). Please be aware that this restaurant's hours are not set in stone.

Red Fish Grill $$$
115 Bourbon St. (French Quarter) 504-598-1200 www.redfishgrill.com A brash, bustling place that always seems to be crowded, this is another popular Brennan family restaurant. Seafood is, of course, the centerpiece of the menu including a wide variety of Gulf fish (the Pecan Gulf Fish is spectacular). Lunch Daily: 11:00 -3:00 pm. Dinner: Mon. – Thurs., Sun., 5:00- 10:00 pm. Oyster Bar, Mon.-Thurs., Sun., 11:00-10:00 pm. Dinner & Oyster Bar (Fri. & Sat,) 5:00-11:00 pm.

Rémoulade $
309 Bourbon St. (French Quarter) 504-523-0377 www.remoulade.com Run by the owners of the posh Arnaud's, Rémoulade is more laid-back and less pricey. It serves the same Caesar salad and pecan pie, as well as a few of the signature starters. Open daily, 11:00 am-midnight.

Rio Mar $$
800 S. Peters St. (CBD/Warehouse District) 504-525-3474 www.riomarseafood.com One of the best tapas-style places in town, featuring primarily seafood. It's all tapas at lunch, when you tick off your selections on a small menu card. Lunch: Mon-Fri, 11:30-2:00 pm. Dinner: Mon-Sat, 6-10:00 pm.

Stanley $
547 St. Ann St. (French Quarter) 504-587-0093 stanleyrestaurant.com Located right on Jackson Square this all-day dining establishment is run by Chef Scott Boswell (Stella!) and offers a delightful breakfast, brunch and sandwich menu, including homemade traditional sodas. Open 7 am to 10 pm.

UPSCALE

The following are more elegant and typically more expensive restaurants where jackets will not be out of place. Reservations are highly recommended.

a Mano $$$
870 Tchoupitoulas St. (CBD/Warehouse District) 504-208-9280 www.amanonola.com
Featuring house-cured salumi, hand-crafted pastas, and long-simmered dishes, this warm and welcoming trattoria is a recent addition to the New Orleans food scene and has already been named among the top ten new restaurants of 2010. Lunch: Fri. 11:30-2:30 pm. Dinner: Mon.-Sat., 6:00-10:00 pm.

August $$$$
301 Tchoupitoulas St. (CBD, just a couple of blocks upriver from Canal Street, about 7 blocks from the hotel) 504-299-9777 www.restaurantaugust.com John Besh's flagship restaurant rarely disappoints and most frequently amazes. The setting is simply glorious, with shimmering chandeliers and rich fabrics, but the service is not at all stuffy. The $20 special 3-course lunch menu from 11- 2 pm. Monday-Friday is a real deal (Call to check on availability). Dinner Nightly: 5-10:00 pm.

Antoine's $$$$
713 St. Louis St. (French Quarter) 504-581-4422 www.antoines.com One of the great, classic New Orleans restaurants (in business since 1840) with a cadre of faithful regulars and colorful history. Oysters Rockefeller were invented here. A jacket is preferred. Sunday Jazz Brunch 11:00- 2:00 pm; Lunch 11:30-2:00 pm. Monday thru Saturday; Dinner 5:30-9:30 pm Monday thru Saturday.

Arnaud's $$$
813 Rue Bienville (French Quarter) 504-523-5433 www.arnauds.com One of the grand dames of New Orleans cuisine, serving classic Creole food in a beautifully restored turn of the century dining room just steps off Bourbon Street. Open from 6 pm, 7 nights a week.

Bacco $$$
310 Chartres St. (French Quarter) 504-522-02426 www.bacco.com This Brennan family restaurant features Italian food infused with regional influences. The homemade pastas are terrific. Lunch: Daily: 11:30-2:30 pm Dinner: Sunday – Thursday: 6:00-9:30 pm / Friday & Saturday: 6:00-10 pm.

Bayona $$$
430 Dauphine St. (French Quarter) 504-525-4455 www.bayona.com Chef Susan Spicer's "New World" cuisine never fails to delight. Set in an elegant Creole cottage (if the weather permits ask for a table in the romantic courtyard), this jewel of a restaurant serves imaginative Louisiana inspired cuisine. Lunch: Wednesday-Saturday from 11:30 am. Dinner: Monday-Saturday from 6 pm. Closed on Sundays.

Bombay Club and Martini Bistro $$$
830 Conti St. (French Quarter) 504-586-0972 www.thebombayclub.com Located in the elegant Prince Conti Hotel, the Bombay Club offers the most refined food you'll find in the French Quarter after 10 pm. Seating until 10:00 pm on weekdays, 11:00 pm on weekends.

Brennan's $$$
417 Royal St. (French Quarter) 504-525-9711 www.brennansneworleans.com Famous for its lavish breakfasts, Brennan's also does a fine job with classic Creole cuisine. Bananas Foster was invented in this beautiful 19th century building. Monday – Friday 9:00-1:00 pm, Dinner 6:00-9:00 pm. Saturday & Sunday 9:00-2:00 pm, Dinner 6:00-9:00 pm.

Cuvée $$$$
322 Magazine St. (CBD, about 7 blocks from the hotel) 504-587-9001 www.restaurantcuvee.com Located in a beautiful complex of rooms with exposed brick walls, Cuvée features a contemporary Creole-Continental menu, with regional ingredients that reflect the influences of France and Spain on Louisiana food. Lunch: Monday and Friday 11:30-1:30 pm. Dinner: Monday-Thursday 6:00-9:30 pm; Friday-Saturday 6-10:30 pm.

Dickie Brennan's Steakhouse $$$$
716 Iberville (French Quarter) 504-522-2467 www.dickiebrennansteakhouse.com Clubby and luxurious, many consider this the best traditional steakhouse in town. Dinner Nightly, 5:30-10:00 pm; Lunch: Friday only, 11:30-2:30 pm.

Domenica $$
123 Baronne St. (CBD, only three blocks from the hotel) 504-648-6020 www.domenicarestaurant.com Recently opened in the newly restored Roosevelt Hotel, Domenica offers a type of Italian rustic regional food that is rarely seen here. This is yet another wonderful John Besh establishment. Open daily, 11:00-11:00 pm.

Galatoire's $$$$
209 Bourbon St. (French Quarter) 504-525-2021 www.galatoires.com Another grand dame of old New Orleans. Excellent (but not stuffy) service, accompanied by impeccable Creole food. Beware the (quite possibly inebriated) locals at lunchtime on Fridays. Jackets required for gentlemen. Reservations accepted for upstairs dining room only. Locals line up to see and be seen in the downstairs dining room. Dining Room Open: Sunday, Noon-10:00 pm; Tue.-Sat. 11:30-10:00 pm. Bar: Sun. 11:30 am-til; Tue.- Sat. 11:00 am-til 10:00 pm.

Herbsaint $$$
701 St. Charles Ave. (CBD) 504-524-4114 www.herbsaint.com Only a short walk (about 9 blocks) from Canal St., Herbsaint offers upscale food at moderate prices. Helmed by Chef Donald Link, the food is inventive, robust and flavorful. Lunch: Mon-Fri 11:30-1:30 pm. Bistro: 1:30-5:30 pm. Dinner: Mon-Sat 5:30-10:00 pm. Closed Sunday.

Lüke $$$
333 St. Charles Ave. (CBD, right before Poydras St., about 5 blocks from the hotel) 504-378-2840 www.lukeneworleans.com A John Besh restaurant, inside the Hilton St. Charles Hotel, this is a fabulous old-style brasserie with inventive food that never fails to please. The seafood is always fabulous; the French fries served in a cone are out of this world. Open daily, 7:00 am to 11:00 pm.

Muriel's Jackson Square $$$
801 Chartres St. (French Quarter, right on Jackson Square) 504-568-1885 www.muriels.com Muriel's is easily the most ambitious, in both atmosphere and menu, of the many restaurants around Jackson Square. The menu is diverse: from the seafood and andouille-sausage-stuffed mirliton to the pecan-crusted puppy drum with Louisiana crab relish. Lunch: Mon.-Sat., 11:30- 2:30 pm. Sunday Jazz Brunch: 11-2:00 pm. Dinner: Mon,-Fri. 5:30-10 pm; Sat.-Sun. 5:00-10 pm.

Stella! $$$$
1032 Chartres St. (French Quarter, near Ursulines) 504-587-0091 www.restaurantstella.com Considered among the most upscale of New Orleans restaurants, Stella! offers an eclectic "world cuisine" menu influenced by Louisiana traditions. Dinner only: 5:30-10:30 pm.

Uptown/Garden District Restaurants

You will have to take a cab to these, but they are worth the splurge. Again these are but a handful of the dozens of extraordinary restaurants uptown… Do call for reservations.

Brigtsen's $$$
723 Dante St. (Uptown) 504-861-7610 www.brigtsens.com Chef Frank Brigtsen's dishes represent some of the best south Louisiana cooking anywhere. Everything is fresh and deeply flavored. For dessert, the bread pudding is worth every calorie. Dinner: Tue.-Sat. 5:30-10:00 pm.

Clancy's $$$
6100 Annunciation Street (Uptown) 504-895-1111 Beloved by locals, Clancy's is elegant and understated. Its menu features imaginative treatments of New Orleans favorites. Lunch: Tue.-Fri., 11:00–2:00 pm. Dinner, Mon,-Sun. 5:30–10:30 pm.

Commander's Palace $$$$
1403 Washington Ave. (Garden District) 504-899-8221 www.commanderspalace.com The most famous of New Orleans' restaurants, and for good reason. It is well-worth a getaway from downtown, especially if you can wrangle a table in the upstairs Garden Room. The menu includes classics like sugarcane-grilled pork tenderloin, turtle soup (a must have), and fabulous seared gulf fish. Don't forget to order the bread-pudding soufflé. Weekend brunches are a New Orleans tradition. Weekday lunches are a bargain, especially given that martinis are 25 cents…. Casual business attire, jackets are preferred at dinner. Lunch: Mon.-Fri, 11:30-2:00 pm. Dinner: Mon.-Sun., 6:30-10:00 pm. Jazz Brunch: Sat., 11:30-1:00 pm, Sun. 10:30-1:30 pm.

Jacques-Imo's Café $$
8324 Oak Street (Uptown) 504-861-0887 www.jacquesimoscafe.com The innovative food at Jacques-Imo's is well worth the inevitable wait (reservations are taken only for groups of five or more) in the crowded (but very lively and friendly) bar. Dinner only: Mon.-Thur., 6-10:00 pm; Fri.-Sat., 5:30-10:30 pm.

The Upperline $$$
1413 Upperline St. (Uptown) 504-891-9822 www.upperline.com Another local favorite, this beautiful restaurant housed in an old shotgun structure serves fantastic classic and contemporary Creole dishes such as fried green tomato with shrimp remoulade, cane river country shrimp, and roast duck with garlic port sauce. Dinner only: Wed.-Sun., 5:30-10:00 pm.

Bars/Music:

Check the bar guide at http://www.nola.com/bar-guide, the extensive listings in *The Gambit (local weekly)* http://www.bestofneworleans.com and Offbeat magazine http://www.offbeat.com for current music offerings. This is just a very short (and idiosyncratic) list of some on NOLA's classic bars and music venues. You can't go far in New Orleans without running into a bar or music… It's a good idea to just walk through Bourbon Street over to Frenchman Street right on the other side of Esplanade avenues (the edge of the Quarter). That is the best bar/music scene in town right now.

Bacchanal
600 Poland Ave. (Bywater, take a cab) 504-948-9111 *Treme* has filmed at this 9th Ward wine bar with daily live music. Cheese plates and international cuisine are on the menu when Chef Joaquin Rodas cooks Tuesday-Saturday. Great courtyard.

Balcony Music Club
1331 Decatur St. (French Quarter) 504-599-7770 Located right where the Frenchmen Street scene begins, this music hall houses everything from brass bands to salsa ensembles to rock 'n' roll on its main stage and patio every night of the week.

Bar Tonique
820 N. Rampart St., 504-324-6045; www.bartonique.com This low-key lounge spins inventive cocktails in a dark, intimate setting tucked into the Quarter's edge.

Blue Nile
532 Frenchmen St. 504-948-2583 Ritzy blue and gold decor sets the mood for this music club located in an 1832 building, reportedly the first constructed on Frenchmen Street. The club offers a full bar and live national and international bands perform in venues upstairs and down.

Cafe Lafitte In Exile
901 Bourbon St. (French Quarter) 504-522-8397 Claiming to be the oldest gay bar in the United States, Laffite in Exile features the best video bar in the Quarter and is a favorite meeting place. Upstairs is a chic and sleek game room with pinball machines, pool tables and Internet access.

d.b.a.
618 Frenchmen St., 504-942-3731; www.drinkgoodstuff.com
Excellent draft and bottled beer selection and premium liquor choices. This is the best Frenchmen Street go-cup destination.

Carousel Piano Bar & Lounge (Monteleone Hotel)
214 Royal St., 504-523-3341; www.hotelmonteleone.com
Downtown socialites and happy hour revelers are always ready to go for a spin at the magnificent Carousel Bar. Yes, it does revolve.

Cosimo's
1201 Burgundy St. (French Quarter) 504-522-9715 Tucked away in a residential corner of the French Quarter in a Creole cottage, Cosimo's is a spacious neighborhood bar where you can drink like the locals do.

Howlin'Wolf
907 Peters St. (French Quarter) 504-522-9653 A mural by local artist Michalopoulos covers Howlin' Wolf's exterior and tells a tale of New Orleans music. Inside, top local acts and touring bands play in a spacious room lined by facades salvaged from old shotgun houses.

House of Blues
225 Decatur St. (French Quarter) 504-310-4999 Designed to feel like a Delta juke joint, this club features local, national and international bands and a gospel brunch on Sunday. Bands play in the main venue downstairs and The Parish, a smaller room upstairs, with bars open only when music plays. Other times, you can drink in the restaurant or the courtyard and explore the 268 pieces of folk art hanging on the walls. Open daily.

Lafitte's Blacksmith Shop
941 Bourbon St. (French Quarter) 504-522-9397 Atmospheric piano bar in an 18th century corner cottage that is frequented by locals and tourists alike.

Oz
800 Bourbon St. (French Quarter) 504-593-9491 This spacious dance club has a demographic skewed to young gay men, but also draws a good sized straight crowd, largely because of the scarcity of good dance floors in the French Quarter. Open 24/7.

Palm Court Jazz Cafe
1204 Decatur St. (French Quarter) 504-525-0200 Good for traditional jazz.

Pravda
1113 Decatur St. (French Quarter) 504-581-1110 Soviet kitsch and a selection of absinthe combine to give this comfortable Lower Decatur watering hole unique appeal.

Rubyfruit Jungle
1135 Decatur St. (French Quarter) 504-373-5431 Landmark lesbian bar in a new, three-story location that caters to a lesbian and mixed crowd, with two dance floors, spiral staircases, and a balcony over Decatur Street.

Sazerac Bar
123 Baronne St. (CBD, only 3 blocks from hotel) 504-648-1200 One of the most famous bars in Louisiana, located in the newly renovated Roosevelt Hotel, the Sazarac has been open since 1893. It was Huey P. Long's favorite hangout and continues to serve the best Sazerac and Ramos Gin Fizzes cocktails.

Snug Harbor
628 Frenchmen St. (Faubourg Marigny) 504-949-0696 www.snugjazz.com Contemporary Jazz; shows are usually at 9 and 11 pm.

Sweet Lorraine's
1931 St. Claude Ave. (take a cab), 504-945-9654; www.sweetlorraines.com The 7th Ward jazz club caters to music lovers and sophisticated drinkers with a touch of Creole elegance. Great happy hour, live music later.

The Spotted Cat
623 Frenchmen St. (Faubourg Marigny) 504-943-3887 Jazz, funk, and blues bands perform nearly every night, with early-afternoon sets weekends, at this rustic club right in the thick of the Frenchmen scene.

Tipitina's
501 Napoleon Ave. (Uptown) 504-899-4206 The classic contemporary music venue.

Tommy's Wine Bar
752 Tchoupitoulas St. (CBD) 504-525-4790; www.tommysneworleans.com Spacious and refined after dinner hang-out. Features a deep wine list, many wines are available by the glass.

Vaughan's Lounge
800 Lesseps St. (Bywater; take a cab), 504-947-5562 Further immortalized by HBO's *Treme*, Vaughan's Lounge has always been a super-casual neighborhood spot kept on radar by Kermit Ruffins' not-to-be missed Thursday night jazz jams and barbecuing.

Yuki Izakaya
525 Frenchmen St. (Faubourg Marigny) 504 943-1122 New Orleans's only Japanese-style tavern offers a taste of its homeland, with red and black decor, Japanese movie posters and Japanese films screened on the back walls some nights. There also are DJs and live music. Sake and shochu are the favored libations, and there are ginger beer and coconut-lemongrass sake. Japanese tapas are available and there is outside seating.

OTHER ENTERTAINMENTS, ATTRACTIONS AND SHOPPING

Film

Entergy IMAX® Theatre
1 Canal St. (French Quarter) 504-861-2537
www.auduboninstitute.org/imax.html
The wonders of nature are magnified at Entergy IMAX® Theatre, where larger-than-life adventures explode with the help of the world's most advanced motion picture technology. Located next door to Audubon Aquarium of the Americas, it is one of only six in the world with its spectacular flat screen, single projection, IMAX® 3D and high-definition capabilities.

Prytania Theatre
5339 Prytania St. (Uptown) 504-891-2787
The city's last single-screen movie house, hidden in an Uptown residential area. It shows first-run mainstream films and the occasional independent feature.

The Theatres at Canal Place
333 Canal St. 3rd Floor (French Quarter)
www.thetheatres.com
The Theatres at Canal Place were recently renovated from the ground up to incorporate "dining" into the all-digital film experience. Chef Adolfo Garcia's Gusto, a cafe and bar at The Theatres at Canal Place, features small plate meals and snacks that can be brought into the theatre and enjoyed in spacious black-leather chairs.

Zeitgeist Multidisciplinary Arts Center
1618 Oretha C Haley Blvd. (Central City, take a cab) 504-352-1150
http://zeitgeisttheater.wordpress.com
The Zeitgeist has been bringing alternative art to New Orleans since November 1986 and operates without any paid staff or public funds. It presents film, video, performance art, visual art and literary events six nights a week, year-round and is considered one of the premiere alternative arts center in the South. It is also the main venue of "Patois: New Orleans International Human Rights Film Festival" and the "New Orleans Middle East Film Festival."

Other Arts

See http://artsneworleans.org for current listings of all art events taking place in the city. You can also find a listing of art galleries, which are mostly located in the French Quarter, along Royal and Chartres streets, in the Warehouse District, and along Magazine street

Mahalia Jackson Theater of the Performing Arts
801 N. Rampart St., in Armstrong Park (Tremé) 504-218-0149 A Post-Katrina $27 million renovation has returned the lights to this famous stage. Now equipped with a 21st-century sound system, a digital cinema screen, enhanced lighting, a new orchestra shell, and a cutting-edge ballet floor, the 2,100-seat theater plays hostess to the Louisiana Philharmonic Symphony, the New Orleans Opera Association, the New Orleans Ballet Association, the New Orleans Jazz Orchestra, Broadway shows, and much more.

Le Chat Noir
715 St. Charles Ave. (CBD, next door to Herbsaint restaurant) 504-581-5812 www.cabaretlechatnoir.com A state-of-the-art performance space, where the night's entertainment might be a touring torch singer, a comedy revue, a campy movie spoof, or Varla Jean Merman, the gender-bending chanteuse and frequent Chat Noir guest. An elegant and eclectic venue with an urbane audience.

Le Petit Théâtre
616 St. Peter St. (French Quarter) 504-522-2081 www.lepetittheatre.com The oldest continuously running community theater in the United States occupies a historic building in the French Quarter and puts on quality plays year-round.

Southern Repertory Theater
Canal Place, 3rd level, 333 Canal St. (French Quarter) 504-522-6545 www.southernrep.com
A well-established theater company specializing in first-rate contemporary theater productions.

Contemporary Arts Center
900 Camp St. (Warehouse District) 504-528-3800 www.cacno.org A multi-disciplinary arts center dedicated to the presentation, production and promotion of the art of our time.

Museums/Attractions

Again, this is just a brief listing. Check http://www.neworleansonline.com under the "Things to Do" tab for an exhaustive listing.

New Orleans Museum of Art
In City Park 504-488-2631 www.noma.org
Tuesday-Sunday, 10:00-5:00 pm.

Ogden Museum of Southern Art
925 Camp Street – just off Lee Circle (CBD/Warehouse District) 504-539-9600 www.ogdenmuseum.org Tues- Sun, 9:30-5:30 pm.

New Orleans African American Museum
1418 Gov. Nicholls St. (Treme) 504-566-1136 www.noaam.info The New Orleans African American Museum is dedicated to protecting, preserving, and promoting through education the history, art, and communities of African Americans in New Orleans and the African diaspora.

Newcomb Art Gallery
Woldenberg Art Center, Tulane University (Uptown) 504-865-5328 www.newcombartgallery.com Nestled among the live oaks of Tulane University's uptown campus, the Newcomb Art Gallery is a small gem of a museum that encourages visitors to learn about the art of different times, places, and peoples through a diverse array of exhibitions and programming.

The National World War II Museum
945 Magazine St. (Warehouse District) 504-527-6012 www.nationalww2museum.org A must-see for history lovers, it has been designated by the U.S. Congress as the country's official World War II Museum. Powerful images and extraordinary artifacts bring to life the American Spirit, the courage, teamwork and sacrifice of the young men and women who won the war and changed the world. From the 1930s prelude to war, to the Normandy Invasion and the battles of the Pacific Islands, visitors trace America's role in the war and on the Home Front. If you need to have lunch, stop by John Besh's The American Sector cafeteria inside the museum.

Historic New Orleans Collection
533 Royal St. (French Quarter) 504-598-7100 www.hnoc.org The Historic New Orleans Collection (HNOC) has a mission of preserving the French Quarter and New Orleans history. Its Royal Street Complex features seven architectural treasures.

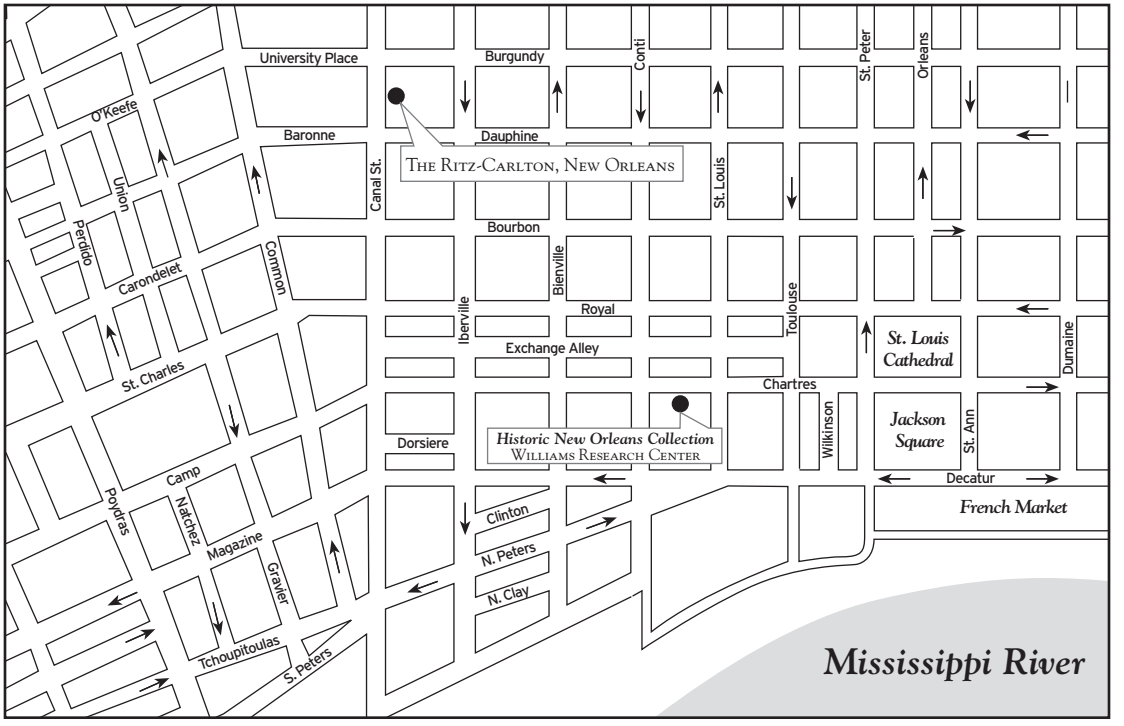
The Backstreet Cultural Museum
1116 St. Claude Ave. (Treme) 504-522-4806 www.backstreetmuseum.org The Backstreet Cultural Museum holds an amazing assortment of memorabilia indigenous to Mardi Gras, jazz funerals and other traditions found only in New Orleans.

Blaine Kern's Mardi Gras World
1380 Port of New Orleans Pl., (by the Convention Center) 504-361-7821 www.mardigrasworld.com Take a guided tour of the world of Mardi Gras as seen through the perspective of Blaine Kern, the biggest designer and builder of floats in the world.

Old Ursuline Convent
1100 Chartres St. (French Quarter) 504-529-3040 Ursuline Convent is the oldest building in the Mississippi River Valley. Completed in 1752, it is also the oldest surviving example of the French colonial period in the United States. Often referred to as the Archbishop Antoine Blanc Memorial Complex, the Old Ursuline Convent also houses the rich Archdiocesan archives. The building is known as the "treasure of the archdiocese."

SHOPPING

New Orleans is great for boutique shopping. There are countless wonderful stores selling antiques, cool art, new and vintage clothing and one-of-a-kind jewelry. The main shopping corridors are Royal and Chartres streets in the French Quarter, Frenchman Street in the Marigny, and all along Magazine street, especially from Jackson Avenue all the way uptown to Henry Clay Avenue. If you have the time, get a day bus pass and get on and off the Magazine bus as cute boutiques and/or antique stores catch your attention. For upscale shopping, nothing beats the mall at Canal Place, anchored by Saks Fifth Avenue. Nearby is Rubensteins, (102 St. Charles Ave.) a glorious haberdashery and Meyer The Hatter (120 St. Charles Ave.), the South's largest hat store. Either at Canal Place or at the main store at 3801 Magazine St., don't neglect to admire and maybe acquire some of Mignon Faget's exquisite (and relatively affordable) jewelry pieces inspired by New Orleans architecture and nature. Last but not least, Saturday and Sunday are the days to catch the French Market – a combination of produce, tourist stuff (t-shirts etc), and remarkable art and vintage collections – and the artists working and selling their wares around Jackson Square.



INSTRUCTIONS
FOR PANEL AND WORKSHOP CHAIRS

1. Please keep panel presentations to 20 minutes and workshop presentations to no more than 10 minutes.
2. When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research.
3. Audience members are rightfully upset when there is no time to ask questions.
4. Papers should be no longer than 7-8 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 cut down in advance.
5. We are finding that technology problems are cutting into panel time. Please have the panelists check their tech (DVDs, laptops) in advance.
6. Please check that all visuals function before your session begins.
7. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and "please wrap up" at the 20-minute mark.
8. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
9. 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.

TO ALL SCMS MEMBERS

YOU'RE INVITED!

Please plan to attend the upcoming meetings and events, which are open to all SCMS Members.

THURSDAY MARCH 10 • 11:00AM & FRIDAY MARCH 11 • 11:00AM

Orientation for New Members: If you are new to SCMS, please plan to attend one of the two Orientation for New Members sessions on Thursday, March 10 at 11:00am and on Friday, March 11 at 11:00am in the French Quarter Bar on Level Three. You will learn more about the Society, the conference, the journal, and other benefits of membership.

THURSDAY EVENING

Please be sure to attend the **Awards Ceremony** on Thursday evening, in the Grand Ballroom, Level Two (Salons II & III), where we will honor excellence in scholarship, teaching, and service; the Awards Ceremony will be followed by our all members **Opening Reception** in the Gallery Foyer, Level One.

FRIDAY MARCH 11 • NOON

The annual **Members' Business Meeting** will take place on Friday, March 11 at noon in Audubon, Level One. All SCMS members are encouraged to attend this meeting to learn more about our organization, our current strategic planning process, and our new website. Members will also meet the officers and Board members, the newly elected officers and Board members, and the leadership of our Caucuses and Scholarly Interest Groups.

SATURDAY EVENING

We have organized an all members **Closing Reception** on Saturday evening, replete with a cash bar, to be held in the Grand Ballroom, Level Two. At this final evening event, we will honor the service of SCMS members in 2010-2011. Catch up with old friends and meet new ones at our first ever closing reception.

ORIENTATION FOR NEW MEMBERS

ROOM **French Quarter Bar, Level Two**

Learn more about the Society, the conference, the journal, and other benefits of membership.

CONTINUOUS SCREENING

ROOM **Salon 1 Foyer, Level Two**

Minimentals

Denise Iris, USA, 2005, 52 min

Minimentals are micro films (around 1 min. each) that explore the beauty, humor, and depth of meaning in the apparently mundane details of everyday life. Ranging in tone from lyrical to playful, they are based on the idea that our daily lives are an inexhaustible source of wonder if we only pay attention. Simple observations, musings, or chance encounters are distilled down to their essence into audiovisual haikus. Created entirely with consumer-grade tools, they represent a deliberate attempt to establish a daily film practice that does not rely on the cumbersome apparatus of traditional film production.

A1 Digital Media Culture
Issues and Case Studies

ROOM **Audubon, Level One**

CHAIR **Megan Ankerson** ⚜ University of Michigan

Greg Siegel ⚜ University of California, Santa Barbara ⚜
"Cybersecurity and the New State of Emergency; or, What Is the Internet Kill Switch?"

Heather Young ⚜ Northwestern University ⚜ "'Watching #GLEE!': Twitter and the Social Uses of Television"

Robyn Citizen ⚜ New York University ⚜ "'Japan with an Afro Perspective!': Negotiating Blackness in Japan through Digital Communities"

Megan Ankerson ⚜ University of Michigan ⚜ "Globalizing Web Industries: National Visions and Global Collaborations in the 1990s"

A2 People's Media
Race, Class, and Gender in Interwar Filmmaking and Reception

ROOM **Algiers, Level One**

CHAIR **Carol Stabile** • University of Oregon

Martin Johnson ⚜ New York University ⚜ "Kidnapping the *Movie Queen*: Itinerant Filmmakers, Community Boosters and Participatory Fan Culture in the 1930s"

Bjorn Sorenssen ⚜ Norwegian University of Science & Technology ⚜
"The 'Proletarian Public Sphere' in Workers' Films of the 1920s and 1930s"

John Lennon ⚜ University South Florida Polytechnic ⚜
"The Democratic Boxcar: Scotsboro, William Wellman's *Wild Boys of the Road* and the Politicized Hobo"

Carol Stabile ⚜ University of Oregon ⚜ "'Oy, Jake, By Me Dot Looks Like a Sickness': Gertrude Berg and the Broadcast Blacklist"

A3 Affective Politics of the Visible

ROOM **Lakeview, Level One**

CHAIR **Alessandra Raengo** ⚜ Georgia State University

Elena del Rio ⚜ University of Alberta ⚜ "David Lynch's *Inland Empire*: Deleuzian/Feminist Ethics of Pain"

Agustin Zarzosa ⚜ Purchase College, State University of New York ⚜
"*Dexter* and the Serial Killing of Televisual Mimesis"

Keith Harris ⚜ University of California, Riverside ⚜ "The Stepin Fetchit Effect: Black Film Theory Reconsidered"

Alessandra Raengo ⚜ Georgia State University ⚜ "'Look Mama, A Pipe!': 'Retinal Pop' and Referential Affects"

A4 Horror/Nation

ROOM **Esplanade, Level One**

CHAIR **Janet Robinson** ⚜ University of Colorado, Boulder

Eunha Oh ⚜ Southern Illinois University ⚜ "A Reply to Williams and Creed: Conceptualizing Korean Horror within the Context of Confucian Gender Culture"

Hans Staats ⚜ Stony Brook University ⚜ "Born Criminality in the Modern Horror Film: Dario Argento's *Profondo rosso* and Tom Holland's *Child's Play*"

Stefano Baschiera ⚜ Queen's University Belfast ⚜ "Frontière(s): The Road Movie and Contemporary French Horror Cinema"

Janet Robinson ⚜ University of Colorado, Boulder ⚜ "'I Want to Do Real Bad Things with You': Abject Pleasure and Border-Crossing in HBO's *True Blood*"

A5 Media Careers
Working Lives in Hollywood and Abroad

ROOM **Broadmoor, Level One**

CHAIR **Patrick Vonderau** ⚜ Stockholm University

Petr Szczepanik ⚜ Masaryk University, Brno /University of California, Los Angeles ⚜ "Long Careers: The Lives of Professionals in a Postsocialist Work World"

Alejandro Pardo ⚜ University of Navarra ⚜ "Producers as Project Managers: A New Career Focus in Film Production"

Melis Behlil ⚜ Kadir Has University ⚜ "Global Filmmakers in Hollywood: International Labor Flows and Creative Industries"

Patrick Vonderau ⚜ Stockholm University ⚜ "An Unruly Workworld: Career Choices of a Babelsberg Prop-Maker"

RESPONDENT **Miranda Banks** ⚜ Emerson College

A6 European Art Film and World Cinema

ROOM **Fountainbleu, Level One**

CHAIR **Jaimey Fisher** ⚜ University of California, Davis

Nora Alter ⚜ Temple University ⚜ "One, Two, Three Art Cinemas"

Volker Pantenburg ⚜ Bauhaus University, Weimar ⚜ "Capital, Crime, Cinema: Olivier Assayas' Transcontinental Narratives"

Lutz Koepnick ⚜ Washington University, St. Louis ⚜ "Reclaiming Absorption: On the Aesthetic of the Long Take in Recent German Film"

RESPONDENT **Brad Prager** ⚜ University of Missouri

SPONSOR **CinemArts: Film and Art History Scholarly Interest Group**

A7 Recycling the 'War Propaganda Apparatus'
Rethinking the (Dis-)Continuity of Wartime Film Genres in Japan

ROOM **Gentilly, Level One**

CHAIR **Takuya Tsunoda** ⚜ Yale University

Miyoko Shimura ⚜ Waseda University ⚜ "Japanese Spy Films: On Continuity in the Representation of the 'Others'"

Michael Baskett ⚜ University of Kansas ⚜ "Nakano's Cold Warriors—Imperial Nostalgia as Cold War Culture in 1960s Japanese Spy Films"

Hana Washitani ⚜ Meiji-gakuin University ⚜ "'Soldiers in the Performing Arts' in Wartime and Postwar Japanese Cinema"

Takuya Tsunoda ⚜ Yale University ⚜ "Akira Kurosawa's *The Most Beautiful*: Revisiting the Auteur's Wartime Filmmaking"

A8 WORKSHOP
SCMS Online
Past, Present, Future

ROOM **Carrollton, Level One**

CHAIR **Michael Aronson** ⚜ University of Oregon

CO-CHAIR **Judd Ruggill** ⚜ Arizona State University

WORKSHOP PARTICIPANTS

Michael Aronson ⚜ University of Oregon

Elizabeth Ellcessor ⚜ University of Wisconsin, Madison

Bill Kirkpatrick ⚜ Denison University

Candice Haddad ⚜ University of Michigan, Ann Arbor

Andrew Miller ⚜ Sacred Heart University

SPONSOR **Information Technology Committee**

A9 These Revolutions Have Been Televised

Reconsidering 1989 in European Media Representations

ROOM Carondelet, Level Two

CHAIR **Alice Bardan** ⚜ University of Southern California

Ioana Uricaru ⚜ University of Southern California ⚜ "The Square and the Screen: Civil Unrest and the Fight for Media Access in Romania, 1989-1990"

Aine O'Healy ⚜ Loyola Marymount University ⚜ "Travels in a Post-Ideological Landscape: Carmine Amoroso's *Cover Boy*"

Alice Bardan ⚜ University of Southern California ⚜ "The Public Screen and Private Screenings: Cinematic Reconfigurations of 1989"

RESPONDENT **Katarzyna Marciniak** ⚜ Ohio University

A11 Hollywood On The Air

Rehistoricizing Cinema and Radio

ROOM Salon 1A, Level Two

CHAIR **Scott Balcerzak** ⚜ Northern Illinois University

Sara Levavy ⚜ Stanford University ⚜ "The Newsreel and the Framing of Media"

Scott Balcerzak ⚜ Northern Illinois University ⚜ "Jack Benny's Voice and Body: Queered Radio and the Screen Comedian"

Neil Verma ⚜ University of Chicago ⚜ "Watching Eavesdroppers: Film, Radio, and Meta-Commentary in Classic American Noir"

Michael Dwyer ⚜ Arcadia University ⚜ "'The Same Old Songs?': The Invention of Oldies on Film and Radio"

SPONSOR Sound Studies Scholarly Interest Group

A12 Animated Citizenship

ROOM Salon 1B, Level Two

CHAIR **Sylvie Bissonnette** ⚜ University of California, Davis

Daniel Smith-Rowsey ⚜ University of Nottingham ⚜ "Snow White and the Seven Moguls?: The Zero-Sum Game of Establishing Citizenship at the Expense of Ethnic Citizens"

Sylvie Bissonnette ⚜ University of California, Davis ⚜ "Hybrid Citizens in Cyberpunk Animation"

Galen Wilson ⚜ Texas A&M University ⚜ "Upgrading Citizenship: Redefining the American Consumer in Pixar's *WALL-E*"

Jennifer Lynde Barker ⚜ East Tennessee State University ⚜ "Transnational Mash-Ups and Intercultural Identity in *Sita Sings the Blues*"

A13 *Treme's* Promise

The Authenticity and Potential of David Simon's New Orleans

ROOM Salon II, Level Two

CHAIR **Ethan Tussey** ⚜ University of California, Santa Barbara

Justin Harlacher ⚜ York College of Pennsylvania ⚜ "Following *The Wire*: Audience Expectation and David Simon's *Treme*"

Helen Morgan ⚜ University of Minnesota ⚜ "Producing the Creative City: *Treme*, Television Culture, and the Neoliberal Neighborhood"

Katie Moylan ⚜ National University of Ireland, Maynooth ⚜ "Negotiating Spatiality in *Treme*"

Ethan Tussey ⚜ University of California, Santa Barbara ⚜ "Wendell Pierce's *Treme*: Displaying Authenticity in Television Paratexts"

SPONSOR Television and New Media Scholarly Interest Group

A14 Prime-Time Border Travels

ROOM **Salon III, Level Two**

CHAIR **Deborah Jaramillo** ⚜ Boston University

Dana Och ⚜ University of Pittsburgh ⚜ "'Hit Them Hard. Hit Them Fast': Mediating Discrimination and Racism through Sports Narrative in McGrath's *Southpaw* (1999)"

Myles McNutt ⚜ University of Wisconsin, Madison ⚜ "Breaking Out of Little Boxes: Segregated Seriality and Comic Incongruity in Showtime's *Weeds*"

Jamie Wilson ⚜ University of Arizona ⚜ "The Spectacle of Detention and Removal: National Geographic's *Border Wars*"

Deborah Jaramillo ⚜ Boston University ⚜ "Suburban Narcos: Border Violence, Cable TV, and the New Vision of the Mexican Drug Dealer"

SPONSOR **Latino/a Caucus**

A15 Theorizing Film Aesthetics

ROOM **LaSalle, Level Two**

CHAIR **Amanda Ann Klein** ⚜ East Carolina University

Rebecca Sheehan ⚜ Harvard University ⚜ "Film-izing Philosophy: Stan Brakhage's Wittgenstein and the Future of Film Theory"

Alla Gadassik ⚜ Northwestern University ⚜ "My Dancer, My Soldier, My Kitten: The Film Camera as Moving Companion"

Jeff Scheible ⚜ University of California, Santa Barbara ⚜ "Parenthetical Style and New Media Aesthetics"

Jonah Corne ⚜ University of Manitoba ⚜ "Further Experiments with the Neutral Face: Kuleshov and the Legacy of the Deadpan"

A16 After Exile
Cinematic Homecomings

ROOM **Orleans, Level Two**

CHAIR **Rebecca Prime** ⚜ Hood College

Rebecca Prime ⚜ Hood College ⚜ "From Blacklists to 'Black' Films: The Hollywood Radicals Return Home"

Matthew Holtmeier ⚜ University of St. Andrews ⚜ "An Exiled Filmmaker under House Arrest: Bahman Farmanara's Homecoming and *Smell of Camphor, Fragrance of Jasmine*"

Catherine Portuges ⚜ University of Massachusetts Amherst ⚜ "Korda & Lorre: Central European Exile and the Illusion of Return"

RESPONDENT **Lutz Bacher** ⚜ Robert Morris University

A17 Media and Transport

ROOM **Vermilion, Level Two**

CHAIR **Stephen Groening** ⚜ Brown University

Jana Mangold ⚜ University of Erfurt ⚜ "Media as Metaphorical Effect of Transport: McLuhan and the History of Media Theory"

Benno Bock ⚜ Innovationszentrum für Mobilität und Gesellschaft ⚜ *and* **Marc Schelewsky** ⚜ Innovationszentrum für Mobilität und Gesellschaft ⚜ "Media and Transport as Technologies of Space-Time Mastery and Control"

Michael Dick ⚜ University of Toronto ⚜ "No Passing on the Shoulder: The Folksonomy on the Margins of the Information Highway"

Stephen Groening ⚜ Brown University ⚜ "Screens and Fear of Flying"

A18 "The God-Given Benefits of Laissez-Faire Capitalism"

Economic Education for a Neo-Liberal World

ROOM **Evangeline, Level Two**

CHAIR **Heide Solbrig** ⚜ Bentley College

Randy Nichols ⚜ Bentley University ⚜ "Push-Button Economics: Video Games as Economic Education"

Elizabeth Heffelfinger ⚜ Western Carolina University ⚜ "'I am Free Enterprise': The Resurgence of Free Enterprise Campaigns and End of Capitalism"

Heide Solbrig ⚜ Bentley College ⚜ "'Freedom on Film': Neoliberal Economics and Media Narratives 1950-1980"

SPONSOR **Caucus on Class**

A19 WORKSHOP The DJ in Electronic Dance Music

Media Citizenship, Appropriation, and Cultural Hybridity

ROOM **Acadia, Level Two**

CHAIR **Bernardo Attias** ⚜ California State University, Northridge

WORKSHOP PARTICIPANTS

Fred Church ⚜ Tangy Citrus Records

Mark Gunderson ⚜ Evolution Control Committee

Shane Martin ⚜ Middle Tennessee State University

Bernardo Attias ⚜ California State University, Northridge

A20 Genre and History in American Film in the 1940s

ROOM **Union Terrace A, Level Three**

CHAIR **Saverio Giovacchini** ⚜ University of Maryland

Saverio Giovacchini ⚜ University of Maryland ⚜ "World War Two and the Cinema of Proximity"

Roy Grundmann ⚜ Boston University ⚜ "Hollywood History and Genre Cinema: How Crime Drama Referenced the Labor Struggle"

Haden Guest ⚜ Harvard University ⚜ "Learning from Joseph H. Lewis: Genre, History, Visual Style"

Kevin Stoehr ⚜ Boston University ⚜ "1946-1949: The Deepening of the American Western"

A21 Navigating Cinematic Space

ROOM **Union Terrace C, Level Three**

CHAIR **Eugenie Brinkema** ⚜ Massachusetts Institute of Technology

Katheryn Wright ⚜ Florida State University ⚜ "Negotiating the Possibilities and Limitations of Navigable Space in Contemporary American Cinema"

David Rice ⚜ University of California, San Diego ⚜ "Observational Cinema on the Last Frontier: *Sweetgrass*, the Sensation of Life on the Range, and the Specter of Loss in 'Media Citizenship'"

Anastasia Saverino ⚜ New York University ⚜ "Heaven, Hell or Way Station: America and the Postsocial Imaginary"

Eugenie Brinkema ⚜ Massachusetts Institute of Technology ⚜ "The Anxiety of *Open Water*"

A22 Violence and Visibility in Israel/Palestine

ROOM **Crescent View, Level Twelve**

CHAIR **Nadia Yaqub** ⚜ University of North Carolina, Chapel Hill

CO-CHAIR **Rebecca Stein** ⚜ Duke University

Gil Hochberg ⚜ University of California, Los Angeles ⚜ "Between Visibility and Invisibility: Elia Suleiman's Chronicles of a Contested Citizenship"

Nasrin Himada ⚜ Concordia University ⚜ "On The Politics of The Wait in Kamal Aljafari's *Port of Memory*"

Nadia Yaqub ⚜ University of North Carolina, Chapel Hill ⚜ "Azza El-Hassan and Impossible Filmmaking in Israel/Palestine"

Rebecca Stein ⚜ Duke University ⚜ "YouTube (Pre)Occupation: New Media and the Israeli Military Occupation"

A23 Media and Senior Citizenship

Age and Generational Issues In Film, Television, and New Media

ROOM **Mercier Terrace, Level Fourteen**

CHAIR **Nancy McVittie** ⚜ University of Michigan

Elizabeth Kessler ⚜ University of Houston ⚜ "Film and Ageing in Men's Lives: Reconstruction and Reconnection Films"

Bobby Simmons ⚜ University of Southern California ⚜ "We've Only Just Begun: Popular Music and Aging Boomers in Advertising"

Elena Fronk ⚜ Maastricht University ⚜ "The Performance of Age-Identities in Online Dating '50-Plus'"

Nancy McVittie ⚜ University of Michigan ⚜ "Blue Hair and the Blue Glow: Aging Stars and Elder Kitsch on Television"

RESPONDENT **Timothy Shary** ⚜ University of Oklahoma

A24 SCREENING

ROOM **Uptown, Level One**

Mon Cher Camarade

Pat Mire, USA, 2009, 58 min

SPONSOR French and Francophone Scholarly Interest Group

"During World War II, hundreds of French-speaking Cajun men from South Louisiana enlisted in the U.S. military. Their linguistic skills and French heritage had been denigrated for decades in South Louisiana and was ridiculed as well by American officers in the processing centers at Camp Shelby, Mississippi, and Fort Polk, Louisiana. This documentary film, through memoirs and interviews of French-speaking Cajuns who served in WWII either as members of the OSS or as citizen soldiers, tells the story of this important aspect of the American war effort in Europe. Additionally, cultural scholars provide insight into the stories of these veterans from both an historic and linguistic perspective. The end result is a film that acknowledges the unique and important contributions of the French-speaking Cajun soldiers to the war effort and gives long overdue credit to them and their linguistic skills and French heritage." (from film's official website).

Audiences for this film may be interested in session B23 "Soldiers/Civilians."

MEETING

12:00 noon - 1:45 pm

ROOM Boardroom, Level Two

Women's Film History Project

MEETING

1:00 - 2:00 pm

ROOM St. Charles, Level Two

Asian/Pacific American Caucus

B1 Startling Adventures in the Dismal Science

Television Takes on the Economy

ROOM **Audubon, Level One**

CHAIR **Mobina Hashmi** ⚜ Brooklyn College

Daniel Marcus ⚜ Goucher College ⚜ "History as Legitimation in Conservative Economic Discourse: What's on Glenn Beck's Bookshelf and Other Trying Questions"

Christopher Smith ⚜ University of Southern California ⚜ "'We Have Armageddon!': Media Ritual, Moral Panic, and Market Meltdown"

Mobina Hashmi ⚜ Brooklyn College ⚜ "Whose Economic Health Do We Care about Anyway? News Coverage of Unemployment in the 1980s and the Present"

RESPONDENT **Frederick Wasser** ⚜ Brooklyn College

SPONSOR **Caucus on Class**

B2 Early Soviet Film Sound

Theory, Technology, Ideology, Practice

ROOM **Algiers, Level One**

CHAIR **Lilya Kaganovsky** ⚜ University of Illinois, Urbana-Champaign

Lilya Kaganovsky ⚜ University of Illinois, Urbana-Champaign ⚜ "Ideological State Apparatuses: Soviet Cinema's Conversion to Sound (1928-1935)"

Joshua Malitsky ⚜ Indiana University ⚜ "The Movement of Energy"

Vincent Bohlinger ⚜ Rhode Island College ⚜ "The Transition to Sound in the Soviet Union: Technological Developments and Industry Practices"

RESPONDENT **Masha Salazkina** ⚜ Concordia University

B3 Historicizing Blackness

ROOM **Lakeview, Level One**

CHAIR **N. Frank Ukadike** ⚜ Tulane University

William Grant ⚜ Independent Scholar ⚜ "King Kong Ain't Got Shit on Me: The Fascinating Career of the Brutal Black Buck"

Elizabeth Reich ⚜ Rutgers University ⚜ "Earning Citizenship in Hollywood: The Transnational Black Soldier and Van Peebles's *Story of a Three-Day Pass*"

Khadijah White ⚜ University of Pennsylvania ⚜ "Redeeming Black Women on the Silver Screen"

Christopher Sieving ⚜ University of Georgia ⚜ "Blood Couplets: *Ganja & Hess* and Monstrous Hybridity in Seventies Black-Themed Cinema"

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

B4 Visualizing Sexuality

ROOM **Esplanade, Level One**

CHAIR **Rosalind Galt** ⚜ University of Sussex

Susan Pearlman ⚜ University of East Anglia ⚜ "Stranded on Third: Sexual Citizenship, Virginity Loss and the Transition to Adulthood in Hollywood Film"

Veronica Fitzpatrick ⚜ University of Pittsburgh ⚜ "'Alright to Feel Inhuman': On Rape as Rite of Passage in *Deadgirl*"

Curran Nault ⚜ University of Texas, Austin ⚜ "When Punk Meets Porn: The Convergence of Music and Sex in Courtney Trouble's Queer Punk Pornography"

Shelton Waldrep ⚜ University of Southern Maine ⚜ "Bodies in Space: Pornography, Masculinity, and Design in Kubrick's Later Work"

B5 On Location
When Big Media Comes To Town

ROOM **Broadmoor, Level One**

CHAIR **Serra Tinic** ⚜ University of Alberta

Alisa Perren ⚜ Georgia State University ⚜ "Graphic Novels and Novel Geographics: The Case of the Atlanta Comics Community"

Vicki Mayer ⚜ Tulane University ⚜ *and* **Tanya Goldman** ⚜ Tulane University ⚜ "For the Corporation and by HBO?: The Benefits and Costs of Production Incentives in Louisiana"

Derek Kompare ⚜ Southern Methodist University ⚜ "Hollywood Does Dallas: Geographical Branding and Television Production"

Serra Tinic ⚜ University of Alberta ⚜ "Vancouver as Hollywood North: The Global Template for the Runaway Locations Industry"

B6 Video Game Worlds

ROOM **Fountainbleu, Level One**

CHAIR **Daniel Reynolds** ⚜ University of California, Santa Barbara

CO-CHAIR **Mark J. P. Wolf** ⚜ Concordia University Wisconsin

Michael Nitsche ⚜ Georgia Institute of Technology ⚜ "How Games Took over Our Space"

Mark J. P. Wolf ⚜ Concordia University Wisconsin ⚜ "Video Games and the Imaginary World Tradition"

Felan Parker ⚜ York University ⚜ "Millions of Voices: *Star Wars*, Digital Games, Fictional Worlds and Franchise Canon"

Daniel Reynolds ⚜ University of California, Santa Barbara ⚜ "'A New Mode of Being': Video Game Space and Time"

SPONSOR **Video Game Studies Scholarly Interest Group**

B7 Projection, Performance, Experimental Film
Recent Developments

ROOM **Gentilly, Level One**

CHAIR **Federico Windhausen** ⚜ California College of the Arts

Jonathan Walley ⚜ Denison University ⚜ "The Materiality and Immateriality of Projection Performance"

Federico Windhausen ⚜ California College of the Arts ⚜ "Patterning Time: Guy Sherwin and Filmic Repetition"

Luis Recoder ⚜ The New School for Social Research ⚜ *and* **Sandra Gibson** ⚜ New York University ⚜ "Projecting Projection (Part I)"

SPONSOR **Experimental Film and Media Scholarly Interest Group**

Audiences for this session may be interested in the Special Event "Projecting Projection (Part II)."
See page 77 for more information.

B8 WORKSHOP
Towards an Urban Approach to Cinema and Media Studies

ROOM **Carrollton, Level One**

CHAIR **Sabine Haenni** ⚜ Cornell University

CO-CHAIR **Brendan Kredell** ⚜ Northwestern University

WORKSHOP PARTICIPANTS

Pamela Wojcik ⚜ University of Notre Dame

Mark Shiel ⚜ King's College London

Erica Stein ⚜ University of Iowa

John David Rhodes ⚜ University of Sussex

Katherine Lawrie Van de Ven ⚜ University of California, Los Angeles

SPONSOR **Urban Studies Scholarly Interest Group**

B9 Reconsidering *Kings Row*
A Case Study in Film Historiography

ROOM **Carondelet, Level Two**

CHAIR **Christopher Dumas**

CO-CHAIR **Bob Rehak** ⚜ Swarthmore College

Chris Cagle ⚜ Temple University ⚜ "Realist Melodrama: Genre and Visual Style in Hollywood's Literary Adaptations"

Bob Rehak ⚜ Swarthmore College ⚜ "'Each of Us Live in Multiple Worlds': William Cameron Menzies and In/Visible Production Design Between Classical and Digital Hollywood"

Claire King ⚜ Vanderbilt University ⚜ "The Rest of Him: Trauma, Gender, and *Kings Row*"

Christopher Dumas ⚜ University of California, San Francisco ⚜ Revisiting Rogin's Reagan: *Kings Row* and the Primal Scene of Psychoanalysis"

B10 Beyond the Subject
Conceptualizing Affect and Aesthetics in Digital Cinema

ROOM **St. Charles, Level Two**

CHAIR **Joerg Sternagel** ⚜ University of Potsdam

Deborah Levitt ⚜ Eugene Lang College-The New School ⚜ "Digital Disorientation: Affect and the (Un)Real in *Waking Life*"

Jennifer M. Barker ⚜ Georgia State University ⚜ "Grains and Pixels: Textures of the Cinematic and Digital in *The Beaches of Agnès*"

James Tobias ⚜ University of California, Riverside ⚜ "Armor Becoming Flesh: Stereoscopy, Technological Conversion, and the Agentive Thing in *Avatar*"

Joerg Sternagel ⚜ University of Potsdam ⚜ "Affect, Pathos and the Performative: When Body and Image Meet with *Alice in Wonderland*"

B15 Politics, Practices and Citizenship
Independent Documentary Cinema in India

ROOM **LaSalle, Level Two**

CHAIR **Anuja Jain** ⚜ New York University

Ashish Chadha ⚜ University of Rhode Island ⚜ "Hand-Held Ontology: Cinema Vérité and the Making of Post-Statist Documentaries in India"

Anuja Jain ⚜ New York University ⚜ "Cinema, Crisis and Citizen/ship: Representations of Sectarianism in Independent Indian Documentaries"

Deborah Matzner ⚜ Wellesley College ⚜ "Documentary Film Production in Mumbai: Interstitial Modes of Production, Constrained Citizenship"

RESPONDENT **Bishnupriya Ghosh** ⚜ University of California, Santa Barbara

B16 Film Stars, TV Celebrities, and American Culture

ROOM **Orleans, Level Two**

CHAIR **Moya Luckett** ⚜ New York University

Madeleine Esch ⚜ Salve Regina University ⚜ "The Next Cable Star: Learning from Lifestyle TV's Farm League"

Cristian Melchiorre ⚜ University of Western Ontario ⚜ "Valentino's 'Confusion of Tongues': Hollywood Babel and The Translational Scene"

Moya Luckett ⚜ New York University ⚜ "Stars and Early Features: Rethinking Film Fame in a System of Transition"

B17 Rethinking the Pleasures of the Text

ROOM **Vermilion, Level Two**

CHAIR **Murray Pomerance** ⚜ Ryerson University

Philippe Gauthier ⚜ Université de Lausanne ⚜ "The 'Television Revolution' and the Filmology Movement or How 'A Spectacular Theatrical Space Has Given Way to a Spectacular Domestic Space'"

Sudhir Mahadevan ⚜ University of Washington, Seattle ⚜ "Harriet Beecher Stowe in Delhi: *Rang de Basanti* (2006, India), *Uncle Tom's Cabin* and the Challenges of a Comparative History of Film"

Christina Petersen ⚜ Washington University in St. Louis ⚜ "'Action and Suspense That Will Lift You From Your Seat!': The 1920s Collegiate Picture and the Origins of the American Youth Film"

Carol Siegel ⚜ Washington State University, Vancouver ⚜ "*Inglourious Basterds*, Text of Pleasure, Text of Bliss?"

B18 Movies and Mind
The Mutual Influence of Film and Psychology

ROOM **Evangeline, Level Two**

CHAIR **Scott Curtis** ⚜ Northwestern University

Marsha Orgeron ⚜ North Carolina State University ⚜ "Appropriating Motion Pictures: Edwin G. Boring, the Psychology of Testimony, and Thomas Edison's *Van Bibber's Experiment* (1911)"

Eric Smoodin ⚜ University of California, Davis ⚜ "'A Picture Seemed to Have Affected the Girl Strongly': Melodrama, Spectatorship, and Insanity, 1900-1930"

Scott Curtis ⚜ Northwestern University ⚜ "Acting Out: Performance and Identification in the Postwar Mental Health Film"

RESPONDENT **Mark Lynn Anderson** ⚜ University of Pittsburgh

SPONSOR **Nontheatrical Film and Media Scholarly Interest Group**

B19 WORKSHOP
Best Practices for Media Literacy Pedagogy and Effective Instructional Design

ROOM **Acadia, Level Two**

CHAIR **James Castonguay** ⚜ Sacred Heart University

WORKSHOP PARTICIPANTS

Diane Carson ⚜ St. Louis Community College, Meramec

Carole Gerster ⚜ University of California, Santa Cruz

Tony Grajeda ⚜ University of Central Florida

Elizabeth A. Lathrop ⚜ Georgia Perimeter College

Lisa Patti ⚜ Cornell University

SPONSOR **Media Literacy and Outreach Scholarly Interest Group**

B20 Female Authorship in an International Context

ROOM **Union Terrace A, Level Two**

CHAIR **Michele Schreiber** ⚜ Emory University

Melissa Molloy ⚜ University of Florida ⚜ "Women as Desiring Subjects: Pascale Ferran and Gina Kim Reorient Sexuality"

Oscar Jubis ⚜ University of Miami ⚜ "Cine de Autor: The Films of Lucrecia Martel"

Yuka Kanno ⚜ University of California, Irvine ⚜ "The Problem of Difference: Same-Sex Intimacy in Japanese Girls' Films"

Michele Schreiber ⚜ Emory University ⚜ "In Search of the Female 'Indie' Auteur: Rebecca Miller and *Personal Velocity*"

SPONSORS **Women's Film History Project** *and* **Women's Caucus**

B21 National Cinemas in a Transnational Context

ROOM Union Terrace C, Level Three

CHAIR Ernesto Acevedo-Muñoz ⚜ University of Colorado, Boulder

Jeeyoung Shin ⚜ Indiana University ⚜ "Profitable Bordercrossing: Transnationalism and Hybridity in New Korean Cinema"

Evan Lieberman ⚜ Cleveland State University ⚜ "Sex, Sharks and Tequila: The Anxiety of a Mexican Tourist Economy in René Cardona Jr.'s *Tintorera*"

Fan Yang ⚜ George Mason University ⚜ "Counterfeiting Hollywood: *Crazy Stone* and the Politics of National Cinema in Post-WTO China"

Ernesto Acevedo-Muñoz ⚜ University of Colorado, Boulder ⚜ "'Me mirabas': Soderbergh's Latin America"

B22 Bodies, Technologies, and the Performance of Media Witnessing

ROOM Crescent View, Level Twelve

CHAIR Carrie Rentschler ⚜ McGill University

Rachel Hall ⚜ Louisiana State University ⚜ "The Becoming Woman of the Passenger: Introducing Full-Body Scanners to U.S. Airports"

Carrie Rentschler ⚜ McGill University ⚜ "Film Proxies and the Phantom 38 Witnesses to the 1964 Kitty Genovese Murder"

Margaret Schwartz ⚜ Fordham University ⚜ "Ambassadors from the Material World: Michael Jackson's Corpse in Visual Culture"

Jennifer Petersen ⚜ University of Virginia ⚜ "The Legal Legibility of Violence: Media and the Passage of the James Byrd Jr. Hate Crimes Act"

B23 Soldiers/Civilians
The Militarization of US Citizenship in Post-9/11 War Media

ROOM Mercier Terrace, Level Fourteen

CHAIR Stephanie Hoover ⚜ University of Southern California

Matthew Payne ⚜ University of Texas, Austin ⚜ "First-Person Patriotism: Sacrificial Citizenship in *Call of Duty 4: Modern Warfare* (2007) and *Modern Warfare 2* (2009)"

Nathan Blake ⚜ University of California, Irvine ⚜ "'America's Army': The Militarization of Play and the Play of War"

James Paasche ⚜ Indiana University ⚜ "The Selling of the (National) Guard: Promoting the 'Citizen Soldier'"

Stephanie Hoover ⚜ University of Southern California ⚜ "'Transmedia' Citizenship: Understanding the War on Terror Across Multiple Media"

B24 SCREENING

ROOM Uptown, Level One

Orgasm Inc.: The Strange Science of Female Pleasure

Liz Canner, 2009, USA, 78 min

Filmmaker Liz Canner takes a job editing erotic videos for a drug trial for a pharmaceutical company. Her employer is developing what they hope will be the first Viagra drug for women that wins FDA approval to treat a new disease: Female Sexual Dysfunction (FSD). Liz gains permission to film the company for her own documentary. Initially, she plans to create a movie about science and pleasure but she soon begins to suspect that her employer, along with a cadre of other medical companies, might be trying to take advantage of women (and potentially endanger their health) in pursuit of billion dollar profits. *Orgasm Inc.* is a powerful look inside the medical industry and the marketing campaigns that are literally and figuratively reshaping our everyday lives around health, illness, desire and orgasm.

MEETING

2:00 - 3:45 pm

ROOM Boardroom, Level Two

French and Francophone Scholarly Interest Group

C1 Margins, Centers, and Minority Media Criticism

Queers, Outlaws, and Other Citizens

ROOM **Audubon, Level One**

CHAIR **Dana Heller** ✣ Old Dominion University

Ron Becker ✣ Miami University ✣ "LGBTQ Televisual Citizenship after TV"

Dana Heller ✣ Old Dominion University ✣ "Trash Citizenship: John Waters' *Hairspray* and Popular Memory"

Meheli Sen ✣ The University of Oklahoma ✣ "Secularism, Affect, and the Impossible Desire for Citizenship in *Aamir*"

F. Hollis Griffin ✣ Colby College ✣ "'Good' Citizenship in 'Bad' Objects, 'Old' Convergences & 'New' Media"

SPONSOR **Queer Caucus**

C2 New Directions in Film Policy

ROOM **Algiers, Level One**

CHAIR **James Deutsch**

Intan Paramaditha ✣ New York University ✣ "Film Policy and the New Citizen Subjects in Indonesia"

Eva Redvall ✣ University of Copenhagen ✣ "Encouraging Artistic Risk-Taking Through Film Policy: The Case of New Danish Screen"

Yi Lu ✣ University of Texas, Austin ✣ "Constructing the Popular: The State, Movie Policy, and the Case Study of China Film Group"

C3 Trans/International Film Exhibition

ROOM **Lakeview, Level One**

CHAIR **John Moses** ✣ Fresno City College

Deron Overpeck ✣ Auburn University ✣ "An Oasis or a Mirage? The Importance of Abu Dhabi Real Estate to Time Warner"

Ross Melnick ✣ University of California, Los Angeles ✣ "A Lion and a Fox in Africa: MGM and Fox-Owned Cinemas in Kenya, Zimbabwe, and South Africa, 1932-1973"

John Moses ✣ Fresno City College ✣ "*Avatar* and Global Hollywood: Colonizing the World's Imagination"

C4 Digital Effects on Cinema

ROOM **Esplanade, Level One**

CHAIR **Deborah Tudor** ✣ Southern Illinois University Carbondale

Steven Rawle ✣ York St. John University ✣ "Reconfiguring Independence: Dispersed Space and Digital Authorship"

Kristen Loutensock ✣ University of California, Berkeley ✣ "Feeling Technology: Digital Effects, Melodrama, and Autism"

Lisa Broad ✣ New York University ✣ "Flatland: Information Aesthetics in Recent Digital and Hybrid Cinema"

Gerald Sim ✣ Florida Atlantic University ✣ "Michael Mann, and Hollywood's Conflicted Negotiations of the Move Towards Digital Cinematography"

C5 The Functions of Finales
Serial Television and the Problem of Ending

ROOM **Broadmoor, Level One**

CHAIR **Sean O'Sullivan** ⚜ Ohio State University

Jason Mittell ⚜ Middlebury College ⚜ "Preparing for the End: Meta-Storytelling in the Final Seasons of *The Wire* and *Lost*"

Greg Smith ⚜ Georgia State University ⚜ "Caught between Cliffhanger and Closure: Potential Cancellation and the TV Season Finale"

Christine Becker ⚜ University of Notre Dame ⚜ "*Ashes to Ashes*, Finale to Finale"

Sean O'Sullivan ⚜ Ohio State University ⚜ "The Sonnet-Season Comes to a Stop"

C6 WORKSHOP
Affect as Rhetorical Strategy

ROOM **Fountainbleu, Level One**

CHAIR **Michael Hammond** ⚜ University of Southampton

WORKSHOP PARTICIPANTS

Lucy Fischer ⚜ University of Pittsburgh

Murray Pomerance ⚜ Ryerson University

Linda Williams ⚜ University of California, Berkeley

Linda Ruth Williams ⚜ University of Southampton

C7 Documentary and Citzenship

ROOM **Gentilly, Level One**

CHAIR **Teddy Champion** ⚜ University of Alabama

Ross Lenihan ⚜ University of California, Los Angeles ⚜ "New Paradigms in Guerrilla Documentary: Style and Intentionality in Robert Greenwald's *Rethink Afghanistan*"

Stephanie Tripp ⚜ University of Tampa ⚜ "From TVTV to YouTube: A Genealogy of Participatory Practices in Video"

Luke Stadel ⚜ Northwestern University ⚜ "Made in India: Television, Documentary, and the Everyday"

Catherine Zuromskis ⚜ University of New Mexico ⚜ "From the Grassy Knoll to the Sixth Floor Window: Vernacular Visual Documentation of the Kennedy Assassination and the Rise of Citizen Journalism"

C8 WORKSHOP
The Films of Joseph Gaï Ramaka

ROOM **Carrollton, Level One**

CHAIR **Kenneth Harrow** ⚜ Michigan State University

WORKSHOP PARTICIPANTS

Kenneth Harrow ⚜ Michigan State University

Eileen Julien ⚜ Indiana University

Joseph Ramaka ⚜ New Orleans Afrikan Film & Arts Festival

Ayo Coly ⚜ Dartmouth College

Akin Adesokan ⚜ Indiana University

SPONSOR **French and Francophone Scholarly Interest Group**

Audiences for this workshop may be interested in the screening, Karmen Gei *on K24*
See page 104 for more information.

C9 Nationalisms, Transnationalism, and Cinemas of East Asia

ROOM **Carondelet, Level Two**

CHAIR **Michael Wood** ⚜ Tulane University

Kukhee Choo ⚜ Tulane University ⚜ "Trans Asian Bodies Crossing in Koreeda Kazuhiro's *Air Doll* (2009)"

Patrick Terry ⚜ Meiji University, University of Oregon ⚜ "Imagined Citizen: Issues of Zainichi in the films *Go*, *Pachigi!* and *Pachigi!*, *Love & Peace*"

Michael Wood ⚜ Tulane University ⚜ "The Framing of Nationalism in Recent Non-Japanese Documentaries of Japan"

RESPONDENT **Junji Yoshida** ⚜ New York University

C10 Sensitive Men
Masculinity in Film

ROOM **St. Charles, Level Two**

CHAIR **Daniel Cutrara** ⚜ Arizona State University

Karen Williams ⚜ New York University/Fordham University ⚜ "The Melodrama of 'Real' Masculinity: New Naturalism in *Mystic River* and *Gone Baby Gone*"

Jeffrey Masko ⚜ San Francisco State University ⚜ "Beyond the Bromance: Examining Heteronormative Ruptures in Contemporary Masculinities"

Elspeth Kydd ⚜ University of the West of England ⚜ "Racial Buddy Bromance in Vaginal Space: Race and Gender in the New *Star Trek*"

Daniel Cutrara ⚜ Arizona State University ⚜ "Queering the Divine: Homosociality in Martin Scorsese's *The Last Temptation of Christ* and Kevin Smith's *Dogma*"

C15 Visualizing New Orleans

ROOM **LaSalle, Level Two**

CHAIR **Despina Kakoudaki** ⚜ American University

Bradley Jones ⚜ University of Michigan ⚜ "Finding an Anti-Racism of the Center: From the 'Racist Media' to the 'Race-Baiting Media' in Katrina Reporting"

J.D. Connor ⚜ Yale University ⚜ "Déjà Vu All over Again: Post-Katrina Filmmaking in Virtual Time and Space"

Andrew McAlister ⚜ University of Tampa ⚜ "We Need To Talk: Katrina Retrospectives and the Tension of Stasis"

Despina Kakoudaki ⚜ American University ⚜ "The Politics of Disaster: 2012 and the Disaster Film Genre After Katrina"

C16 The Cold War on Screen and in the Living Room
Postwar Imaginations of Citizenship and Local Identity

ROOM **Orleans, Level Two**

CHAIR **Rikke Schubart** ⚜ University of Southern Denmark

Josh Guilford ⚜ Brown University ⚜ "The Homeless Movies of the New American Cinema, 1959-64"

Courtney Ritter ⚜ University of Michigan ⚜ "Modern Medium, Provincial State: Contested Citizenship in Early Italian Quiz Shows"

Juan Monroy ⚜ New York University ⚜ "The Cold War Comes to Miami: Citizenship, Governmentality, and the Case of the WCKT-TV Documentary Series, *The Red Star*"

C17 Rethinking Film Authorship
Credit, Craft, Collaboration

ROOM **Vermilion, Level Two**

CHAIR **Jack Boozer** ⚜ Georgia State University

James Crawford ⚜ University of Southern California ⚜ "Three Little Words ('A Film by...') that Menaced Hollywood: The WGA, the DGA, and the Battle Over the Possessory Credit"

Deborah Mellamphy ⚜ University College-Cork ⚜ "Collaboration in the Films of Tim Burton and Johnny Depp"

Christopher Lucas ⚜ University of Texas, Austin ⚜ "Show Craft as Cultural Policy: Makers, Creators, and Industry"

Katherine Kinney ⚜ University of California, Riverside ⚜ "Brando and Failure: The Close-up in *Burn!* and *Last Tango in Paris*"

C18 Sound Studies

ROOM **Evangeline, Level Two**

CHAIR **Jennifer Fleeger** ⚜ The Catholic University of America

Andrew deWaard ⚜ University of British Columbia ⚜ "Mise-en-Synergy"

Jennifer Fleeger ⚜ The Catholic University of America ⚜ "Selling Jazz Short: Warner Bros. Makes Film Sound American"

Kevin John Bozelka ⚜ DePaul University ⚜ "The Development of the Music Cue Sheet in American Cinema"

Kelly Kessler ⚜ DePaul University ⚜ "When *Evita* Meets *Little Mary Sunshine*: Rewriting the Hero Through Visual and Narrative Adaptation in the Millennial Movie Musical"

SPONSOR **Sound Studies Scholarly Interest Group**

C19 French Cinema/Global Media

ROOM **Acadia, Level Two**

CHAIR **Kelley Conway** ⚜ University of Wisconsin, Madison

CO-CHAIR **Charlie Michael** ⚜ University of Miami

Matthew Solomon ⚜ College of Staten Island-CUNY ⚜ "Méliès and International Print/Performance Culture"

Kelley Conway ⚜ University of Wisconsin, Madison ⚜ "Varda in the Context of Globalization"

James Tweedie ⚜ University of Washington ⚜ "Fabulous Destinies and Red Balloons: Hou Hsiao-Hsien, Tsai Ming-Liang, and the Routes of French Cinema"

Charlie Michael ⚜ University of Miami ⚜ "Disjuncture and Difference in Contemporary Popular French Cinema"

SPONSOR **French and Francophone Scholarly Interest Group**

C20 Television, Community, Memory

ROOM **Union Terrace A, Level Three**

CHAIR **John McCullough** ⚜ York University

Ina Hark ⚜ University of South Carolina ⚜ "'Loved It/Didn't Love It': Polarized Fan Reactions to the End of *Lost* within the Fuselage Internet Community"

Erin Hanna ⚜ University of Michigan ⚜ "'Be Selling You': *The Prisoner* as Cult and Commodity"

John McCullough ⚜ York University ⚜ "Social Trauma in *Rescue Me*, *Saving Grace* and *Treme*: Commercial Television's Contributions to Ideas About Memorials"

Jennifer VanderBurgh ⚜ Saint Mary's University ⚜ "Sights Unseen: The Conspicuous Absence of Television in the CBC's Institutional Memorials"

SPONSOR **Television and New Media Scholarly Interest Group**

C21 Tracing Stillness in Photography and Film

ROOM **Union Terrace C, Level Three**

CHAIR **Louise Hornby** ⚜ Tulane University

Louise Hornby ⚜ Tulane University ⚜ "Stillness and Scale"

Jonah Horwitz ⚜ University of Wisconsin ⚜ "Documentary Photography and the Limits of Historical Representation in *Days of Heaven*"

Brooke Belisle ⚜ University of California, Berkeley ⚜ "One Perspective Times Another"

Jihoon Kim ⚜ New York University ⚜ "Intermedial Configurations of Stillness and Movement: Photographic, Cinematic, and Videographic Specificities in Transition in Contemporary Video Art"

SPONSOR **CinemArts: Film and Art History Scholarly Interest Group**

C22 The Work of the Image
Cinema, Labor, Aesthetics

ROOM **Crescent View, Level Twelve**

CHAIR **Elena Gorfinkel** ⚜ University of Wisconsin, Milwaukee

John David Rhodes ⚜ University of Sussex ⚜ "Fassbinder's Queer Labor: Sirk, Style, and Recognition"

Karl Schoonover ⚜ Michigan State University ⚜ "Wastrels of Time: Slow Cinema and its Laboring Subjects"

Kay Dickinson ⚜ Goldsmiths College, University of London ⚜ "Red and Green Stars in Broad Daylight: The Political Aesthetics of Syrian-Soviet Film Labor Alliances"

Elena Gorfinkel ⚜ University of Wisconsin, Milwaukee ⚜ "The Body's Failed Labor: Performance Work in Sexploitation Cinema"

RESPONDENT **Matthew Tinkcom** ⚜ Georgetown University

C23 Recycled Media, Aesthetics, and the Occult

ROOM **Mercier Terrace, Level Fourteen**

CHAIR **Joshua Yumibe** ⚜ University of St. Andrews

Doron Galili ⚜ University of Chicago ⚜ "Synaesthetic Media: The Optophone between Classical and Avant-Garde Aesthetics"

Joshua Yumibe ⚜ University of St. Andrews ⚜ "Color's Occult Harmonies in Experimental Cinema"

Robin Curtis ⚜ Freie Universität, Berlin ⚜ "Compression / Repression"

SPONSOR **Experimental Film and Media Scholarly Interest Group**

C24 SCREENINGS

ROOM Uptown, Level One

The House of Sweet Magic, The Films of Helen Hill

Helen Hill, USA, 1995-2004, 56 min

SPONSOR Media Archives Committee

Filmmaker Helen Hill was murdered tragically in her adopted home of New Orleans in the aftermath of Hurricane Katrina. *The House of Sweet Magic* is a compilation of Helen Hill's surviving short films that have been restored and archived at the Harvard Film Archive. The screening celebrates Helen's short but stunning career in animation using techniques such as three-dimensional stop motion, cel animation, puppetry, drawing and scratching on film, hand processing and hand tinting.

Hill, originally from South Carolina, studied at Harvard and California Institute of the Arts before moving to Canada with her husband Paul. While in Nova Scotia, Hill taught film animation at the Nova Scotia College of Art and Design and at the Atlantic Filmmakers Cooperative. Hill also worked as a storyboard artist with the National Film Board of Canada. In New Orleans, Hill taught animation through the New Orleans Video Access Centre (NOVAC) and the New Orleans Film Collective, which she co-founded with other members of the local film community. Hill's commitment to animation and teaching influenced many aspiring filmmakers and her films continue to screen in animation festivals worldwide.

The House of Sweet Magic consists of nine of Helen's films: *Tunnel of Love* (1996) *Madame Winger Makes a Film* (2001) *Scratch and Crow* (1995) *Your New Pig is Down the Road* (1999) *The World's Smallest Fair* (1995) *Vessel* (1992) *Film for Rosie* (2001) *Mouseholes* (1999) *Bohemian Town* (2004).

Circles of Confusion

Phoebe Tooke, USA, 2008, 10 min

"*Circles of Confusion* is a meditative experimental documentary about loss in the wake of Hurricane Katrina. The filmmaker parallels her experience upon returning to New Orleans with the experience of filmmaker Stevenson Palfi, who committed suicide in the months after the hurricane." (from the filmmaker's website)

Audiences for these films may be interested in session D9 "Women Making Movies."

MEETING

4:00 - 5:45 pm

ROOM Boardroom, Level Two

Animated Media Scholarly Interest Group

AWARDS CEREMONY

ROOM **Grand Ballroom (Salons II & III), Level Two**

2011 SCMS Award Winners

Patrice Petro ✣ University of Wisconsin, Milwaukee ✣ SCMS President

STUDENT WRITING AWARD

1ST PLACE

Hye Jean Chung ✣ University of California, Santa Barbara ✣ "Media Heterotopia and Transnational Filmmaking: Mapping Real and Virtual Worlds"

2ND PLACE

Randolph Jordan ✣ LaSalle College ✣ "In a Glass Box: Modernist Architecture, Acoustic Design, and Spatial Representation in Jacques Tati's *Play Time*"

3RD PLACE

Theodore Nannicelli ✣ University of Kent ✣ "Virtual Series and Screenwriting Theory"

DISSERTATION AWARD

F. Hollis Griffin ✣ Nothwestern University ✣ "Manufactured Feelings: Media Convergence and Gay Consumer Citizenship"

HONORABLE MENTIONS

Alice Lovejoy ✣ Yale University ✣ "The Army and the Avant-Garde: Art Cinema in the Czechoslovak Military, 1951-1971"

Jasmine Nadua Trice ✣ Indiana University ✣ "Transnational Cinema, Transcultural Capital: Cinema Distribution and Exhibition in Metro-Manila, Philippines, 2006-2009"

THE KATHERINE SINGER KOVÁCS ESSAY AWARD

Barbara Klinger ✣ Indiana University ✣ "Contraband Cinema: Piracy, *Titanic*, and Central Asia," *Cinema Journal* 49, no. 2 (Winter 2010).

BEST ESSAY IN AN EDITED COLLECTION

Ben Singer ✣ University of Wisconsin, Madison ✣ "The Ambimodernity of Early Cinema: Problems and Paradoxes in the Film-And-Modernity Discourse," in *Film 1900: Technology, Perception, Culture*, ed. Klaus Kreimeier and Annemone Ligensa (John Libbey & Company, 2009).

BEST EDITED COLLECTION

Natasa Durovicova *and* **Kathleen Newman** ✣ University of Iowa ✣ *World Cinemas, Transnational Perspectives* (Taylor and Francis, Inc., 2009).

BEST FIRST BOOK AWARD

Patrick Keating ✣ Trinity University ✣ *Hollywood Lighting: From the Silent Era to Film Noir* (Columbia University Press, 2009)

HONORABLE MENTION

Neepa Majumdar ✣ University of Pittsburgh ✣ *Wanted Cultured Ladies Only!: Female Stardom and Cinema in India, 1930s-1950s* (University of Illinois Press, 2009).

THE KATHERINE SINGER KOVÁCS BOOK AWARD

Zusana M. Pick ✣ Carleton University ✣ *Constructing the Image of the Mexican Revolution: Cinema and the Archive* (University of Texas Press, 2010).

HONORABLE MENTION

Thomas Lamarre ✣ McGill University ✣ *The Anime Machine: A Media Theory of Animation* (University of Minnesota Press, 2009).

THE ANNE FRIEDBERG INNOVATIVE SCHOLARSHIP AWARD

Jackie Stacey ✣ University of Manchester ✣ *The Cinematic Life of the Gene* (Duke University Press, 2010).

SERVICE AWARD

Peter Decherney ✣ University of Pennsylvania

PEDAGOGY AWARD

Charles Wolfe ✣ University of California, Santa Barbara

DISTINGUISHED CAREER ACHIEVEMENT AWARD

Dudley Andrew ✣ Yale University

OPENING RECEPTION

ROOM **Gallery Foyer, Level One**

D1 Silver Screen Memories
Hollywood Cinema in Contemporary Art

ROOM **Audubon, Level One**

CHAIR **Susan Felleman** ⚜ Southern Illinois University Carbondale

CO-CHAIR **Christine Sprengler** ⚜ University of Western Ontario

Elizabeth Affuso ⚜ University of Southern California ⚜ "Memory, Fandom, and the Image in the Films of Pierre Huyghe"

Christine Sprengler ⚜ University of Western Ontario ⚜ "The Vestiges of *Vertigo*: Re-Staging and Remembering Hitchcock"

Susan Felleman ⚜ Southern Illinois University Carbondale ⚜ "Remembering, Repeating, and Working Through: Three Screen Memories by Wago Kreider"

Meghan Sutherland ⚜ Oklahoma State University ⚜ "The Molten Image (on Phil Solomon's *American Falls*)"

SPONSOR **CinemArts: Film and Art History Scholarly Interest Group**

D2 Hollywood Goes to Court
Reconceptualizing Legal Infrastructures, Media Circulations, and Use

ROOM **Algiers, Level One**

CHAIR **Eric Hoyt** ⚜ University of Southern California

Emily Carman ⚜ University of California, Los Angeles ⚜ "Film Persona as Creative Capital: Image Commodity Rights and the Contracts of 1930s Hollywood Stars"

Philip Drake ⚜ University of Stirling ⚜ "Libel Tourism: Hollywood Stars, Reputational Capital, and the English Law Courts"

Eric Hoyt ⚜ University of Southern California ⚜ "The Closing Papers: How the Sale of the Warner Bros. Film Library to Television Created an Archive"

Peter Decherney ⚜ University of Pennsylvania ⚜ "Fair Use and Information Communities"

RESPONDENT **Ellen Seiter** ⚜ University of Southern California

D3 Visualizing New Orleans

ROOM **Lakeview, Level One**

CHAIR **Bernie Cook** ⚜ Georgetown University

Victoria Sturtevant ⚜ University of Oklahoma ⚜ "'I Don't Believe!': Tourism, Race, and the New South in *The Skeleton Key*"

Jacob Brogan ⚜ Cornell University ⚜ "The Uses and Abuses of New Orleans for Life: Werner Herzog's *Bad Lieutenant*"

Andy Horton ⚜ University of Oklahoma ⚜ "Make A Joyful Noise: The Spirit and Multi-National Reality of New Orleans on Film Through the Years"

Bernie Cook ⚜ Georgetown University ⚜ "True Flood: Prosthetic Memory, Documentary Truth, and Creative Actuality in David Simon's *Treme* and Spike Lee's *When the Levees Broke*"

D4 Secrecy, Surveillance, and Media History

ROOM **Esplanade, Level One**

CHAIR **Lisa Lynch** ⚜ Concordia University

David Suisman ⚜ University of Delaware ⚜ "Listening Like a State: Wiretapping, Electronic Eavesdropping, and the History of American Surveillance"

Elena Razlogova ⚜ Concordia University ⚜ "'This System of Secret Informers': Snitching as a Key Aspect of Modern Surveillance Societies"

Lisa Lynch ⚜ Concordia University ⚜ "'As I Photograph the Night Sky, the Other Night Sky Photographs Back': Surveillance, Transparency, and the Frenzy of Disclosure"

RESPONDENT **Alexander Russo** ⚜ Catholic University of America

D5 Transnational Landscapes and Collaborations in East Asia and Beyond

ROOM **Broadmoor, Level One**

CHAIR **Hye Jean Chung** ✣ University of California, Santa Barbara

Michael Curtin ✣ University of California, Santa Barbara ✣ "What Happened to Hong Kong? A Cautionary Tale of Creative Diaspora"

Stephanie DeBoer ✣ Indiana University, Bloomington ✣ "Toward an Indeterminate Cultural Regionalism: Co-Production Markets and the (Spatial) Production of 'Asian' Film"

Aynne Kokas ✣ University of California, Los Angeles ✣ "Shot in Shanghai: Film Co-Production, International Infrastructure, and the Rise of the Shanghai 'Brand'"

Hye Jean Chung ✣ University of California, Santa Barbara ✣ "Marks of Materiality in the Transnational Spaces and Bodies of *Kung Fu Panda*"

SPONSOR **Asian/Pacific American Caucus**

D6 Global Almodóvar

ROOM **Fountainbleu, Level One**

CHAIR **Celestino Deleyto** ✣ University of Zaragoza

Celestino Deleyto ✣ University of Zaragoza ✣ "The Flower of His Secret: Articulations of Desire in *Carne Trémula*"

João Luiz Vieira ✣ Universidade Federal Fluminense ✣ "Almodóvar in Brazil / Brazil in Almodóvar"

Marvin D'Lugo ✣ Clark University ✣ "Almodóvar in Latin America: Affinitive Transnationalism"

SPONSOR **Latino/a Caucus**

D7 "Danger Runs in the Family"
Trauma and Family on Television

ROOM **Gentilly, Level One**

CHAIR **Drew Beard** ✣ University of Oregon

CO-CHAIR **Phoebe Bronstein** ✣ University of Oregon

Drew Beard ✣ University of Oregon ✣ "'A Dirty Trailer is a Playground for the Demonic': Diagnosing and Treating the Paranormal with the *Ghost Hunter*"

Phoebe Bronstein ✣ University of Oregon ✣ "Daddy *Dexter* is a Dangerous Man: Captivity Narratives and Promoting Patriarchy on Showtime's *Dexter*"

Justin Rawlins ✣ Indiana University, Bloomington ✣ "A Periodic Tableau of Trauma: Family, Horror, and Citizenship in *Breaking Bad*"

Charlotte Howell ✣ University of Texas, Austin ✣ "God, the Devil, and John Winchester: Failed Patriarchal Families on Supernatural"

D8 Locating Queer Subjectivity

ROOM **Carrollton, Level One**

CHAIR **David Gerstner** ✣ CUNY Graduate Center and College of Staten Island

Kyle Stevens ✣ University of Pittsburgh ✣ "*A Single Man*: Tom Ford's Glamorous Closet"

Justin Horton ✣ Georgia State University ✣ "The Limits of Vision: Sound and Subjectivity in Gus Van Sant's *Paranoid Park*"

Nir Kedem ✣ Tel Aviv University ✣ "'Phantom Menace': Simulacral Logic and the Future of New Queer Cinema"

Robert Silberman ✣ University of Minnesota ✣ "Gus Van Sant, the New West, and the New Regionalist Cinema"

SPONSOR **Queer Caucus**

D9 Women Making Movies

ROOM Carondelet, Level Two

CHAIR Susan Courtney ✣ University of South Carolina

Kristen Fallica ✣ University of Pittsburgh ✣ "Women's Filmmaking and Community Citizenship: The Chelsea Picture Station in the 1970s"

Robin Morton ✣ University of California, Los Angeles ✣ "Women's Work(?): Gender and Sexual Politics within Contemporary Camera Crews in the Hollywood Film and Television Industry"

Shelley Cobb ✣ University of Southampton ✣ "Women of the Cinema: Female Directors, Authorship and Adaptation in *The Weight of Water* (2002), *Morvern Callar* (2002), and *In the Cut* (2003)"

Jiwon Ahn ✣ Keene State College ✣ "The Ambiguous Potential of the Omnibus Film: *Ten Ten* (2007) as a Transnational Feminist Project"

SPONSORS Women's Film History Project *and* Women's Caucus

D10 Post-War Serbian Film

ROOM St. Charles, Level Two

CHAIR Zoran Samardzija ✣ Columbia College Chicago

CO-CHAIR Steven Shaviro ✣ Wayne State University

Zoran Samardzija ✣ Columbia College Chicago ✣ "The New Neoliberal Serbia in Goran Paskaljevic's *The Optimists*"

Etami Borjan ✣ University of Zagreb, Croatia ✣ "Witnessing Post-War Traumas on Screen"

Samantha Deighan ✣ University of Pennsylvania ✣ "'The Whole World is Full of Corpses': Genocide, The Black Wave, and Extreme Serbian Cinema"

Steven Shaviro ✣ Wayne State University ✣ "After Hope: The Life and Death of a Porno Gang"

D11 Playing the Apocalypse
Re-imagining Science Fiction through Video Games

ROOM Salon 1A, Level Two

CHAIR Kara Andersen ✣ Brooklyn College

Kirsten Strayer ✣ University of Pittsburgh ✣ "'The Old Order of Things Has Passed Away': The Specter of Dystopia in Science-Fiction Video Games"

Kara Andersen ✣ Brooklyn College ✣ "Saving the World, One Game at a Time: Environmental Disaster in Video Games"

Tanine Allison ✣ University of Pittsburgh ✣ "Past/Present/Future War: Nazi Zombies and Undead Temporality in War Video Games"

Melissa Lenos ✣ Brookdale Community College ✣ "An Interdimensional Mouse-Hunt: The Science Fiction Fantasy of *Kingdom Hearts*"

SPONSOR Video Game Studies Scholarly Interest Group

D12 Cinema and the State

ROOM Salon 1B, Level Two

CHAIR Luca Caminati ✣ Concordia University

Aboubakar Sanogo ✣ Carleton University ✣ "The Colonial State and Institutions of Non-Fiction Filmmaking"

Luca Caminati ✣ Concordia University ✣ "Alberto Cavalcanti and the Story-Documentary in Fascist Italy"

Alice Lovejoy ✣ University of Minnesota ✣ "Mimicry, 'Modeling,' and Experimentation in Czechoslovak Army Training Films"

Philip Rosen ✣ Brown University ✣ "Violence, State Theory, and Cinema Theory: Some Theses"

D13 Cinema and Software Studies

ROOM Salon II, Level Two

CHAIR **Gregory Youmans** ✣ University of California, Santa Cruz

Andrew Johnston ✣ University of Chicago ✣ "Coding Patterns: The Algorithmic Mechanisms of John Whitney and Larry Cuba"

Andy Uhrich ✣ Indiana University ✣ "Pressed into the Service of Cinema: Preserving the Software of Hollis Frampton and the Digital Arts Lab"

Gregory Youmans ✣ University of California, Santa Cruz ✣ "'Amiga Loves Barbara': Software Meets Cinema in Barbara Hammer's *No No Nooky TV* (1987)"

Ted Kafala ✣ College of Mount Saint Vincent ✣ "Coding Real-Time Cinematic Experiences: Video and Sound Installations using MAX/Jitter"

RESPONDENT **Laura Marks** ✣ Simon Fraser University

SPONSOR Experimental Film and Media Scholarly Interest Group

D14 Cycles of Sensation
Popular Media, Thrills, and Outrage

ROOM Salon III, Level Two

CHAIR **Frank Krutnik** ✣ University of Sussex

Michael Hammond ✣ University of Southampton ✣ "Transatlantic Low Brow Sensation: European Freak Performers and the Aesthetics of the Thriller in 1920s Hollywood"

Will Straw ✣ McGill University ✣ "Follies, Brevities and Ballyhoo: Intermedial Sensations in Early 1930s American Cinema and Print Culture"

Peter Stanfield ✣ University of Kent ✣ "Speed & Sensation: Cyclical Production and the 1950s Hot-Rod Movie"

Frank Krutnik ✣ University of Sussex ✣ "Theatre of Thrills: The Culture of Suspense"

D15 Online Subcultures

ROOM LaSalle, Level Two

CHAIR **Michele White** ✣ Tulane University

Alison Wielgus ✣ University of Iowa ✣ "The Evolution of Subcultures: Take Away Shows and the Digital Archive"

Sheila Murphy ✣ University of Michigan ✣ "The Geek & The Cute: Internet Visualities and Subcultural Style"

Sarah Harris ✣ University of California, Santa Barbara ✣ "Digital Passing: Mobility and Exceptions in Turkish Internet Culture"

Michele White ✣ Tulane University ✣ "Fears about Visibility and Expressions of Pleasure: Internet Wedding Forums and Women's Discussions of Boudoir Photography Sessions"

D16 Death by Frame
The Performance of Kinetic to Dead Bodies and the Economies of Meaning

ROOM Orleans, Level Two

CHAIR **Tamao Nakahara** ✣ University of California, Berkeley

CO-CHAIR **Aga Skrodzka-Bates** ✣ Clemson University

Aga Skrodzka-Bates ✣ Clemson University ✣ "Kinetic Bodies and Paralyzed Subjects: Movement and Materiality in Recent Films about Sex Slavery"

Tamao Nakahara ✣ University of California, Berkeley ✣ "Jerry Lewis in the Rear-View Mirror: Masculinity and the Work of Comedy"

Amy Ongiri ✣ University of Florida ✣ "Death Proof: Trauma and Memory in Black Power Era Images"

Sandra Waters ✣ Texas Christian University ✣ "Zombies, Reincarnation, and Absent Bodies in Michele Soavi's *Cemetery Man*"

RESPONDENT **Matthew Solomon** ✣ College of Staten Island-CUNY

D18 Popular Music and Media Convergence

ROOM **Evangeline, Level Two**

CHAIR **Norma Coates** ⚜ University of Western Ontario

Benjamin Aslinger ⚜ Bentley University ⚜ "The Price is Right: Licensing Tracks and Artists for the *Rock Bank*, *Guitar Hero*, and *DJ Hero* Franchises"

Elissa Nelson ⚜ University of Texas, Austin ⚜ "Indie Music and Mainstream TV at a Crossroads: The Soundtrack to *The O.C.*"

Joseph Tompkins ⚜ University of Minnesota ⚜ "Do Anything for Dethklok: How Extreme Metal Culture Found Its Niche with Post-Network TV"

Andrew Bottomley ⚜ University of Wisconsin, Madison ⚜ "De-Convergence: The Revival of the Audio Cassette Format in the Digital Era"

SPONSOR **Sound Studies Scholarly Interest Group**

D19 The Flow of Life

Blood, Vitalism, Motion Pictures

ROOM **Acadia, Level Two**

CHAIR **James Leo Cahill** ⚜ University of Toronto

CO-CHAIR **Oliver Gaycken** ⚜ Temple University

James Leo Cahill ⚜ University of Toronto ⚜ "A Taste for Blood: On Sanguine Mythology in French Film Theory and in Jean Painlevé in Particular"

Oliver Gaycken ⚜ Temple University ⚜ "'A Mighty Vision of Endless Life': Moving Images of Magnified Blood"

Inga Pollmann ⚜ University of Chicago ⚜ "Cinematic Vitalism: Biological Notions of Life and Early Film Theory"

RESPONDENT **Adam Lowenstein** ⚜ University of Pittsburgh

SPONSOR **Nontheatrical Film and Media Scholarly Interest Group**

D20 WORKSHOP Academic Film and Media Studies Publishing Today

ROOM **Union Terrace A, Level Three**

CHAIR **Matthew Bernstein** ⚜ Emory University

CO-CHAIR **Mary Francis** ⚜ University of California Press

WORKSHOP PARTICIPANTS

William Germano ⚜ Cooper Union

Jennifer Crewe ⚜ Columbia University Press

David Sterritt ⚜ Columbia University

D21 The "Afterlife" of Media

ROOM **Union Terrace C, Level Three**

CHAIR **Shawn Shimpach** ⚜ University of Massachusetts Amherst

Shawn Shimpach ⚜ University of Massachusetts Amherst ⚜ "Life & Afterlife: The Peculiar Biography of Media Today"

Alexandra Keller ⚜ Smith College ⚜ "Afterlives of the Undead: The Digital Vampire"

Kenneth Rogers ⚜ University of California, Riverside ⚜ "A Cinema of Efficiency: The Specter of Labor in the Gilbreth Motion Studies (1909-1924)"

Sarah Kessler ⚜ University of California, Irvine ⚜ "The Voice of Traumas Past: Ventriloquizing Victimology in Contemporary Israeli Cinema"

D22

WORKSHOP

Workshop on Rethinking World Cinema Pedagogy

ROOM Crescent View, Level Twelve

CHAIR Anne Ciecko ⚜ University of Massachusetts Amherst

WORKSHOP PARTICIPANTS

Aniko Imre ⚜ University of Southern California

Neepa Majumdar ⚜ University of Pittsburgh

Adam Knee ⚜ Nanyang Technological University

Nandana Bose ⚜ University of North Carolina Wilmington

Gerald Sim ⚜ Florida Atlantic University

D24 SCREENINGS

ROOM Uptown, Level One

Hurricane Katrina: Gaming Catastrophe for TV Ratings

Holland Wilde, USA, 2005, 26 min

Filmmaker Holland Wilde will be present for questions and answers

On 29 August 2005, all major U.S. TV networks were poised to cover what was potentially to be the most devastating natural disaster to ever hit the United States. No network could afford (literally) to miss this unique opportunity. As the mounting storm's increasing size was trumpeted throughout the lead-up hours, embedded TV reporters and crew were dispatched to every corner of harm's way to provide up-close-and-personal video of this "killer" category-five storm. This was TV's moment to shine with firsthand pictures of nature's "awesome cruelty". Instead, newscasters aired a malfeasance of equal proportion. In this ethnographic compilation we see representational excerpts from the first five hours of news coverage of Katrina's landfall. As devastation swept across the Gulf coast, news networks concentrated their efforts on broadcasting titillating, sensational video, while necessary information about immediate survival tactics, options for localized assistance, routines for medical emergencies, and pre-planning for a methodical recovery in the eventual aftermath were ignored.

Spilling Communication: British Petroleum News Praxis

Holland Wilde, Canada, 2010, 17 min

Two days before the 40th Anniversary of Earth Day, British Petroleum's Deepwater Horizon oil drilling rig exploded 40 miles off the coast of Louisiana. Yet it took several weeks for the disaster to "catch on" with the American public. Why? Television coverage, still the "fattest informational pipe" into most U.S. homes, had few sensational images to offer viewers. Few new pictures equal little new news. After one month, BP finally acquiesced to governmental pressure and provided the first mile-deep images of their gushing oil head – setting off a barrage of 24/7, sensationally ill-informed, media praxis.

In this compilation of ethnographic surrealism we see representational news excerpts from but a brief two-week period: 20 May – 6 June 2010. As a form of civic "mediaturgy," appropriation and remix of common news coverage offers unique opportunities to formulate, test and extend media theory.

D24 SCREENINGS (CONT'D)

ROOM Uptown, Level One

Infiltrating Hollywood: The Rise and Fall of The Spook Who Sat by the Door

Christine Acham and Clifford Ward, USA, 2010, 57 min

SPONSOR African/African American Caucus

Filmmaker Christine Acham will be present for questions and answers

Released in 1973 during the height of the Black Power Movement and the Blaxploitation film era, the film *The Spook Who Sat by the Door* disappeared from theaters. Movie exhibitors and producers revealed that federal (FBI) and local policing agencies demanded that distributor United Artists pull the film from screens, or they literally removed the film from theaters. Copies of the film were destroyed. Upon realizing the fate of the film, director Ivan Dixon and screenwriter Sam Greenlee, hid a copy of the negative in a film vault, registering it under a false name. It was this copy that was used to prepare the film for DVD release in 2004.

Through interviews with author Sam Greenlee, Berlie Dixon, widow of director Ivan Dixon, Academy Award winning editor Michael Kahn, several actors from the film, Melvin Van Peebles, scholars Ed Guerrero, Todd Boyd and Eric Pierson; archival footage and production documents, *Infiltrating Hollywood* tells the story of *The Spook Who Sat by the Door* from its inception as a novel to its release and repression.

Audiences for these films may be interested in session C15 "Visualizing New Orleans" and B3 "Historicizing Blackness.".

E1 'Safe Sex'
Or Can Discourse Save Pornography from the Perverse?

ROOM **Audubon, Level One**

CHAIR **Joshua Moss** ✣ University of Southern California

Peter Alilunas ✣ University of Michigan ✣ "Selling X without the Sex: 'AVN Confidential' and 'Quality' Adult Video"

David Lerner ✣ University of Southern California ✣ "'White Coaters' at the Intersection of Sexploitation and Pornography"

Kevin Heffernan ✣ Southern Methodist University ✣ "Pozzies and Neggies: Genre, Industry, and Cultural Hierarchy in *Café Flesh*"

Joshua Moss ✣ University of Southern California ✣ "Sex and Flow: Interiority, Deviancy and Expulsion in Sean Castello's *Water Power* (1977)"

RESPONDENT **Linda Williams** ✣ University of California, Berkeley

E2 Declarations of Independence
(Re)discovering *Dirty Dancing*

ROOM **Algiers, Level One**

CHAIR **Yannis Tzioumakis** ✣ University of Liverpool

Frederick Wasser ✣ Brooklyn College ✣ "The Rise and Fall of Vestron Video: A Lesson for Independence"

Pamela Church Gibson ✣ University of the Arts, London ✣ "Back to the Future: Costume and the Retrospective in *Dirty Dancing*"

Tamar Jeffers McDonald ✣ University of Kent ✣ "Bringing Up Baby: *Dirty Dancing*'s Family Romance"

Yannis Tzioumakis ✣ University of Liverpool ✣ "High Concept Independence or the First Example of 'Indiewood'? The Curious Case of *Dirty Dancing*"

E3 Humor and Ethnicity in TV Sitcoms and Film

ROOM **Lakeview, Level One**

CHAIR **Charles Wolfe** ✣ University of California, Santa Barbara

Shelley Bradfield ✣ Colorado State University ✣ "South Africa's *Madam & Eve*: Producing National Citizenship through the Domestic?"

Carlos Jimenez ✣ University of California, Santa Barbara ✣ "Online Viewing and *It's Always Sunny in Philadelphia*: A Guide to Ethnic Humor"

Swapnil Rai ✣ Southern Methodist University ✣ "The Emergence of 'Indians' on American Sitcoms: Musings on Assimilation and Identity"

Charles Wolfe ✣ University of California, Santa Barbara ✣ "Comic Migrations: California Slapstick and Mexican American Los Angeles in the 1910s"

E4 Reinforcing War, Representing Torture, Reflecting Subjects

ROOM **Esplanade, Level One**

CHAIR **Cynthia Fuchs** ✣ George Mason University

James Castonguay ✣ Sacred Heart University ✣ "Fictions of War: Fighting Terrorism in CBS's *The Unit*"

Tony Grajeda ✣ University of Central Florida ✣ "The Reenactment of Torture: Documentary Cinema after Abu Ghraib"

Cynthia Fuchs ✣ George Mason University ✣ "The Art of Being Affecting and Being Affected: Wars, Crimes, and Reflections in Documentaries"

E5 Contemporary Racial Performances

ROOM **Broadmoor, Level One**

CHAIR **Sylvia Chong** ⚜ University of Virginia

Sylvia Chong ⚜ University of Virginia ⚜ "Being, Acting, Passing, Mocking: The Many Faces of Performativity in *Tropic Thunder* (2008)"

Sean Metzger ⚜ Duke University ⚜ "Asian/American Mediatization and That Emcee Jin"

Eng-Beng Lim ⚜ Brown University ⚜ "Dancing with Margaret Cho"

SPONSOR **Asian/Pacific American Caucus**

E6 WORKSHOP New Media Futures

The Digital (the Academy)

ROOM **Fountainbleu, Level One**

CHAIR **Nicholas Mirzoeff** ⚜ New York University

WORKSHOP PARTICIPANTS

Kathleen Fitzpatrick ⚜ Pomona College

Alexandra Juhasz ⚜ Pitzer College

Wendy Chun ⚜ Brown University

Nicholas Mirzoeff ⚜ New York University

Tara McPherson ⚜ University of Southern California

E7 Image Ethics, Politics, and Pedagogy

ROOM **Gentilly, Level Ome**

CHAIR **Ora Gelley** ⚜ North Carolina State University

Joshua Abboud ⚜ Clemson University ⚜ "The Ob/scene Image: Ethics and Creative Restriction in *The Five Obstructions*"

Esther Hamburger ⚜ University of Sao Paulo ⚜ "Arne Sucksdorf's *Fábula*: A Swedish Filmmaker at the Fringes of the Western World"

Isabelle de Rezende ⚜ University of Michigan, Ann Arbor ⚜ "Seeing and Knowing in Two Recent Films: *The Secret in their Eyes* (*El Secreto de Sus Ojos*) and *The Girl with the Dragon Tatoo* (*Män Som Hatar Kvinnor*)"

Laura Marks ⚜ Simon Fraser University ⚜ "Islamic Atomism in the Films of Abderrahmane Sissako and Miranda July"

E8 Contemporary French Cinema

ROOM **Carrollton, Level One**

CHAIR **Tim Palmer** ⚜ University of North Carolina Wilmington

Jonathan Buchsbaum ⚜ Queen's College ⚜ "Rebuilding Cinephilia: 'Ecole et cinéma' in France"

Tim Palmer ⚜ University of North Carolina Wilmington ⚜ "Ghosts of the Past and Present: Applied Cinephilia, la Fémis, and Jean Paul Civeyrac's *Through the Forest*"

Maureen Turim ⚜ University of Florida ⚜ "Sexual Scenes: Directions of French Women Directors"

Brent Keever ⚜ Centre parisien d'études critiques, CIEE ⚜ "Move Along, Nothing to See: French National Identity Stripped Bare by Its Cinema, Even"

SPONSOR **French and Francophone Scholarly Interest Group**

E9 *Avatar*
Performance, Subjectivity, and Digital Skins

ROOM **Carondelet, Level Two**

CHAIR **Olivier Tchouaffe** ✣ Southwestern University

Adam Davis ✣ Southern Illinois University ✣ "Undesirable Bodies: Virtual Labor and Consumerist Teleology"

Mark Bartlett ✣ Open University, London ✣ "Embedded Anthropocentrism, Gendering Spacetime, and the Rupture of Animation"

Kevin Esch ✣ Hofstra University ✣ "The Myth of Total Theater: *Avatar* and 'Performance Capture'"

E10 Shooting City Spaces
Location Filmmaking During the "Urban Crisis"

ROOM **St. Charles, Level Two**

CHAIR **Joshua Gleich** ✣ University of Texas, Austin

CO-CHAIR **Jennifer Peterson** ✣ University of Colorado, Boulder

Erica Stein ✣ University of Iowa ✣ "Subverting Monumental Space: Shirley Clarke's Appropriated New York Landmarks"

Joshua Gleich ✣ University of Texas, Austin ✣ "From Noir Night to Urban Blight: Shooting San Francisco in *Experiment in Terror* (1962) and *Dirty Harry* (1971)"

Joshua Kitching ✣ Rice University ✣ "The Pornography of Place: The Cultural and Cinematic Spaces of 1970s San Franciscan Hardcore"

Josh Glick ✣ Yale University ✣ "Filming Urban Roots: *Wattstax*, Black Identity, and the Cultural Geography of Los Angeles"

SPONSOR **Urban Studies Scholarly Interest Group**

E11 Contested Territories
Israeli Documentaries on the Left

ROOM **Salon 1A, Level Two**

CHAIR **Janet Walker** ✣ University of California, Santa Barbara

CO-CHAIR **Diane Waldman** ✣ University of Denver

Michael Renov ✣ University of Southern California ✣ "Contested Space/Contested History: A Film Unfinished as Epistemological Critique"

Raya Morag ✣ Hebrew University ✣ "Israeli Documentary Cinema and the New Religious Wave: Negotiating Jewish Fundamentalism during the Second Intifada"

Janet Walker ✣ University of California, Santa Barbara ✣ "Walking through Walls: Site-Specific Documentaries and Other Technologies of Navigation in Israel/Palestine"

Diane Waldman ✣ University of Denver ✣ "Gender, the Military, Memory, and the Photograph: Tamar Yarom's *To See If I'm Smiling* and Errol Morris's *Standard Operating Procedure*"

E12 Television Production Studies in the Post-Network Era

ROOM **Salon 1B, Level Two**

CHAIR **Kevin Sandler** ✣ Arizona State University

Felicia Henderson ✣ University of California, Los Angeles ✣ *and* **Daniel Bernardi** ✣ Arizona State University ✣ "You Can Choose Your Family: Socio-Cultural Rituals and Hiring Series TV Writers/Writing Staffs"

Denise Mann ✣ University of California, Los Angeles ✣ "The Labor Behind the Lost ARG: WGA's Tentative Foothold in the Digital Age"

Kevin Sandler ✣ Arizona State University ✣ "The Venereal Effect: Visual Style and the Cultural Politics of *The Shield*"

RESPONDENT **John Caldwell** ✣ University of California, Los Angeles

E13 After the Box Office
Representations and Realities of Post-Theatrical Culture

ROOM **Salon II, Level Two**

CHAIR **Caetlin Benson-Allott** ✣ Georgetown University

Daniel Herbert ✣ University of Michigan ✣ "Expectations and Ex-Spectatorship: The Representation of Video Rental Stores in Narrative Cinema"

Caetlin Benson-Allott ✣ Georgetown University ✣ "Subjective Piracy: Bootleg Aesthetics in the Age of Illegal File Sharing"

Charles Acland ✣ Concordia University ✣ "Technological Tentpoles"

RESPONDENT **Thomas Schatz** ✣ University of Texas, Austin

E14 Silent Film Aesthetics and Audiences

ROOM **Salon III, Level Two**

CHAIR **Richard Abel** ✣ University of Michigan

Paul Moore ✣ Ryerson University ✣ "Telegraphing Cinema: The Vitascope's Advance Newspaper Publicity In April 1896"

Katherine Fusco ✣ Vanderbilt University ✣ "Time Made Visible: Taylorism, the Gilbreths, and the Early Cinema's Efficiency Aesthetics"

Nicholas Baer ✣ University of California, Berkeley ✣ "Messianic Musclemen: Early German Cinema as Zionist Allegory"

Richard Abel ✣ University of Michigan ✣ "Going to the Movies in Detroit: Weekly Film News, 1916-1919"

E15 Intertitles, Talking, and Singing
The American Vernacular and Transitions in Cinematic Sound

ROOM **LaSalle, Level Two**

CHAIR **Cynthia Lucia** ✣ Rider University

Paul Young ✣ Vanderbilt University ✣ "The Talking Fool: Broadcasting Intimacy in Jolson's Vitaphone Films"

Desiree Garcia ✣ Brown University ✣ "There's No Place Like Home: Modernity, Social Belonging, and the Hollywood Folk Musical"

RESPONDENT **Krin Gabbard** ✣ Stony Brook University

E16 Cinematic Temporalities

ROOM **Orleans, Level Two**

CHAIR **Anupama Kapse** ✣ Queens College-CUNY

Livia Monnet ✣ University of Montreal ✣ "'When Timelessness and Time Meet': Trauma, Temporality, Community, and the Fantastic in Eija Liisa Ahtila's Film Installation *Where is Where?*"

Anand Pandian ✣ Johns Hopkins University ✣ "Temporality, Creativity, and Affective Expression in South Indian Cinema"

Domietta Torlasco ✣ Northwestern University ✣ "In-Between the Frames: Pierre Huyghe's New Cinematic Time"

Nandini Bhattacharya ✣ Texas A&M University ✣ "Structure, Event, and Liminal Practices in Recent Hindi Films"

E17 Governing the Undead
The Limits of Citizenship

ROOM **Vermilion, Level Two**

CHAIR **Chera Kee** ⚜ University of Southern California

Anna Siomopoulos ⚜ Bentley University ⚜ "Citizen Angels and Alien Ghosts: Supernatural African-American Subjects in *The Green Pastures* and *The Emperor Jones*"

Chera Kee ⚜ University of Southern California ⚜ "They Are Not Men...They Are Dead Bodies!: Zombies and the Limits of U.S. Democracy"

Dennis Rothermel ⚜ California State University, Chico ⚜ "Minoritarian Romantic Fables in HBO's *True Blood*"

Bennet Schaber ⚜ State University of New York, Oswego ⚜ "Un-Dead and Un-Living in Amos Gitai, Karin Albou and Carlos Reygadas"

E18 Transnational Politics and Commercialized Arts
The Construction of Chineseness and Chinese Citizenry in Visual Media

ROOM **Evangeline, Level Two**

CHAIR **Jing Jing Chang** ⚜ University of Illinois, Urbana-Champaign

Daisy Du ⚜ University of Wisconsin, Madison ⚜ "Moving Pictures and Border Politics: Chinese Animation Film and Its Japanese Connection in Early New China"

Yan Yan Mak ⚜ Hong Kong Baptist University ⚜ "Border Crossing and Love Searching: The Double Identity and Diasporic Chineseness in 1950s MP&GI Romances"

Jing Jing Chang ⚜ University of Illinois, Urbana-Champaign ⚜ "Televising the Post-1967 Hong Kong Chinese in *Below the Lion Rock*"

Yanhong Zhu ⚜ Washington and Lee University ⚜ "Repackaged Nationalism: Commercialized Politics and Politicized Entertainment in Neo-Leitmotif Chinese Cinema"

SPONSOR **Asian/Pacific Caucus**

E19 WORKSHOP On Theorizing Film Festivals
Past, Present, Future

ROOM **Acadia, Level Two**

CHAIR **Ger Zielinski** ⚜ Trent University

CO-CHAIR **Diane Burgess** ⚜ Simon Fraser University

WORKSHOP PARTICIPANTS

Ger Zielinski ⚜ Trent University

J. David Slocum ⚜ Berlin School of Creative Leadership

Lindiwe Dovey ⚜ SOAS, University of London

Dennis Broe ⚜ Long Island University

Alex Fischer ⚜ University of St. Andrews

E20 Rethinking Television and Domestic Citizenship

ROOM **Union Terrace A, Level Three**

CHAIR **Alice Leppert** ⚜ University of Minnesota

Suzanne Leonard ⚜ Simmons College ⚜ "Wifedom and Women's Work in American Television"

Alice Leppert ⚜ University of Minnesota ⚜ "'Don't Call Me a Maid': Family Sitcoms and the Masculine Domestic Citizen-Laborer"

Elizabeth Nathanson ⚜ Muhlenberg College ⚜ "Knitting Oneself into the National Fabric: Postfeminist Craft Culture and Creative Citizenship"

Emily Chivers Yochim ⚜ Allegheny College ⚜ *and* **Vesta Silva** ⚜ Allegheny College ⚜ "Citizen Skeptics and Crusading Mothers: Televising Autism Moms"

SPONSOR **Women's Caucus**

E21 All-Consuming Realities

Current Perspectives on Consumption, Identity, and Reality TV

ROOM **Union Terrace C, Level Three**

CHAIR **Jennifer Jones** ⚜ Indiana University, Bloomington

Lindsay Giggey ⚜ University of California, Los Angeles ⚜ "'Meet My Millionaires!': Selling Traditional Romance on *The Millionaire Matchmaker*"

Travis Vogan ⚜ Indiana University ⚜ "Gendering Aesthetic Distinction in Reality TV: HBO's *Hard Knocks*"

Jennifer Jones ⚜ Indiana University, Bloomington ⚜ "Consumption for Reduction: Expanding Products, Audiences, and the 'Obesity Crisis' through *Kirstie Alley's Big Life*"

RESPONDENT **Jon Kraszewski** ⚜ Seton Hall University

E22 Expanded Cinema and Installation Art

ROOM **Crescent View, Level Twelve**

CHAIR **Scott Nygren** ⚜ University of Florida

Zabet Patterson ⚜ Stony Brook University ⚜ "USCO: Programmed Pandemonium and 'Expanded Consciousness'"

Annie Dell'Aria ⚜ CUNY Graduate Center ⚜ "Expanding the Frame: Film Theory and the Cinematic in Public Art"

Gregory Zinman ⚜ New York University ⚜ "Always Only Once: Towards a Conception of Ephemeral Cinema"

Scott Nygren ⚜ University of Florida ⚜ "Blind Spots in the Mirror of Reason: William Kentridge and *The Magic Flute*"

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

E23 Cinematic Mobilities

ROOM **Mercier Terrace, Level Fourteen**

CHAIR **Olof Hedling** ⚜ Lund University

Christopher Natzén ⚜ National Library of Sweden ⚜ "'All That Jazz'—Foreign Musicians in Sweden during the Conversion to Sound Film"

Anne Bachmann ⚜ Stockholm University ⚜ "Danish Geniality on Tour: The Transposition of the Comic Characters Fy & Bi into Sweden and Norway in the Mid-1920s"

Julie Nakama ⚜ University of Pittsburgh ⚜ "*Deewaar* in London: A Case Study of the Hand-Painted Film Poster and its Transition from 1970s Popular Hindi Cinema Advertisement to Contemporary London Museum Artifact"

Michael Walsh ⚜ University of Hartford ⚜ "The Unknown Chris Marker: *Si J'avais Quatre Dromadaires*"

E24 SCREENING

ROOM **Uptown, Level One**

My Own Private Hollywood: The Films of Cyrus Pinkham

Cyrus Pinkham, USA, 1937-1939, 120 min

SPONSOR Nontheatrical Scholarly Interest Group

Films introduced by Northeast Historic Film curator Gemma Perretta.

Cyrus Pinkham was an aspiring actor who never rose above the level of Hollywood extra, but his continued engagement with the film industry is in evidence throughout his amateur films, donated posthumously to Northeast Historic Film by his partner, William Waters. Between 1937 and 1939, Pinkham produced 18 short, silent, 16mm films of great artistic value; from home movies to short dramas and amateur documentaries. Pinkham's ability to effectively communicate real and fictional stories is accentuated by a poignant sense of distance as an outsider of all his worlds from Maine to California. Skillful use of match-on-action, dynamic camera movement, shot/reverse shot, and close ups throughout his films indicate a strong understanding of visual language unique in amateur film. Hollywood editing techniques usually valued for their invisibility become arresting and dynamic in these amateur films. Educated and influenced by the film industry, Pinkham repeatedly and self- consciously plays with the notions of the quotidian and the extraordinary. The screening will include a selection of his best.

Audiences for this film may be interested in session J20 "Alternative Film Histories: Hollywood and the Amateur Revisited" where this filmmaker and his films will be explicitly discussed.

MEETING

10:00 - 11:45 am

ROOM Boardroom, Level Two

Oscar Micheaux Society

ORIENTATION FOR NEW MEMBERS

ROOM **French Quarter Bar, Level Three**

Learn more about the Society, the conference, the journal, and other benefits of membership.

MEMBERS' BUSINESS MEETING

ROOM **Audubon, Level One**

F1 Queer Sites

ROOM **Audubon, Level One**

CHAIR **Roger Hallas** ⚜ Syracuse University

Julia Bryan-Wilson ⚜ University of California, Irvine ⚜ "Close Circuit: EZTV, 1980s West Hollywood, and Queer Video"

Steven Cohan ⚜ Syracuse University ⚜ "Queer Hollywood on Film in the 1960s: 'I Think All the Gay Boys Are Gonna Take the Business Over'"

Matthew Fee ⚜ Ithaca College ⚜ "Celtic Tigers, Pink Panthers and Irish Cinema's Queer Urban Sites"

Roger Hallas ⚜ Syracuse University ⚜ "Queering Robben Island: Anachronism and Public Memory in *Proteus*"

SPONSOR **Queer Caucus**

F2 Off Screen Noise
Sound and Avant-Garde Cinema

ROOM **Algiers, Level One**

CHAIR **Michelle Puetz** ⚜ University of Chicago

Andrew Ritchey ⚜ University of Iowa ⚜ "Two Turntables and an Avant-Garde Film: The Phonograph as Musical Accompaniment"

Michelle Puetz ⚜ University of Chicago ⚜ "Feedback, Graphic Scores and Improvisation in Richard Lerman's Films and Sound Experiments"

Juan Suarez ⚜ Universidad de Murcia ⚜ "Noise, Body, Landscape: Jack Smith, Hélio Oiticica, and Terry Fox"

Melissa Ragona ⚜ Carnegie Mellon University ⚜ "Sonic Warhol: From Tape-Recorder to Film"

SPONSOR **Experimental Film and Media Scholarly Interest Group**

F3 Losing to Win
Perspectives on Failure as Comedy

ROOM **Lakeview, Level One**

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

Sharon Ross ⚜ Columbia College, Chicago ⚜ "Hollywood Losers: The Appeal of Failing Entertainment 'Characters' on TV"

Philip Scepanski ⚜ Northwestern University ⚜ "Reduced to Nothing: Technological Failure, Conspiracy Theory, and Television Comedy"

David Gurney ⚜ Texas A&M University, Corpus Christi ⚜ "Mediating Dysfunction through Comedy from *Candid Camera* to *Fail Blog*"

Ethan Thompson ⚜ Texas A&M University, Corpus Christi ⚜ "From Flame Wars to Web Redemption: *Tosh.0*, Comment Comedy, and Participatory Humiliation"

SPONSOR **Television and New Media Scholarly Interest Group**

F4 Speed and Embodiment

ROOM **Esplanade, Level One**

CHAIR **Allan Cameron** ⚜ University of Auckland

Carol Vernallis ⚜ Arizona State University ⚜ "Accelerated Aesthetics: A Lexicon for New Forms of Time and Space in Media"

Charles Kronengold ⚜ Stanford University ⚜ "Multi-Temporality and the Speed(s) of Thought"

Allan Cameron ⚜ University of Auckland ⚜ "Virtual Velocities: Slow Motion, Speed, and the Digital Body"

Richard Misek ⚜ University of Bristol ⚜ "The Mortal Sensibility of Time-Lapse: Speed, Stillness, and Decay"

F5 New Waves in Latin American Film

ROOM **Broadmoor, Level One**

CHAIR **Tamara Falicov** ⚜ University of Kansas

Ana Lopez ⚜ Tulane University ⚜ "A New Wave in Brazil? Women and the Retomada"

Maria Aleman ⚜ Universidad Andina Simon Bolivar ⚜ "Ecuador's New Film Movement"

Dolores M. Tierney ⚜ University of Sussex ⚜ "After Iñárritu, Cuarón and del Toro: Mexico's Newer New Wave"

Tamara Falicov ⚜ University of Kansas ⚜ "Shaking up the Old Order: Argentine and Bolivian Cinematic New Waves"

SPONSOR **Latino/a Caucus**

F6 Retrospective Anticipation and Other Temporalities in the Cinematic

ROOM **Fountainbleu, Level One**

CHAIR **Timothy Holland** ⚜ University of Southern California

Rene Bruckner ⚜ Oklahoma State University ⚜ "Cannonball-Time: Muybridge's Improper Pictures"

Bliss Cua Lim ⚜ University of California, Irvine ⚜ "Retrospective Reception and the Temporalities of Archival Loss"

Timothy Holland ⚜ University of Southern California ⚜ "Cinema: Between Deleuze and Derrida"

Kara Keeling ⚜ University of Southern California ⚜ "Corporate Aliens, White Weddings, and Black Futures: *District 9*, *White Wedding*, and South African Cinema's Speculative Fictions"

F7 History via Screen

Articulations of Historical Representation in Japanese Cinema, 1920-1945

ROOM **Gentilly, Level One**

CHAIR **Naoki Yamamoto** ⚜ Yale University

Diane Lewis ⚜ University of Chicago ⚜ "'Moving History': Mass Media, Public Sentiment, and Early Representations of the Great Kanto Earthquake on Film"

Michael Raine ⚜ University of Chicago ⚜ "The Rhetoric of Reproduction: The War at Sea from Hawaii to Malaya and the Wartime Japanese 'People's Film'"

Naoki Yamamoto ⚜ Yale University ⚜ "Looking Ahead through a Mediated Past: Rekishi Eiga and the Reform of Period Films in Late 1930s Japan"

RESPONDENT **Mark Nornes** ⚜ University of Michigan

F8 WORKSHOP Let Me Tell You A Story

Theory, Practice, Pedagogy and the Legacy of Teshome Gabriel

ROOM **Carrollton, Level One**

CHAIR **Bambi Haggins** ⚜ Arizona State University

CO-CHAIR **Beretta Smith-Shomade** ⚜ Tulane University

WORKSHOP PARTICIPANTS

Gilberto Blasini ⚜ University of Wisconsin, Milwaukee

Felicia Henderson ⚜ University of California, Los Angeles

Bambi Haggins ⚜ Arizona State University

Zeinabu Davis ⚜ University of California, San Diego

SPONSOR **Latino/a Caucus**

F9 New Turkish Cinema
Cinematic Nation and Citizenship

ROOM **Carondelet, Level Two**

CHAIR **Murat Akser** ✣ Kadir Has University

Deniz Bayrakdar ✣ Kadir Has University ✣ "Shared Borders of Poverty and Hope: Cinematic Urbanism in Istanbul"

Murat Akser ✣ Kadir Has University ✣ "Green Pine Resurrected: Parody and Citizenship in Turkish Cinema"

Tul Sualp ✣ Bahcesehir University ✣ "Cinema of Thresholds Without Gravity Under Urgent Times: Distant Voices, Still Lives"

Nilay Ulusoy ✣ Bahcesehir University ✣ "A Neo-Noir in the Age of Neo-Islam: *Takva*—A Man's Fear of God"

F10 Theorizing Prime-Time Power
Affect, Capital, and the Mediation of Citizenship

ROOM **St. Charles, Level Two**

CHAIR **Louisa Stein** ✣ Middlebury College

Leigh Goldstein ✣ Northwestern University ✣ "Special for Women: Affective Citizenship and Postwar American Television"

Evan Brody ✣ University of Southern California ✣ "Queering Coming Out: Categorizing and Questioning the Modern Televisual Mediation of Queer Identification"

June Deery ✣ Rensselaer Polytechnic Institute ✣ "'They Have No Class!': Class Relations and the American Dream as seen on Reality TV"

Louisa Stein ✣ Middlebury College ✣ "She's Got the Look: The Struggles of Powerful Women in 'Quality' TV"

F11 Rewriting the Language of Cinema
3D's Return in the Digital Age

ROOM **Salon 1A, Level Two**

CHAIR **Melanie Brunell** ✣ University of Florida

CO-CHAIR **Chuck Maland** ✣ University of Tennessee

Bryan Sebok ✣ Lewis and Clark College ✣ "Hollywood Goes 3D: Technological Diffusion in Convergent Conglomerate Industries"

Allison Whitney ✣ Texas Tech University ✣ "The History and Legacy of IMAX 3D"

Melanie Brunell ✣ University of Florida ✣ "A Language Made of Image: Searching for Greater Depth through the Lens of 3D"

Bret Vukoder ✣ University of Tennessee ✣ "The Range of 3D Narrative"

F12 The Cry of Jazz
Voicing Black Citizenship Onscreen

ROOM **Salon 1B, Level Two**

CHAIR **Nicholas Sammond** ✣ University of Toronto

Anna McCarthy ✣ New York University ✣ "*The Cry of Jazz* and the Uses of Film"

Charles McGovern ✣ College of William and Mary ✣ "'To the Ends of the Earth': The Television World of Nat Cole"

Nicholas Sammond ✣ University of Toronto ✣ "Citizen Crow: The Contradictory America of *Stormy Weather*"

RESPONDENT **Arthur Knight** ✣ College of William and Mary

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F13 Movies and Money

ROOM **Salon II, Level Two**

CHAIR **Philippe Meers** ⚜ University of Antwerp

Janet Wasko ⚜ University of Oregon ⚜ and **Jacob Dittmer** ⚜ University of Oregon ⚜ "Betting on Box Office Boffo"

Paul McDonald ⚜ University of Portsmouth ⚜ "'Talent Eats While Studios Bleed': Stars, Gross Participation and the Economics of Talent in Contemporary Hollywood"

Eileen Meehan ⚜ Southern Illinois University ⚜ "Beaming Up the Money: National Amusements, *Star Trek*, and Sumner Redstone"

Daniel Biltereyst ⚜ Ghent University ⚜ "Movies, Morality, Money: Towards a Political Economy of Film Censorship, Classification and Ratings"

F14 The Body Offscreen

ROOM **Salon III, Level Two**

CHAIR **Genevieve Yue** ⚜ University of Southern California

Damon Young ⚜ University of California, Berkeley ⚜ "The 'Pathological Gaze': Sexual Interest in the Field of Vision, or, Andy Warhol's Body"

Genevieve Yue ⚜ University of Southern California ⚜ "Flesh on Film: The China Girl on the Margins of Cinema"

Scott Richmond ⚜ Wayne State University ⚜ "The Exorbitant Lightness of Bodies, Or How to Look at Superheroes: The Illusion of Bodily Movement in Sam Raimi's *Spider-man* Films"

RESPONDENT **Tom Gunning** ⚜ University of Chicago

F15 Film Festival Politics

The Political, Legal, and Structural Discourses of Film Festivals

ROOM **LaSalle, Level Two**

CHAIR **Skadi Loist** ⚜ University of Hamburg

Toby Lee ⚜ Harvard University ⚜ "The Letter of the Law: National Film Policy and the Thessaloniki Film Festival"

David Archibald ⚜ University of Glasgow ⚜ "Film Festivals and Politics: Anatomy of a Boycott"

Skadi Loist ⚜ University of Hamburg ⚜ "Legal and Organizational Structures of Queer Film Festivals"

Lindiwe Dovey ⚜ SOAS, University of London ⚜ "Twenty-First Century Film Festivals and their Audiences in Africa"

F16 Philosophy and the Moving Image

Intersections and Misdirections

ROOM **Orleans, Level Two**

CHAIR **Hunter Vaughan** ⚜ Washington University, St. Louis

Tom Conley ⚜ Harvard University ⚜ "Comolli Again"

Jennifer Hammett ⚜ San Francisco State University ⚜ "Opaque Representations/Transparent Images"

Theresa Geller ⚜ Grinnell College ⚜ "Guattari Hero: Subjective Arrangements in the Contemporary Genre Film"

Hunter Vaughan ⚜ Washington University, St. Louis ⚜ "Where Film Meets Philosophy: Experiments in Cinematic Thinking"

F17 Retail and Resist
Theorizing Media and Consumer Citizenship

ROOM **Vermilion, Level Two**

CHAIR **Sarah Banet-Weiser** ⚜ University of Southern California

Sarah Banet-Weiser ⚜ University of Southern California ⚜ *and* **Laurie Ouellette** ⚜ University of Minnesota ⚜ "Theorizing Consumer Citizenship in Media and Brand Culture"

Julie Wilson ⚜ Allegheny College ⚜ "Stardom, Sentimental Education & Cosmopolitan Citizenship"

Roopali Mukherjee ⚜ City University of New York, Queens College ⚜ "Bling of the Road: Citizen Subjectivities and the Racial Semiotics of the Cadillac"

Hector Amaya ⚜ University of Virginia ⚜ "Ugly Diversity or How We Learned to Ditch Racial Justice for Consumption: *Ugly Betty* in the Age of Neoliberal Citizenship"

F18 Spatial Configurations

ROOM **Evangeline, Level Two**

CHAIR **Sonja Simonyi** ⚜ New York University

Aleksandra Kaminska ⚜ York University ⚜ "Site-Specificity in the Post-Socialist City: Ephemeral Urban Interventions in the Work of Polish Media Artists, Aleka Polis and Rafal Jakubowicz"

Sabine Haenni ⚜ Cornell University ⚜ "Urban Attachments: Spectatorial and Social Contracts in René Allio's Films"

Sonja Simonyi ⚜ New York University ⚜ "The Land Under their Feet: The Cinematic Representation of Hungarian Frontier Lands in the Westerns of György Szomjas"

F19 Whose War is it Anyway?
Contemporary Images of Combat

ROOM **Acadia, Level Two**

CHAIR **Lester Friedman** ⚜ Hobart and William Smith Colleges

Dorit Naaman ⚜ Queen's University ⚜ "War and Masculinity in Recent Israeli Cinema"

Doug Cunningham ⚜ United States Air Force Academy ⚜ "Focus Afghanistan: The Aesthetics of Deep Documentary Immersion in *Restrepo*, *Camp Victory*, *Afghanistan*, and *Armadillo*"

Leah Shafer ⚜ Hobart and William Smith Colleges ⚜ "'Tik Tock on the Clock, but the Party Don't Stop, No': Parodic Military Dance Videos on YouTube"

J. David Slocum ⚜ Berlin School of Creative Leadership ⚜ "Evolutions in the War Film"

F20 Women in Industry
New Citizenship in Mainstream Media

ROOM **Union Terrace A, Level Three**

CHAIR **Colleen Laird** ⚜ University of Oregon

Colleen Laird ⚜ University of Oregon ⚜ "What is Japanese Film These Days, Anyway? Reception and Critique of Ogigami Naoko and Nishikawa Miwa"

Amy Shore ⚜ State University of New York, Oswego ⚜ "Suspicious Nostalgia & The Female Gaze in the Works of Lynne Stopkewich"

Lori Hitchcock Morimoto ⚜ Indiana University ⚜ "*Wings of Desire*: Hiroko Shinohara and the Making of 'Fashionable' Hong Kong Cinema in Japan"

Laura Dixon ⚜ University of Texas, Austin ⚜ "Beyond the Film: The Narrative Continuation of Social Justice Documentaries to Social Networking Sites"

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F21 Star Bodies and the Erotics of Suffering

ROOM **Union Terrace C, Level Three**

CHAIR **Colleen Glenn** ⚜ University of Kentucky

CO-CHAIR **Rebecca Bell-Metereau** ⚜ Texas State University

Colleen Glenn ⚜ University of Kentucky ⚜ "Beauty to Beast: the Rebirth of Mickey Rourke"

Rebecca Bell-Metereau ⚜ Texas State University ⚜ "Erotics of the Suffering Hero: From *Rocky* to *The Expendables*"

Sam B. Girgus ⚜ Vanderbilt University ⚜ "Clint Eastwood's America: A Stranger's Saga"

Peter Bailey ⚜ St. Lawrence University ⚜ "This is Her Body: The Object of Desire in *The Misfits*"

F22 "Who Counts" in New Orleans

Identity and Citizenship in Embedded and Embodied Media

ROOM **Crescent View, Level Twelve**

CHAIR **Deborah Barker** ⚜ University of Mississippi

Leigh Duck ⚜ University of Mississippi ⚜ "Citizen, Spectator, Subject Population: Camera as Prospective Mediator in Post-Katrina Documentary"

Theresa Starkey ⚜ Emory University ⚜ "Vindication of the Rights of Vampires"

Ryan DeRosa ⚜ Independent Scholar ⚜ "'The Cameras Can't Really Tell You': Culture and Citizenship in Spike Lee's *When the Levees Broke*"

RESPONDENT **Tara McPherson** ⚜ University of Southern California

F23 Media Consumers

Mainstream/Alternative/State

ROOM **Mercier Terrace, Level Fourteen**

CHAIR **Rebecca Gordon** ⚜ Reed College

Lee Grieveson ⚜ University College London ⚜ "The Cinema and the (Common)wealth of Nations"

Elena Bonomo ⚜ University of Southern California ⚜ "Living Punk: The D.C. Punk Scene, Fugazi, and Jem Cohen's *Instrument* (1999)"

Forrest Greenwood ⚜ University of Southern California ⚜ "A Teal-Haired Prometheus: Hatsune Miku and the Democratization of Otaku Fan Culture"

Rebecca Gordon ⚜ Reed College ⚜ "A Failure to Communicate: Media Citizenship, Merchandizing, and *WALL-E*"

F24 SCREENINGS

ROOM Uptown, Level One

Supermen of Malegaon

Faiza Ahmad Khan, India, 2008, 50 min

Over one hundred miles outside of Mumbai in the textile factory town of Malegaon, director Nasir has thrilled the local public with his homemade spoof films. In their most ambitious project to date, Nasir and his hard working group of actors, writers, and crew set out to shoot "Superman of Malegaon," a story about a hero sent down the river to save the town.

Documentary filmmaker Faiza Ahmad Khan chronicles Nasir's hilarious attempts to overcome a myriad of unseen challenges from dropping his camera in the water to his lead actor getting married. Through it all, Nasir and his team use their creativity to forge ahead.

Copacabana

Martín Rejtman, Argentina, 2007, 56 min

Every year in mid October, the Bolivian community in Buenos Aires celebrates its most important Patronal festivity: the festivity of Nuestra Señora de Copacabana. Groups from all over the country, some even arriving from Bolivia, get together in the Buenos Aires neighborhood of Charrua for a big parade, in a celebration that transcends religion. Combining modesty and fascination, Rejtman tells a story that, without being entirely a happy one, contains an infinity of marvelous moments—ones deserving being filmed.

Audiences for Copacabana may be interested in session N8 "Renewing the Real: Modes of the Documentary in New Argentine Cinema"

MEETING

1:15 - 3:00 pm

ROOM Boardroom, Level Two

Urban Studies Scholarly Interest Group

G1

WORKSHOP

Generations of Media Studies

ROOM **Audubon, Level One**

CHAIR **Diane Negra** ⚜ University College Dublin

WORKSHOP PARTICIPANTS

E. Ann Kaplan ⚜ Stony Brook University

Patrice Petro ⚜ University of Wisconsin, Milwaukee

Derek Kompare ⚜ Southern Methodist University

F. Hollis Griffin ⚜ Colby College

G2

Damage Control

Film Industry PR

ROOM **Algiers, Level One**

CHAIR **Giuliana Muscio** ⚜ University of Padua

Denise McKenna ⚜ University of California, San Diego ⚜ "The Discourse of Uplift and Cartoon Commentary in Early American Film Journals"

Jennifer Bean ⚜ University of Washington, Seattle ⚜ "'The Happiness-Machine': Picture Personalities and the Emergence of the Star System in America"

Joshua Coonrod ⚜ Indiana University ⚜ "Muffling the Scream: Understanding the Origin and the Survival of the Horror Genre During the Rise of the Production Code"

Mary Desjardins ⚜ Dartmouth College ⚜ "'We're Having Fan Magazine Trouble': The Association of Motion Picture Producers, Studio Publicity Departments, and Fan Magazines in Studio-Era Hollywood"

G3

WORKSHOP

To Emancipate the Image

The L.A. Rebellion of Black Filmmakers

ROOM **Lakeview, Level One**

CHAIR **Allyson Field** ⚜ University of California, Los Angeles

CO-CHAIR **Jacqueline Stewart** ⚜ Northwestern University

WORKSHOP PARTICIPANTS

Jan-Christopher Horak ⚜ University of California, Los Angeles

Paula J. Massood ⚜ Brooklyn College, City University of New York

Kara Keeling ⚜ University of Southern California

Jacqueline Stewart ⚜ Northwestern University

Veena Hariharan ⚜ University of Southern California

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G4

Subjectivity, Reality, and Identity in Contemporary Portuguese Cinema

ROOM **Esplanade, Level One**

CHAIR **Paulo Granja** ⚜ University of Coimbra

Ivan Villarmea ⚜ Universidad de Zaragoza ⚜ "Evil Mirages: The Invention of the Real in João César Monteiro's Films"

Daniel Ribas ⚜ University of Aveiro ⚜ "Mapping Portuguese identity in the films of João Canijo"

Paulo Granja ⚜ University of Coimbra ⚜ "Our Beloved Month of August: Miguel Gomes' in Betwixt and Between Cinematographic Portrait of Portugal"

Paulo Cunha ⚜ Universidade de Coimbra ⚜ "Identity and Memory in Contemporary Portuguese Cinema: Miguel Gomes and João Nicolau"

G5

WORKSHOP

Mentoring

Making the Most of Faculty-Student Relationships

ROOM **Broadmoor, Level One**

CHAIR **Kevin Sanson** ⚜ University of Texas, Austin

WORKSHOP PARTICIPANTS

Hector Amaya ⚜ University of Virginia

Daniel Bernardi ⚜ Arizona State University

Theresa Geller ⚜ Grinnell College

Mary Kearney ⚜ University of Texas, Austin

Beretta Smith-Shomade ⚜ Tulane University

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G6

Contested Spaces of Educational Media

ROOM **Fountainbleu, Level One**

CHAIR **Amanda Keeler** ⚜ Indiana University

Michele Hilmes ⚜ University of Wisconsin, Madison ⚜ "Radio Rockefeller: The Rockefeller Foundation's Transnational Vision of Radio in the 1930s"

Josh Shepperd ⚜ University of Wisconsin, Madison ⚜ "Pressing On: Program Transcription and the 'Networking' of Educational Radio, 1935-1942"

Amanda Keeler ⚜ Indiana University ⚜ "Media in Flux: Educational Discourse from Radio to Television"

RESPONDENT **Paddy Scannell** ⚜ University of Michigan

SPONSOR **Television and New Media Scholarly Interest Group**

G7

Cartoon Projections

Animation and Comics

ROOM **Gentilly, Level One**

CHAIR **Scott Bukatman** ⚜ Stanford University

Ryan Pierson ⚜ University of Pittsburgh ⚜ "'Cartoons Are Not Movies': Cavell on Animation and the Ethics of Perception"

Daniel Bashara ⚜ Northwestern University ⚜ "Postwar Precisionism: American Modernism and the Mid-Century Cartoon"

Paul Flaig ⚜ Cornell University ⚜ "From das Ding to Thing: Animation's Comic Uncanny"

Scott Bukatman ⚜ Stanford University ⚜ "*Little Nemo in Slumberland*: Intimate Immensity and the Return of the Boy in Bed"

G8

Iran's New Media Landscape and Beyond

ROOM **Carrollton, Level One**

CHAIR **Niki Akhavan** ⚜ Catholic University of America

Niki Akhavan ⚜ Catholic University of America ⚜ "Feeding into It: Social Media and Iran's 2009 Election Campaigns"

Setrag Manoukian ⚜ McGill University ⚜ "Time and Media in Contemporary Iran"

Gayatri Devi ⚜ Lock Haven University, Pennsylvania ⚜ "Written on My Face: Staging the Feminine Gaze in Abbas Kiarostami's *Shirin*"

James Udden ⚜ Gettysburg College ⚜ "The Other Film International: Iran's Journalistic Window in World Film Culture"

SPONSOR **Middle East Caucus**

G9 Film Histories/Film Aesthetics

ROOM **Carondelet, Level Two**

CHAIR **Bruce Williams** ⚜ William Paterson University

Courtney White ⚜ University of Southern California ⚜ "Hollywood's Animal Lovers: Richard C. Craven and the American Humane's Hollywood Division, 1940-1945"

Christian Quendler ⚜ University of Innsbruck, Austria ⚜ "Constructing Memory and Good Citizenship in Diary Films of Classical Cinema"

Anna Fee ⚜ University of Washington ⚜ "Gaumont, or, the Capitalist Origins of Surrealism"

Bruce Williams ⚜ William Paterson University ⚜ "Broken February: The Neo-Colonialist Dynamics of Albania's Film School Siege"

G10 Playing the Part
Gender, Sexuality, and Children's Media

ROOM **St. Charles, Level Two**

CHAIR **Mark Hain** ⚜ Indiana University

Julie Elman ⚜ New York University ⚜ "Romancing Disease of the Week: Dis/ability, Heteronormativity, and *The Boy in the Plastic Bubble*"

Morgan Blue ⚜ University of Texas ⚜ "Dynamic Daughters & Dippy Dads: Gender in Disney's TV Families"

Mark Hain ⚜ Indiana University ⚜ "'Don't Worry Mom, Dad Can Handle Anything!' Constructions of Infallible Patriarchy in *The Wilderness Family* Series"

Carolyn Cunningham ⚜ Gonzaga University ⚜ "Soccer, Shopping, and Super Mario: Understanding Video Games for Girls"

G15 Queerness and War
Sexuality, Representation, History and Citizenship in Cinema

ROOM **LaSalle, Level Two**

CHAIR **David Lugowski** ⚜ Manhattanville College

David Lugowski ⚜ Manhattanville College ⚜ "Remember My Forgotten Man: Queer Depression-Era Culture, International War Veterans and James Whale's WWI Films of the 1930s"

Ken Feil ⚜ Emerson College ⚜ "Boot Camp: Tastelessness, Militancy, and Sexual-Racial Citizenship in *Myra Breckinridge* and *Watermelon Man*"

Jaime Nasser ⚜ Bryn Mawr College ⚜ "Mediating War, History and Memory through Same-Sex Desire in Eytan Fox's *Yossi and Jagger*, *Walk on Water* and *The Bubble*"

RESPONDENT **R. Bruce Brasell** ⚜ Independent Scholar

SPONSOR **Queer Caucus**

G16 Affective Media, Embodied Spectators

ROOM **Orleans, Level Two**

CHAIR **Dana Luciano** ⚜ Georgetown University

CO-CHAIR **Karen Tongson** ⚜ University of Southern California

Robert McRuer ⚜ George Washington University ⚜ "Live (Crip) Sex Acts: Neoliberalism, Affect, Intensity"

Dana Luciano ⚜ Georgetown University ⚜ "Uneventful Grief"

Mel Chen ⚜ University of California, Berkeley ⚜ "Masked Media"

Jasbir Puar ⚜ Rutgers University ⚜ "Lifelogging: Digital Archives of Affect, Memory, and Intimacy"

G17 Crisis, Currency and Cinema in 1960s South Asia

ROOM **Vermilion, Level Two**

CHAIR **Priya Jaikumar** ⚜ University of Southern California

Ranjani Mazumdar ⚜ Jawaharlal Nehru University ⚜ "Tourism, Globalism and Color in 1960s Bombay Cinema"

Priya Jaikumar ⚜ University of Southern California ⚜ "'Don't Be That Greedy!' Wealth, Indian Films, and the 1960s"

Nitin Govil ⚜ University of California, San Diego ⚜ "Settling Accounts: Hollywood and Blocked Money in India"

Iftikhar Dadi ⚜ Cornell University ⚜ "Cinema and Nationalism during the Ayub Khan Era"

SPONSOR **Asian/Pacific American Caucus**

G18 Web-Based TV and the Challenges of Independent Production

ROOM **Evangeline, Level Two**

CHAIR **Christine Acham** ⚜ University of California, Davis

Katherine Newbold ⚜ Northwestern University ⚜ "Curating Television Citizenship: The Broadcast/Online Case of Chicago's Cable Access Network (CAN-TV) Public Access System"

Aymar Christian ⚜ University of Pennsylvania ⚜ "Beyond YouTube and Hulu: Independent Networks in a New Media Market"

Chris Robe ⚜ Florida Atlantic University ⚜ "Ground Noise and Static: The Anarchist Media of Franklin Lopez"

Christine Acham ⚜ University of California, Davis ⚜ "Blacks in the Future: Braving the Frontier of Web TV"

G19 Interrogating the Transnational in "Hispanic" Cinema

ROOM **Acadia, Level Two**

CHAIR **Stephanie Dennison** ⚜ University of Leeds

Stephanie Dennison ⚜ University of Leeds ⚜ "Interrogating the Transnational in Contemporary Brazilian Film"

Sarah Barrow ⚜ University of Lincoln ⚜ "Rewriting the National in Contemporary Peruvian Cinema"

Núria Triana-Toribio ⚜ University of Manchester ⚜ "What is Cine en Construcción Actually Constructing?"

Deborah Shaw ⚜ University of Portsmouth ⚜ "Generating Transnational Auteurism: the Case of Guillermo del Toro"

SPONSOR **Latino/a Caucus**

G20 Sound Design

ROOM **Union Terrace A, Level Three**

CHAIR **Jeff Smith** ⚜ University of Wisconsin, Madison

Michael Slowik ⚜ University of Iowa ⚜ "Collection or Construction? Sound Effects and Sonic Depth in the Early Sound Western"

Katherine Quanz ⚜ Wilfrid Laurier University ⚜ "Canadian Soundscapes: The Transition to Dolby Sound in the Cinema of David Cronenberg"

Amanda McQueen ⚜ University of Wisconsin, Madison ⚜ "Bring the Noise: Intensified Continuity in the Sound Design of the Works of Edgar Wright"

Jeff Smith ⚜ University of Wisconsin, Madison ⚜ "Some Tales Told By Hiccupping Monkeys: Intensified Continuity and The Soundtracks of Contemporary Hollywood Films"

SPONSOR **Sound Studies Scholarly Interest Group**

G21 Media Citizens of the World Speak

Corporate Citizens, Alien(ated) Workers, Policy Wonks, and Diasporic Machinima

ROOM **Union Terrace C, Level Three**

CHAIR **Michelle Rodino-Colocino** ⚜ Pennsylvania State University

CO-CHAIR **Leslie Shade** ⚜ Concordia University

Steve Macek ⚜ North Central College ⚜ "Not 'Comcastic' for Labor: The Comcast-NBC Merger's Impact on Workers and their Unions"

Michelle Rodino-Colocino ⚜ Pennsylvania State University ⚜ "Geek Jeremiads: Outsourcing, H-1B Labor and White Men Falling"

Leslie Shade ⚜ Concordia University ⚜ "Conceptualizing Digital Citizenship in Canada"

Radhika Gajjala ⚜ Bowling Green State University ⚜ "Virally Networked Transmissions: Re-Mixing Indian Diasporic Cultures at Online/Offline Intersections"

SPONSOR **Caucus on Class**

G22 Starring the 1930s

ROOM **Crescent View, Level Twelve**

CHAIR **Thomas Doherty** ⚜ Brandeis University

Adrienne McLean ⚜ University of Texas, Dallas ⚜ "Ginger Rogers Gets a New Face: A Study in Make-up, Hair, and Gestureless Acting"

Thomas Doherty ⚜ Brandeis University ⚜ "The Swastika Man: Adolph Hitler in the Newsreels, 1933-1939"

Chuck Maland ⚜ University of Tennessee ⚜ "'The Tramp' Confronts Crises: Chaplin's Star Image, 1929-1941"

Kathy Fuller-Seeley ⚜ Georgia State University ⚜ "Intermedia Stardom: Jack Benny and Rochester Integrate Radio and Film"

G23 Multimediality

Film, Photography, Theater

ROOM **Mercier Terrace, Level Fourteen**

CHAIR **Dimitrios Latsis** ⚜ University of Iowa

Matthew Noble-Olson ⚜ Brown University ⚜ "The Cinematic Index of the End of Art"

Braxton Soderman ⚜ Brown University ⚜ "'Nothing Remained Unchanged but the Clouds:' Modernity and Temporality in the Photographic and Cinematic Sky"

Alyson Hrynyk ⚜ University of Chicago ⚜ "Multimedial Collaboration and Critical Empathy in Shirley Clarke's *The Connection* (1960)"

Homay King ⚜ Bryn Mawr College ⚜ "Anabasis"

G24 SCREENING

ROOM Uptown, Level One

Contemporary (In)appropriations

Various, USA, 2010, 79 min

SPONSOR Experimental Film & Video Scholarly Interest Group

Curated by Jaimie Baron

Whether you call it collage, compilation, found footage, detournement, or recycled cinema, the incorporation of previously shot materials into new artworks is a practice that has generated novel juxtapositions of elements that produce new meanings and ideas that may not have been intended by the original makers – that are, in other words "inappropriate." This act of appropriation may produce revelation that leads viewers to reconsider the relationship between past and present, here and there, intention and subversion. The past decade has seen the emergence of a wealth of new sources for audiovisual materials that can be appropriated and repurposed in such a way as to give them new meanings and resonances. The Festival of (In)appropriation is a yearly showcase of contemporary short audiovisual works that appropriate film or video footage and repurpose it in "inappropriate" and inventive ways.

MEETING
3:15 - 5:00 pm
ROOM Salon 1B, Level Two
Women's Caucus

MEETING
3:15 - 5:00 pm
ROOM Boardroom, Level Two
Proposed Film and Media Festivals Scholarly Interest Group

MEETING
3:15 - 5:00 pm
ROOM Salon 1A, Level Two
Media Archives Committee

MEETING
3:15 - 5:00 pm
ROOM Salon II, Level Two
Nontheatrical Film and Media Scholarly Interest Group

MEETING

5: 15 pm

ROOM Orleans, Level Two

Central/East/South European Cinemas Scholarly Interest Group

MEETING

5: 15 pm

ROOM Evangeline, Level Two

Experimental Film and Media Scholarly Interest Group

MEETING

5: 15 pm

ROOM Union Terrace C, Level Three

Caucus on Class

MEETING

5: 15 pm

ROOM Vermilion, Level Two

Proposed Media Industries Scholarly Interest Group

MEETING

5: 15 pm

ROOM Union Terrace A, Level Three

Middle East Caucus

SPECIAL EVENT

NO/LA LOCAL ARCHIVES AND LOCAL CULTURE

30 minute screening will follow

This special panel event features New Orleans and Louisiana "archive workers." They will discuss the significance of local film and media archive collections for film and television histories and the importance of local culture for early television and contemporary filmmaking. Mark Cave, curator of manuscripts and oral historian at the Historic New Orleans Collection (HNOC), will draw on the Fred W. Todd Tennessee Williams Collection, which includes correspondence between Williams and Warner Brothers as well as Vivian Leigh's photographic albums from *A Streetcar Named Desire*, to discuss films adapted from Williams' plays. John T. Magill, curator and historian at HNOC, will assess the various representations of New Orleans in films ranging from the early 1950s with *Panic in the Streets* and *A Streetcar Named Desire* to more recent films such as *Easy Rider* and *The Big Easy*. His work on filmed New Orleans addresses architectural preservation initiatives and draws on photographic records including the Vieux Carré Survey and the Charles L. Frank Collection, early postcards, and editorial newspaper cartoons. Florence M. Jumonville, Chair of the Louisiana and Special Collections Department at the Earl K. Long Library, University of New Orleans, will analyze the early years of WDSU-TV (Channel 6), which began broadcasting in 1948, and the station's role as "citizen" of New Orleans contributing to the city's life and culture. During this period, WDSU-TV engaged with local rhythms, interests, sentiments, and ideologies and developed a relationship with its viewers characterized by accessibility and proximity based on regional knowledge. Charles E. Richard, who is the Joseph P. Montiel/BORSF Endowed Professor in the Department of English and Director of the Moving Image Arts Program at University of Louisiana at Lafayette, will describe the work of The Cinematic Arts Workshop based at the university. This workshop is largely dedicated to documenting the local Cajun and Creole culture of the Acadiana region and it brings together students and scholars from disciplines as diverse as folklore and architecture, music and women's studies, literature and public relations. Workshop films have been featured at many film festivals and have been broadcast on Louisiana's PBS affiliate and the Documentary Channel.

Following the panel there will be 30 minute screening of two workshop films, namely, *I Always Do My Collars First* (Allison Bohl and Conni Castille, 2007) and *Beausoleil: Louisiana's Solar Home* (C.E. Richard, 2009). An exhibition, "Drawn to Life: Al Hirschfeld and the Theater of Tennessee Williams," will be held at the Williams Research Center of the HNOC during the conference.

The Williams Research Center of the Historic New Orleans Collection (HNOC)
410 Chartres Street
New Orleans, LA 70130
504-523-4662
http://www.hnoc.org/collections/research-center.html
(easy walking distance from the hotel)

SPONSOR **SCMS 2011 Host Committee**

Please see the map on page 27.

SPECIAL EVENT

PROJECTING PERFORMANCE (PART II)
by Luis Recoder and Sandra Gibson

Screening and discussion that expands Recoder's and Gibson's presentation "Projecting Projection Part I" on panel B7, "Projection, Performance, Experimental Film: Recent Developments." Building complex processes out of seemingly elemental components, the filmmakers ask viewers to experience not only the nuances of projected light, but also what they call "the soft and fragile emulsion of time." Gibson and Recoder have exhibited at the Whitney Musuem of American Art, The Kitchen, Redcat, Sundance Film Festival, Institute of Contemporary Art (London), Tate Modern (London), and International Film Festival Rotterdam.

Zeitgeist Multi-Disciplinary Arts Center
1618 Oretha Castle Haley Blvd.
New Orleans, LA 70113-1311
(504) 827-5858 (recording)
(504) 352-1150 (real person)
http://zeitgeisttheater.wordpress.com/about/

SPONSOR **Experimental Film and Media Scholarly Interest Group**

MEET & GREET

to introduce the American Film Institute's Catalog Academic Network program

with Robert S. Birchard, AFI Catalog Editor

ROOM **French Quarter Bar, Level Three**

The AFI Catalog (http://www.afi.com/members/catalog/) is the most authoritative filmographic database of American feature films on the web, including extensive entries on nearly 60,000 American feature-length and 17,000 short films produced from 1893-2010. Each completed AFI Catalog film entry offers an unmatched level of detailed information on cast, crew, plot summaries, subjects, genres, and historical notes.

AFI is teaming with academics at leading universities to offer an opportunity for students to become part of the AFI Catalog Academic Network and learn AFI's research methodology and to apply it to the creation of new records for American feature films distributed between 1975 and 1993. Under the supervision of the AFI Catalog editorial staff, students will view a selected film, review an AFI-provided research packet, conduct additional research, and write the Summary, Note, and Subject Headings fields. Completed entries will be published on the AFI Catalog of Feature films on-line and students will receive by-lines for their written entries, and credit will also be given to the academic advisors and participating institutions.

Refreshments will be served.

H1 Interpreting Black Film

ROOM **Audubon, Level One**

CHAIR **Devorah Heitner** ⚜ Lake Forest College

Ellen Scott ⚜ University of Pennsylvania ⚜ "Bitter Ironies, Tender Hopes: Black Women's Film Critiques of the Classical Hollywood Era"

Jacqueline Maingard ⚜ University of Bristol ⚜ "Cinema Citizens: Cinema, Genre and Black Audiences in South Africa in the 1930s to 1960s"

Devorah Heitner ⚜ Lake Forest College ⚜ "Visualizing Transnational Black Citizenship: Returning the Gaze"

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

H2 Powerful Women

ROOM **Algiers, Level One**

CHAIR **Sarah Projansky** ⚜ University of Illinois, Urbana-Champaign

Kathleen Murray ⚜ University of Pittsburgh ⚜ "Outside the Law: The Generic Complications of the Investigating Woman in Sam Raimi's *The Gift*"

Elena Caoduro ⚜ University of Southampton ⚜ "Women with Weapons: Framing Female Terrorists in European Cinema"

Gloria Shin ⚜ University of Southern California ⚜ "The Most Beautiful Woman Saves the World: The Meaning of Elizabeth Taylor's AIDS Activism"

Sarah Projansky ⚜ University of Illinois, Urbana-Champaign ⚜ "Debating the Girl Hero: Contentious Media Attention, Optimistic 9927519 Feminist Analysis, and 21st Century Film"

SPONSOR **Women's Caucus**

H3 Screening Neighbours
Eastern European Cinema and Postcolonial Representations

ROOM **Lakeview, Level One**

CHAIR **Maruta Vitols** ⚜ Emerson College

CO-CHAIR **Eva Näripea** ⚜ Estonian Academy of Arts

Bjorn Ingvoldstad ⚜ Bridgewater State College ⚜ "Screening Rzeczpospolitia: (Post)Colonialism and Cinema in Poland and Lithuania"

Mari Laaniste ⚜ Estonian Literary Museum ⚜ "Us vs. The 'Others': Representations of Estonians and their Neighbors in Priit Pärn's Films"

Eva Näripea ⚜ Estonian Academy of Arts ⚜ "Finns and Russians in Estonian Late- and Post-Socialist Cinema"

Maruta Vitols ⚜ Emerson College ⚜ "Of Nazis, Barons, and Bolsheviks: Envisioning the Other in Latvian Cinema"

H4 Post-American Film Genres

ROOM **Esplanade, Level One**

CHAIR **Stephen Rust** ⚜ University of Oregon

Stephen Rust ⚜ University of Oregon ⚜ "Ecorealism"

Russell Meeuf ⚜ University of Idaho ⚜ "Spaces of Action: The Chronotope and the Contemporary, International Action Genre"

Luis M. García-Mainar ⚜ Universidad de Zaragoza ⚜ "Realistic Crime Drama in Hollywood and Beyond: The Contemporary Spy Film in *The Good Shepherd* and *Das Leben der Anderen*"

Patricia Oman ⚜ University of Oregon ⚜ "A New Green Order in *War of the Worlds*' Post-America"

H5 Screening Sexual Perversities

ROOM **Broadmoor, Level One**

CHAIR **Donna Peberdy** ✣ Southampton Solent University

CO-CHAIR **Darren Kerr** ✣ Southampton Solent University

Martin Fradley ✣ University of Manchester ✣ "'Does This Look Sexual to You?': BDSM in Indiewood"

Beth Johnson ✣ Keele University ✣ "The Age of Perversion: Boredom, Erotic Combat and Obsession"

Darren Kerr ✣ Southampton Solent University ✣ "Letting the Right One In and the Wrong One Go: Erasing the Pedophile in *Let the Right One In* (2009)"

Donna Peberdy ✣ Southampton Solent University ✣ "'When Will I Be Normal?' The Gendered Performance of Sexual Perversion"

H6 WORKSHOP Approaches To Teaching

Putting Theory Into Practice

ROOM **Fountainbleu, Level One**

CHAIR **Anne Kern** ✣ Purchase College, State University of New York

WORKSHOP PARTICIPANTS

Ted Hovet ✣ Western Kentucky University

Alice Lovejoy ✣ University of Minnesota

Irina Patkanian ✣ Brooklyn College

Agustin Zarzosa ✣ Purchase College, State University of New York

Anne Kern ✣ Purchase College, State University of New York

H7 To Serve and Protect

Crime TV, Citizenship, and National Identity

ROOM **Gentilly, Level One**

CHAIR **Ronald Wilson** ✣ Independent Scholar

Brian Faucette ✣ Caldwell Community College and Technical Institute ✣ "To Protect and Serve in the Era of Disorder: Burke's Law and the Representation of 1960s American Masculinities"

Chuck Berg ✣ University of Kansas ✣ "Crime Jazz: *Peter Gunn*, TV Noir with a Cool Beat"

Bärbel Göbel-Deigert ✣ University of Kansas ✣ "National Imagery and the Absence of German Counter Culture Terrorism in ARD's *Tatort* (1970-)"

Ronald Wilson ✣ Independent Scholar ✣ "J. Edgar Hoover vs. Eliot Ness: ABC Television, *The Untouchables*, and Historical Representation"

H8 Representing the Recession

Class, Pedagogy, and the Global Financial Crisis

ROOM **Carrollton, Level One**

CHAIR **Susan Ryan** ✣ College of New Jersey

Peter Scheckner ✣ Ramapo College of New Jersey ✣ "War as Career: Representations of Social Class in Post 9-11 American Cinema"

Susan Ryan ✣ College of New Jersey ✣ "The Laboring of 'Reality'"

Christina Smith ✣ Ramapo College ✣ "Persuasive Pedagogy: Using *30 Days*: Minimum Wage to Examine Principles of Persuasion and Issues of Class"

Lynne Jackson ✣ St. Francis College ✣ "Alternative Production Practice in the Age of Micro-Movies and New Technologies"

SPONSOR **Caucus on Class**

H9 The Politics of Representation

ROOM Carondelet, Level Two

CHAIR **Richard Ness** ⚜ Western Illinois University

J. Scott Oberacker ⚜ University of Massachusetts Amherst ⚜ "Classed Warriors: Soldiers, *Fahrenheit 9/11* and the Politics of Class Resentment"

Dallas Baker ⚜ Griffith University ⚜ "An(O)ther Southern Rebellion: Gender Insubordination and Performativity in Filmic Representations of the American South"

Jeffrey Miller ⚜ Augustana College ⚜ "All the Publisher's Men: Journalism, Gender, and Technology in a *State of Play*"

Sumita Chakravarty ⚜ The New School ⚜ "Citizen or Alien?: The Making (and Unmaking) of Barack Obama"

H10 Aesthetics of the Global

ROOM St. Charles, Level Two

CHAIR **Bhaskar Sarkar** ⚜ University of California, Santa Barbara

Bishnupriya Ghosh ⚜ University of California, Santa Barbara ⚜ "Life as Style: Global HIV/AIDS Speculative Media"

Conerly Casey ⚜ Rochester Institute of Technology ⚜ "Vigilant Attunements: Danger and the 'Magic-Art' of Global Media"

Brian Larkin ⚜ Barnard College ⚜ "The State of Representation: Nigerian Films, 419, and the Aesthetics of Corruption"

Bhaskar Sarkar ⚜ University of California, Santa Barbara ⚜ "Grounding the Global: Malegaon Video Aesthetics"

H11 Screen Dynamics
Utopian Technologies of Cinema at Mid-Century

ROOM Salon 1A, Level Two

CHAIR **Erica Robles** ⚜ New York University

Haidee Wasson ⚜ Concordia University ⚜ "The World of Tomorrow and Cinema's Small Screen"

Erica Robles ⚜ New York University ⚜ "Windshield Worship: The Visual Culture of the Drive-in Church"

Janine Marchessault ⚜ York University ⚜ "Utopian/Oblivion: 3D Cinema and World Expositions"

RESPONDENT **Barbara Klinger** ⚜ Indiana University

SPONSOR **Nontheatrical Film and Media Scholarly Interest Group**

H12 The Figure of the Palestinian between Memory and Forgetfulness in Transnational Cultural Production

ROOM Salon 1B, Level Two

CHAIR **Najat Rahman** ⚜ University of Montreal

Terri Ginsberg ⚜ International Council for Middle East Studies ⚜ "Multiculturalism at Whose Expense?: The Palestinian Lure in *Alles auf Zucker!*"

Sandra Meiri ⚜ Open University of Israel/ Tel Aviv University ⚜ "Trauma and Ethics in Contemporary Israeli Cinema: 'Creative Memory'"

Najat Rahman ⚜ University of Montreal ⚜ "No Laughing Matter: Humor & Loss in Recent Palestinian Cinema"

Hala Nassar ⚜ Yale University ⚜ "In Search of Ghawar al-Tusha"

SPONSOR **Middle East Caucus**

H13

WORKSHOP

Fair Use as Civil Right

Expansion of Expression for Scholars, Teachers, Learners

ROOM **Salon II, Level Two**

CHAIR **Peter Decherney** ⚜ University of Pennsylvania

WORKSHOP PARTICIPANTS

Kate Bieze ⚜ American University

Francesca Coppa ⚜ Muhlenberg College

Michelle Glaros ⚜ Centenary College of Louisiana

H14

Consuming Art and Cinema

Nontheatrical Strategies from Production to Exhibition

ROOM **Salon III, Level Two**

CHAIR **Jasmine Trice** ⚜ National University of Singapore

Sarah Sinwell ⚜ Northeastern University ⚜ "Broadcast Yourself: YouTube, Self-Distribution and the Small Screen"

Natasha Ritsma ⚜ Indiana University ⚜ "'Art Treasures' on 16: American Film Societies and the Postwar Arts Explosion"

Jasmine Trice ⚜ National University of Singapore ⚜ "Cinemagoing, Nostalgia, and the New Asia: Ming Wong's Life of Imitation"

RESPONDENT **Joan Hawkins** ⚜ Indiana University, Bloomington

SPONSOR **Nontheatrical Film and Media Scholarly Interest Group**

H15

Glitch

Breaking Down the Digital

ROOM **LaSalle, Level Two**

CHAIR **Scott Krzych** ⚜ Oklahoma State University

Kristopher Cannon ⚜ Georgia State University ⚜ "How the Digital Imag(in)es Itself: An Inter-Face to Unfold Subjects within Stashed Cache"

Scott Krzych ⚜ Oklahoma State University ⚜ "Between Image and Event: Special Affects and Digital Ethics in *Minority Report*"

Charles Linscott ⚜ Ohio University ⚜ "Writing Ontology: *La Jetée*, *Immemory* and the Digital Age"

Hugh Manon ⚜ Clark University ⚜ "Glitch Aesthetics, Anamorphosis and the Limits of Simulation"

H18

Citizens of Plural Worlds

Family and Nation in the Age of Globalisation

ROOM **Evangeline, Level Two**

CHAIR **Daniela Berghahn** ⚜ Royal Holloway, University of London

Manishita Dass ⚜ Royal Holloway, University of London ⚜ "At Home in the World: Imagining the National Family in Bombay Cinema of the 1950s and the 1990s"

Sarita Malik ⚜ Brunel University ⚜ "Characterising Family Culture: Inside the Asian Family Space with Channel 4's *The Grewals*"

Barbara Mennel ⚜ University of Florida ⚜ "Female Labor and Familial Loss: Migrating Women in Contemporary Film"

Daniela Berghahn ⚜ Royal Holloway, University of London ⚜ "Secrets, Lies and Family Feuds in the Diaspora Space"

SPONSOR **Asian/Pacific American Caucus**

H19 Transformed Screens
Contemporary TVs in and out of the Home

ROOM **Acadia, Level Two**

CHAIR **Andrea Comiskey** ✣ University of Wisconsin, Madison

Joshua Neves ✣ University of California, Santa Barbara ✣ "Transit TV: Out-of-Home Television in the U.S."

Todd Jurgess ✣ University of Florida ✣ "Dynamic Rectangles: Aspect Ratio Change and IMAX on TV"

Andrea Comiskey ✣ University of Wisconsin, Madison ✣ "Industrial and Cultural Negotiations in the Emergence of Widescreen TV"

RESPONDENT **Amanda Lotz** ✣ University of Michigan

H20 Importing America into East Asian Cinemas

ROOM **Union Terrace A, Level Three**

CHAIR **Lisa Funnell** ✣ Wilfrid Laurier University

CO-CHAIR **Philippa Gates** ✣ Wilfrid Laurier University

Hiroshi Kitamura ✣ College of William and Mary ✣ "Paradox of Americanism: Kobayashi Akira and the "'Japanese Western'"

Philippa Gates ✣ Wilfrid Laurier University ✣ "Hong Kong Noir: American Film Noir and Asian Innovation in the 1950s and 60s"

Lisa Funnell ✣ Wilfrid Laurier University ✣ "Post-1997 Hong Kong's It/*Ip Man*: Donnie Yen and the Re-Framing of Transpacific Connections"

Zhiwei Xiao ✣ California State University, San Marcos ✣ "Translating American Films to Chinese Audience: Agency and Appropriation of Foreign Culture in China during the Republican Period (1911-1949)"

H21 Suspect

ROOM **Union Terrace C, Level Three**

CHAIR **Stacy Jameson** ✣ University of California, Davis

Jane Kuenz ✣ University of Southern Maine ✣ "The Spy Next Door: Surveillance, Social Media, and Children's Popular Culture"

Susan Willis ✣ Duke University ✣ "Miranda in the Media"

Stacy Jameson ✣ University of California, Davis ✣ "Flickers of Guilt: The Facial Politics of Television Crime Drama"

Margaret McFadden ✣ Colby College ✣ "*The Closer*: The Feminist Case against CIA Interrogation Techniques"

H22 Making Meaning in Avant-Garde Cinema

ROOM **Crescent View, Level Twelve**

CHAIR **Adam Lowenstein** ✣ University of Pittsburgh

Kenneth White ✣ Stanford University ✣ "Deren's Dialectics"

Elizabeth Venell ✣ Emory University ✣ "*Normal Love*, or Visibility in Flames: Avant-Garde Sexualities and the Limits of Representation"

Adam Lowenstein ✣ University of Pittsburgh ✣ "From Surrealism to Posthumanism: The Animal in Buñuel's *Los Olvidados*"

SPONSOR **Experimental Film and Media Scholarly Interest Group**

H24 SCREENING

ROOM Uptown, Level One

Nothing but a Man

Michael Roemer, USA, 1964, 95 min

SPONSOR African/African American Caucus

A landmark independent film, *Nothing but a Man* is the first dramatic story featuring a largely black cast created for an integrated audience (the work of black filmmakers such as Oscar Micheaux was intended for audiences who patronized black-only theaters). White filmmakers Michael Roemer and Robert M. Young traveled through the South in 1962 in search of ideas for a fiction feature set during the growing turbulence of the civil rights era. Their story, based in Alabama but shot in southern New Jersey, is only tangentially related to the movement toward equality. Duff, an itinerant black railroad laborer (Ivan Dixon), romances and marries Josie, a small-town preacher's daughter (Abbey Lincoln). Duff insists on being treated with respect, but his stance is personal rather than political. After he settles down in the town with Josie, he comes up against white bosses who want to make sure he knows his place and black men such as Josie's father who don't want to rock the boat for fear of losing what little advantage they have. Duff's relationship with his own father (Julius Harris), a broken-down drunk living in Birmingham, teaches him valuable lessons about dignity and self-worth. The film was lauded at both the New York and Venice festivals but received limited release in theaters specializing in foreign and independent film. However, word of mouth in the black community, (where *Nothing but a Man* was for years a staple on the 16 mm rental market, ensured in the days before VCRs), and continued attention by film historians position *Nothing but a Man* as a pioneering and enduring work.

Audiences for this film may be interested in session I20 "African American Stars and Auteurs"

MEETING

8:00 - 9:45 am

ROOM Orleans, Level Two

Sound Studies Scholarly Interest Group

MEETING

8:00 - 9:45 am

ROOM Vermilion, Level Two

Latino/a Caucus

1 Nonfiction Citizenship and the Margins of Documentary Form

ROOM **Audubon, Level One**

CHAIR **Devin Orgeron** ✣ North Carolina State University

Devin Orgeron ✣ North Carolina State University ✣ "Truth in Advertising: Errol Morris and Poetics of Documentary Commerce"

Annabelle Honess Roe ✣ University of Southern California ✣ "Animating Awareness: Animated Documentary and Issues of Mental Health"

Charles Musser ✣ Yale University ✣ "Audio-Visual Media in The Presidential Campaigns of 1892 and 1896: Shifting the Historical Paradigm from Film Studies to Media Studies"

RESPONDENT **Dan Streible** ✣ Orphan Film Symposium/New York University

2 Cultivating Film Culture

Programming Art, Foreign, and Independent Film

ROOM **Algiers, Level One**

CHAIR **Kathleen Feeley** ✣ University of Redlands

Daniel Metz ✣ University of Texas, Austin ✣ "Prestige and Prurience: The Decline of the American Art House and the Emergence of Sexploitation, 1957-1972"

Amy Monaghan ✣ Clemson University ✣ "Always on Sunday: *Miss Julie*, Film Censorship, and the Birth of Janus Films"

Bryan Hikari Hartzheim ✣ University of California, Los Angeles ✣ "The National Imagination Factory: Intersections in 'Japan Cool,' Film Policy, and Independent Filmmaking"

Cynthia Felando ✣ University of California, Santa Barbara ✣ "Passionate Detachment: Film Festival Programming, Criticism, and Cinephilia"

3 Queer Citzenship and Minority Cultures

ROOM **Lakeview, Level One**

CHAIR **Hoang Tan Nguyen** ✣ Bryn Mawr College

Colleen Jankovic ✣ University of Pittsburgh ✣ "'They Do Not Exist': Cinema, Brand Israel Pinkwashing, and Queer/Palestinian Resistance"

Jose Capino ✣ University of Illinois, Urbana-Champaign ✣ "*Man Po*: Notes on Multiculturalism in Philippine Cinema"

Sarah-Mai Dang ✣ Freie Universität Berlin ✣ "'You are Germany': Nation and Identity and Fatih Akin's Film *Gegen die Wand* (*Head On*, Germany 2004)"

Hoang Tan Nguyen ✣ Bryn Mawr College ✣ "Banned in BKK: The Gay Sex Videos of Thunska Pansittiworakul"

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4 Mining the Archive

Discoveries, Compositions, Disjunctions

ROOM **Esplanade, Level One**

CHAIR **Catherine Russell** ✣ Concordia University

Georg Koszulinski ✣ University of Florida ✣ "Found Images Collaged as History in Craig Baldwin's *Tribulation 99* (1991)"

Susana Duarte ✣ Universidade Nova de Lisboa ✣ "Between Seeing and Saying: Cinematographic Readings of the Archive"

Matthew Stoddard ✣ University of Minnesota ✣ "The Virtual *Metropolis*: Film Restoration and the Time-Image"

Catherine Russell ✣ Concordia University ✣ "Memory as Medium: Essay, Archive and the Found Footage Film"

5

WORKSHOP

Blogging, Tweeting, and Posting

Online Media Community Building and Scholarly Promotion

ROOM **Broadmoor, Level One**

CHAIR **Miranda Banks** ⚜ Emerson College

CO-CHAIR **Ryan Bowles** ⚜ University of California, Santa Barbara

WORKSHOP PARTICIPANTS

Alisa Perren ⚜ Georgia State University

Anne Helen Petersen ⚜ University of Texas

Julie Russo ⚜ Stanford University

Patty Ahn ⚜ University of Southern California

Inna Arzumanova ⚜ University of Southern California

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6

WORKSHOP

Teaching Across Media

ROOM **Fountainbleu, Level One**

CHAIR **Ted Hovet** ⚜ Western Kentucky University

WORKSHOP PARTICIPANTS

Jason Mittell ⚜ Middlebury College

Barry Keith Grant ⚜ Brock University

Chuck Tryon ⚜ Fayetteville State University

Tim Anderson ⚜ Old Dominion University

Christine Becker ⚜ University of Notre Dame

7

The Secret Life of Gestures

ROOM **Gentilly, Level One**

CHAIR **Eivind Røssaak** ⚜ The National Library, Norway

Eivind Røssaak ⚜ The National Library, Norway ⚜ "The Suspended Gesture: Gilles Deleuze's *Sacher-Masoch* and Hito Steyerl's *Lovely Andrea*"

Christian Refsum ⚜ University of Oslo ⚜ "The Gesture as Agent: Lars von Trier's *Antichrist* and Jacques Rancière's *The Future of the Image*"

Trond Lundemo ⚜ University of Stockholm ⚜ "The (Un-) Attainable Gesture: Two Modes of Motion Pattern Recognition"

Patrik Sjöberg ⚜ Karlstad University ⚜ "Slower Motion"

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8

Building Environments

Sound Design and Auditory Ambiences in Film

ROOM **Carrollton, Level One**

CHAIR **Randolph Jordan** ⚜ Concordia University

CO-CHAIR **Benjamin Wright** ⚜ Carleton University

Lisa Coulthard ⚜ University of British Columbia ⚜ "New and Old Worlds: The Acoustic Ecology of the Period Film"

Benjamin Wright ⚜ Carleton University ⚜ "Designing the Sound of New Orleans: Ren Klyce's Use of Ambiences in *The Curious Case of Benjamin Button*"

Randolph Jordan ⚜ Concordia University ⚜ "Hearing the Guggenheim in the Cinema: Modernist Acoustic Design and the Conventions of Film Sound"

Vanessa Ament ⚜ Georgia State University ⚜ "The Wallpaper Speaks: Aural Representations of Confinement in *Barton Fink*"

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I9 Neoliberal Visual Culture and the Representational Practices of Evidence and Testimony

ROOM **Carondelet, Level Two**

CHAIR **Caren Kaplan** ⚜ University of California, Davis

Minoo Moallem ⚜ University of California, Berkeley ⚜ "Vision and Value: Scopic Economy and the Politics of Mediation"

Caren Kaplan ⚜ University of California, Davis ⚜ "The Visual Culture of Stealth: Deception and Detection under Neoliberal Militarism"

Jennifer Terry ⚜ University of California, Irvine ⚜ "Photo-hoaxing is the New Transparency: Image Manipulation and the Politics of 'Truth' Now"

Inderpal Grewal ⚜ Yale University ⚜ "Humanitarians Online: The Visual Culture of Cybercharity"

I10 The Cultural Phenomenon of Michael Jackson

ROOM **St. Charles, Level Two**

CHAIR **Sylvia Martin** ⚜ Babson College

Mark Anthony Neal ⚜ Duke University ⚜ "Sampling Michael: Rhythm, Masculinity and Intellectual Property in the 'Body' of Michael Jackson"

Todd Gray ⚜ California State University, Long Beach ⚜ "Caliban In The Mirror"

Dj Lynnee Denise ⚜ WildSeed Music & Exalt Youth ⚜ "The King of Pop Drag: Michael Jackson's Performance of Heterosexuality and Hyper Masculinity"

Sylvia Martin ⚜ Babson College ⚜ "Mediating Messages: A Choreography of Contradiction"

I11 Visceral Bodies and Media Representations of War

ROOM **Salon 1A, Level Two**

CHAIR **Robert Burgoyne** ⚜ University of St. Andrews

Hatim El Hibri ⚜ New York University ⚜ "Hizbullah's Al Manar TV and the Discontents of Satellite Media: Paradoxes of Visuality in War and Protest"

Mark Kligerman ⚜ University of Michigan ⚜ "Network Television and the Gothicization of the Iraq War"

Chelsea Bullock ⚜ University of Oregon ⚜ *and* **Sarah Prindle** ⚜ University of Illinois ⚜ "Bearing Witness: Affect and Embodiment in Amateur War Videos"

Robert Burgoyne ⚜ University of St. Andrews ⚜ "Abstraction and Embodiment in the War Film"

I12 Animation and Special Effects

ROOM **Salon 1B, Level Two**

CHAIR **Stephen Prince** ⚜ Virginia Tech University

Casey Riffel ⚜ University of Southern California ⚜ "Automatic Animation"

Suzanne Buchan ⚜ University for the Creative Arts ⚜ "A 'Cinema of Apprehension'. Contesting the 'Anima' of Animation"

Stephen Prince ⚜ Virginia Tech University ⚜ "Special Effects, Digital Images, and Indexicality"

13 Arty & Indie in America

ROOM **Salon II, Level Two**

CHAIR **Lisa Dombrowski** ✣ Wesleyan University

Jon Lewis ✣ Oregon State University ✣ "Talk is Cheap, Action is Expensive: Positioning, Platforming and Presenting American Independent Cinema"

Lisa Dombrowski ✣ Wesleyan University ✣ "Coming to a Theater Near You: The Digital Art House"

Andrew Douglas ✣ Bryn Mawr Film Institute/Cabrini College ✣ "Multiplexes to the Left, Platform Indifference to the Right: Stuck in the Middle, a Non-Profit Theater Makes Do"

Michele Meek ✣ Independent Media Publications ✣ "Art and Hoax: The Street Art Movement and Viral Marketing of *Exit through the Gift Shop*"

14 Digital Spectacle and 3D
Novelty, Aesthetics, and Norms

ROOM **Salon III, Level Two**

CHAIR **Sara Ross** ✣ Sacred Heart University

CO-CHAIR **Scott Higgins** ✣ Wesleyan University

Julie Turnock ✣ University of Illinois, Urbana-Champaign ✣ "Digital Effects, 1970s Photorealism, and Cinema's Ontology"

Scott Higgins ✣ Wesleyan University ✣ "Protrusion, Immersion, and a Sustainable 3-D Aesthetic"

Sara Ross ✣ Sacred Heart University ✣ "Invitation to the Voyage: The Flying Sequence in Contemporary 3-D Cinema"

John Belton ✣ Rutgers University ✣ "Digital 3-D Cinema: Digital Cinema's Missing Novelty Phase"

15 DEFA in Cinema Studies

ROOM **LaSalle, Level Two**

CHAIR **Miranda Tedholm** ✣ Indiana University

Sebastian Heiduschke ✣ Oregon State University ✣ "'Black Gold from Babelsberg' — Marketing East Germany's DEFA Cinema and Its 'New' Films *Die Schönste* (2002), *Fräulein Schmetterling* (2005), *Hände hoch, oder ich schieße* (2010) and *Die Taube auf dem Dach* (2010)"

Evan Torner ✣ University of Massachusetts Amherst ✣ "The Race-Time Continuum: Race Projection in DEFA Genre Cinema"

Miranda Tedholm ✣ Indiana University ✣ "The Obsolescent Everyday: Using Dieter Schumann's *flüstern und SCHREIEN* (whisper and SHOUT) to Rethink the German Democratic Republic"

Todd Cesaratto ✣ Indiana University ✣ "On the Aesthetic Merit of DEFA Wende Flicks—or Lack Thereof"

RESPONDENT **Barton Byg** ✣ University of Massachusetts Amherst

16 Participatory Media

ROOM **Orleans, Level Two**

CHAIR **Zoë Druick** ✣ Simon Fraser University

Zoë Druick ✣ Simon Fraser University ✣ "Performative Participation: Observational Style Docufictionality's Challenges to Public Discourse"

Jean Walton ✣ University of Rhode Island ✣ "Dirty Ditches Delegation: NFB Citizen Animation in 1970s Vancouver"

Fiona Jeffries ✣ City University of New York ✣ "Citizen Subversions: Feminist Tactical Media in Guatemala"

I17 Memories of the Past, Reconstructing the Present

ROOM **Vermilion, Level Two**

CHAIR **Matthew Boyd Goldie** ⚜ Rider University

Raz Yosef ⚜ Tel Aviv University/Sapir College ⚜ "War Fantasies: Memory, Trauma and Ethics in Ari Folman's *Waltz with Bashir*"

Neda Atanasoski ⚜ University of California, Santa Cruz ⚜ "Framing Islam and Ethnicity in Bosnia: The Politics of Visual Culture and the Subject of Wartime Trauma"

Ute Lischke ⚜ Wilfrid Laurier University ⚜ "The Act of Remembering and Reconstructing Memory in Sibylle Schönemann's Documentaries *Locked-Up Time* and *Those Days in Terezin*"

Brenda Austin-Smith ⚜ University of Manitoba ⚜ "Who Knows the Occupied City? Spatial Practices in Elia Suleiman's *Divine* Intervention"

I18 Readings of Film Texts
Narrations and Representations

ROOM **Evangeline, Level Two**

CHAIR **Samhita Sunya** ⚜ Rice University

Chris Lippard ⚜ University of Utah ⚜ "The Animal as a Figure of (Dis-)Empowerment in Border Films: *The Color of Olives*, *Border Incident*, and *La Ciénega*"

Derek Nystrom ⚜ McGill University ⚜ "Fantasies of Unalienated Labour in *Up in the Air*"

James Prakash Younger ⚜ Trinity College ⚜ "'Nothing but Reality': Re-reading André Bazin on Jean Renoir's *The River*"

Neepa Majumdar ⚜ University of Pittsburgh ⚜ "In Defense of *Disco Dancer*"

I19 From the Treme to Memphis to Bon Temps to Harlan County
(Re) Imagining the South in "Slow Television"

ROOM **Acadia, Level Two**

CHAIR **Kristen Warner** ⚜ University of Alabama

Jason Adams ⚜ Arkansas State University, Jonesboro ⚜ "Renewing the "New South" (Again): Deleuze and the Racial-Spatial Order in TNT's *Memphis Beat*"

Lisa Schmidt ⚜ University of Texas, Austin ⚜ "The Post-Racial Southern Villain: Slow Television as National Moral Fantasy"

Kevin Sanson ⚜ University of Texas, Austin ⚜ "Slow Television's Most Global City? The Pleasures of Place in HBO's *Treme*"

Kristen Warner ⚜ University of Alabama ⚜ "'Everywhere' and 'Nowhere' Louisiana: The Politics of Creating an Imaginary Geography in HBO's *True Blood*"

I20 African American Stars and Auteurs

ROOM **Union Terrace A, Level Three**

CHAIR **Jennifer Fuller** ⚜ University of Texas, Austin

Andrea Kelley ⚜ Indiana University ⚜ "Mobilizing the Mulatto: Dorothy Dandridge's Cross-Racial Constructions in 1940s Soundies"

Ian Strachan ⚜ College of The Bahamas ⚜ "The Measure of Men: Legacies of Poitier's *A Piece of the Action*

Samantha Sheppard ⚜ University of California, Los Angeles ⚜ "She Ain't Heavy, She's Madea: 'The Tyler Perry Discourse' and *Madea's Family Reunion*"

Jennifer Fuller ⚜ University of Texas, Austin ⚜ "Leslie Uggams and the Changing Demands on Black Stars in the 1960s"

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21 Intermedia and Media Mix in Japan

ROOM Union Terrace C, Level Three

CHAIR Yuriko Furuhata ✣ McGill University

CO-CHAIR Marc Steinberg ✣ Concordia University

Yuriko Furuhata ✣ McGill University ✣ "Remediation, Intermedia, and the Eizô Discourse of the 1960s"

Miryam Sas ✣ University of California, Berkeley ✣ "Thinking Technology and Intermedia Art in 1960s Japan"

Alexander Zahlten ✣ Meiji Gakuin University, Tokyo ✣ "Death Mixing Media: Funerals of Fictional Characters in Japan and the New Principles of Media Organization"

Marc Steinberg ✣ Concordia University ✣ "Media Mix and Media Transformations"

22 TV's Off-Screen Intersections

ROOM Crescent View, Level Twelve

CHAIR Jeremy Butler ✣ University of Alabama

Laura Simmons ✣ University of Texas, Austin ✣ "'SOS from Saturn': Mechanical Television as Presented by Science Fiction Pulps and Technical Magazines in the 1920s and 30s"

Stephen Babish ✣ Northwestern University ✣ "Maps of Power, Spaces of Control: Evaluating Postmodern Architecture as Mass Media in *The Prisoner*"

Maeve Connolly ✣ Institute of Art, Design and Technology ✣ "Media Citizenship, Television and the Contemporary Art Museum"

Jeremy Butler ✣ University of Alabama ✣ "TV Style and Number Crunching: Should We Fear/Disdain Statistical Analysis?"

23 Invisible Men, Everywhere to Be Seen

ROOM Mercier Terrace, Level Fourteen

CHAIR Brenda Weber ✣ Indiana University

Amanda Lotz ✣ University of Michigan ✣ "Stories of their Own: The Gender Politics of Cable's Male-Centered Dramas"

Anna Froula ✣ East Carolina Unversity ✣ "Rob Riggle: Alpha Male, Veteran Journalist"

Brenda Weber ✣ Indiana University ✣ "The Posterboy of Postfeminist Masculinity, or, Why Must Adam Sandler Always Learn the Same Lesson?"

David Greven ✣ Connecticut College ✣ "'I Love You, Brom Bones': Beta Male Comedies, Homophobia, and the History of American Masculinity"

I24 SCREENING

ROOM Uptown, Level One

El General

Natalia Almada, USA, 2009, 83 min

Past and present collide in this documentary when filmmaker Natalia Almada, (winner of the Sundance Film Festival's U.S. Directing Award for documentary), brings to life audio recordings she inherited from her grandmother. These recordings feature Alicia Calles' reminiscences about her own father—Natalia's great-grandfather—General Plutarco Elías Calles, a revolutionary general who became president of Mexico in 1924. In his time, Calles was called "El Bolshevique" and "El Jefe Máximo" or "the foremost chief." Today, he remains one of Mexico's most controversial figures, illustrating both the idealism and injustices of the country's history.

Through Alicia's voice, this visually stunning, stylistically innovative film moves between the conflicting memories of a daughter grappling with her remembrances of her father and his violent public legacy. It draws exceptional strength from meticulously edited audio, haunting photographs, archival newsreels, and old Hollywood films, combined with an original soundtrack, sweeping footage of modern-day Mexico City, and interviews with today's working poor. *El General* is a poetic and cinematic exploration of historical judgment, and a complex, arresting portrait of a family and country living under the shadows of the past.

Audiences for this film may be interested in session J3 "Contemporary Mexican Media and Globalization."

MEETING

11:00 am - 12 noon

ROOM Boardroom, Level Two

Media Literacy and Outreach Scholarly Interest Group

J1 Queering Media Industry Studies

ROOM **Audubon, Level One**

CHAIR **Julia Himberg** ⚜ University of Southern California

Candace Moore ⚜ University of Michigan ⚜ "Fetish on (and of) Film: Producing and Directing from the Bottom"

Amy Villarejo ⚜ Cornell University ⚜ "*I Am*: Independent Voices in Indian Cinema"

Quinn Miller ⚜ Northwestern University in Qatar ⚜ "A Show Named *Grindl*: Macabre TV Comedy Meets the 'Working Woman'"

Julia Himberg ⚜ University of Southern California ⚜ "Where the 'Lavender Menace' Lives: California's Proposition 8 and the Limits of Television Representation"

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J2 Marketing to the Moviegoing Audience

ROOM **Algiers, Level One**

CHAIR **Peter Mascuch** ⚜ St. Joseph's College, New York

Benjamin Sampson ⚜ University of California, Los Angeles ⚜ "Creating Causes for Christ: Film Marketing and the Church"

Kimberly Owczarski ⚜ Texas Christian University ⚜ "Come Early: Screenvision and the Growth of Cinema Advertising"

Eric Vanstrom ⚜ University of California, Los Angeles ⚜ "Box Office Data and the Film Market: Measurement, Marketing, and Audiences"

Jennifer Horne ⚜ The Catholic University of America ⚜ "The Boy Public"

J3 Contemporary Mexican Media and Globalization

ROOM **Lakeview, Level One**

CHAIR **Joanne Hershfield** ⚜ University of North Carolina, Chapel Hill

Chad Beck ⚜ Randolph College ⚜ "Globalization and Mexican Television: A Historical and Regional Perspective"

Joanne Hershfield ⚜ University of North Carolina, Chapel Hill ⚜ "Post-Mexican Cinema: The Parametric Films of Carlos Reygadas"

Stacy Rusnak ⚜ Georgia State University ⚜ "Cinematic Tactility and Spectacle: *Amores perros* and the Dream of 'Mobility' in Mexico's Urban Youth Culture"

Adryan Glasgow ⚜ Purdue University ⚜ "Cyborg Citizens: Sleep Dealer and the Dystopian Border"

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J4 Transnational Perspectives on Korean Cinema

ROOM **Esplanade, Level One**

CHAIR **Christina Klein** ⚜ Boston College

David Scott Diffrient ⚜ Colorado State University ⚜ "A 'Thirst' for Diversity: Cultural Difference and Double Consciousness in Contemporary South Korean Cinema"

Christina Klein ⚜ Boston College ⚜ "The Role of the U.S. Military in the Development of Contemporary Korean Cinema"

Han Sang Kim ⚜ Seoul National University ⚜ "Making Modern Korean Bodies: Repetitive Self-Gazing in Japanese and USIS Propaganda Films"

RESPONDENT **Hye Seung Chung** ⚜ Oakland University

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J5 War and the Web

ROOM **Broadmoor, Level One**

CHAIR **Lisa Parks** ⚜ University of California, Santa Barbara

Manuel Aviles-Santiago ⚜ University of Texas, Austin ⚜ "Engraving the Digital Wall: Web Memorializing Puerto Rican Soldiers in the 21st Century"

Diana Pozo ⚜ University of California, Santa Barbara ⚜ "War Games at Home, Home Games at War: Spatial Theory and Military First-Person Shooters"

Liz Powell ⚜ University of East Anglia ⚜ "A Nation Challenged in Cyberspace: Online Media and the Vicarious Affect of 9/11"

Lisa Parks ⚜ University of California, Santa Barbara ⚜ "Rethinking 'Coverage': US Aerial Assault Videos on YouTube and LiveLeak"

J6 Listening and the Sounds of Belonging
Signification, Practice, and Politics

ROOM **Fountainbleu, Level One**

CHAIR **Jennifer Stoever-Ackerman** ⚜ State University of New York, Binghamton

CO-CHAIR **Priscilla Ovalle** ⚜ University of Oregon

Jennifer Stoever-Ackerman ⚜ State University of New York, Binghamton ⚜ "The Noise of SB 1070: or Do I Sound Illegal to You?"

Dolores Ines Casillas ⚜ University of California, Santa Barbara ⚜ "'¡Puuurrrooo MÉXICO!': Listening to Transnationalism on U.S. Spanish-Language Radio"

Aaron Trammell ⚜ Rutgers University ⚜ "'What We Do Is Secret (For a Reason)': Identity and Resistance in Underground Music»

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J7 Medium Citizenship
Avant-Garde Film and the Art World

ROOM **Gentilly, Level One**

CHAIR **Ken Eisenstein** ⚜ University of Chicago/Mount Holyoke College

Erika Balsom ⚜ University of California, Berkeley ⚜ "Brakhage's 'Sour Grapes,' or Avant-Garde Cinema in the Art World"

Sarah Keller ⚜ Colby College ⚜ "'The Beginning Is the End': Maya Deren's *Witch's Cradle* and the Failure of Art Cinema Aesthetics"

Ken Eisenstein ⚜ University of Chicago/Mount Holyoke College ⚜ "'i.e. painters + sculptors': Hollis Frampton and the 1960s New York Gallery Scene"

RESPONDENT **Jonathan Walley** ⚜ Denison University

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J8 Historiographies of Black Visual Culture

ROOM **Carrollton, Level One**

CHAIR **Michael B. Gillespie** ⚜ Ohio University

Paula J. Massood ⚜ Brooklyn College, City University of New York ⚜ "Photography and Film, Documentary and Poetry: The Many Voices of *The Quiet One*"

Stephanie Larrieux ⚜ Clark University ⚜ "Civil Rights Science Fiction Film: Racial Coding and Progressive Politics"

Allyson Field ⚜ University of California, Los Angeles ⚜ "What it is… What it was!: Historicizing 'Blackness' in Blaxploitation & African American Film Culture of the 1970s"

Maurice Stevens ⚜ Ohio State University ⚜ "Catastrophe's Glow: Euaffectics and the 21st Century African American Documentary Impulse"

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J9 Documenting Migration and Conflict

ROOM **Carondelet, Level Two**

CHAIR **Augusta Palmer** ⚜ Independent Filmmaker & Scholar

Eva Romero ⚜ University of Arizona ⚜ "The Transnationality of National Identity in Contemporary Paraguayan Film and Documentary Production"

Juana Suarez ⚜ University of Kentucky ⚜ "Economies of Memory: The Place of Documentary in the Armed Conflict in Colombia (2000-2010)"

Manuel A. Perez Tejada ⚜ Universidad de las Américas Puebla ⚜ "*Los que se Quedan* and *Los Herederos*: Two Contemporary Mexican Documentaries Dealing with the Social, the Global, and the Local"

Michelle Shepherd ⚜ Vanderbilt University ⚜ "It's a Free World?: Fragmented Citizenship and Limited Mobility in *Sin Nombre* and *14 Kilómetros*"

J10 Complete Control?

'Tween/Teen Girl Consumers, Media, and Cultural Power

ROOM **St. Charles, Level Two**

CHAIR **Derek Johnson** ⚜ University of North Texas

Norma Coates ⚜ University of Western Ontario ⚜ "The Persistence of Infamy: 'Tween and Teen Girl Taste and Narratives of the Decline of Popular Culture"

Taylor Nygaard ⚜ University of Southern California ⚜ "'They've Got Secrets, But Can They Keep Them?' : Surveillance, Containment and Disciplinary Femininity in Contemporary Youth Convergence Texts"

Derek Johnson ⚜ University of North Texas ⚜ "Feminizing the Franchise: Making Room for Girls through Multiplied Production"

Suzanne Scott ⚜ University of Southern California ⚜ "'Sometimes I Doubt Your Commitment to Sparkle Motion': *Twilight* Anti-Fangirls and the Spectre of Mary Sue"

J11 WORKSHOP Acafandom and the Future of Fan Studies

ROOM **Salon 1A, Level Two**

CHAIR **Louisa Stein** ⚜ Middlebury College

WORKSHOP PARTICIPANTS

Will Brooker ⚜ Kingston University

Melissa Click ⚜ University of Missouri

Jonathan Gray ⚜ University of Wisconsin, Madison

Kristina Busse ⚜ Independent Scholar

J12 WORKSHOP Approaches to Teaching Animation

ROOM **Salon 1B, Level Two**

CHAIR **Richard Neupert** ⚜ University of Georgia

WORKSHOP PARTICIPANTS

Eric Smoodin ⚜ University of California, Davis

Lea Jacobs ⚜ University of Wisconsin, Madison

Donald Crafton ⚜ University of Notre Dame

Richard Neupert ⚜ University of Georgia

Jay Telotte ⚜ Georgia Institute of Technology

J13 A Specific Art of the Machine
New Approaches to Film and Technology

ROOM **Salon II, Level Two**

CHAIR **Brian Jacobson** ⚜ University of Southern California

Kristen Whissel ⚜ University of California, Berkeley ⚜ "Vitalizing Technologies: The Life and Death of Digital Creatures"

Jennifer Peterson ⚜ University of Colorado, Boulder ⚜ "Efficiency and Abundance: Industrial Films and Early Educational Cinema"

Brian Jacobson ⚜ University of Southern California ⚜ "The Black Maria: Studio, Machine, Human-Built World"

Tom Gunning ⚜ University of Chicago ⚜ "Moving Parts: Cinematic Devices before and after Cinema"

J14 Siegfried Kracauer
(Film) Culture in the Anteroom

ROOM **Salon III, Level Two**

CHAIR **Johannes vonMoltke** ⚜ University of Michigan

CO-CHAIR **Gerd Gemünden** ⚜ Dartmouth College

Noah Isenberg ⚜ Eugene Lang College/ The New School ⚜ "This Pen For Hire: Siegfried Kracauer as American Cultural Critic"

Dana Polan ⚜ New York University ⚜ "The Labor of Visual Culture: Siegfried Kracauer's *The Salaried Masses*"

Johannes vonMoltke ⚜ University of Michigan ⚜ "Siegfried Kracauer and the Emergence of Film Studies"

RESPONDENT **Hermann Kappelhoff** ⚜ Freie Universität Berlin

J15 Techno-Cinematic Mutations
Theorizing the Communications between New Media Technologies and the Cinematic Imaginary

ROOM **LaSalle, Level Two**

CHAIR **Mark Martinez** ⚜ University of Minnesota

Emanuelle Wessels ⚜ Augsburg College ⚜ "The Post-Cinematic Image of Networked Propaganda: The Obama Joker as Populist Monster Signifier"

Atilla Hallsby ⚜ University of Georgia ⚜ "Cine-Scapes of Mind and Body: The Imaginative Use of Cinematic Display in Neuroscience"

Mark Martinez ⚜ University of Minnesota ⚜ "The Heads-Up Display and the Smart Screen: Cinema Dreams Its Technological Interlopers"

RESPONDENT **Ron Greene** ⚜ University of Minnesota

J16 Architectural Spaces
On and Off the Screen

ROOM **Orleans, Level Two**

CHAIR **Jennifer Johung** ⚜ University of Wisconsin, Milwaukee

Drew Ayers ⚜ Georgia State University ⚜ "The Prismatic Subjectivities and Material Imagination of Kieslowski's *Decalogue*"

Richard Farmer ⚜ University College London ⚜ "The Dying of the Light: Cinemagoing and the Blackout in Britain During the Second World War"

Jocelyn Szczepaniak-Gillece ⚜ Northwestern University ⚜ "Film's Endless Space: The Streamlined Movie Theatre, Spectatorship, and Modernist Architecture"

Amy Herzog ⚜ Queens College, City University of New York ⚜ "Visualizing the Virtual Citizen: Architectural Rendering Software, 'Aspirational' Aesthetics, and the Colonization of Public Space"

J17 Misremembered Film

ROOM **Vermilion, Level Two**

CHAIR **John Bruns** ⚜ College of Charleston

CO-CHAIR **Ned Schantz** ⚜ McGill University

David Johnson ⚜ Salisbury University ⚜ "*Waking Life* and the Forgotten Face of Cinema"

Charles Meyer ⚜ University of Florida ⚜ "Slips in Film Reading Revisited"

John Bruns ⚜ College of Charleston ⚜ "The Error of Supplement: Writing on Film"

Ned Schantz ⚜ McGill University ⚜ "Unseen *La Jetée*: The Afterlife of an Error"

J18 Natural Histories

ROOM **Evangeline, Level Two**

CHAIR **Jennifer Fay** ⚜ Vanderbilt University

Patricia Chu ⚜ University at Albany, State University of New York ⚜ "Sea Urchins and Circuses: Two Modernist Natural Histories"

Jennifer Fay ⚜ Vanderbilt University ⚜ "On Ice and Siegfried Kracauer's Natural History"

Justus Nieland ⚜ Michigan State University ⚜ "Happy Natural History: The Modernist Film Pedagogy of Charles and Ray Eames"

Akira Lippit ⚜ University of Southern California ⚜ "The Obscene Cat"

J19 When Good Pets Go Bad
Eco-Horror's Third Wave

ROOM **Acadia, Level Two**

CHAIR **Mikita Brottman** ⚜ Maryland Institute College of Art

Wheeler Winston Dixon ⚜ University of Nebraska ⚜ "It's No Picnic: When Animals Attack"

Mikita Brottman ⚜ Maryland Institute College of Art ⚜ "Circle of Death: Hyena Horrors in *The Lion King*"

Christopher Sharrett ⚜ Seton Hall University ⚜ "Watching Things Burn: The New Politics of Disaster"

Gwendolyn Audrey Foster ⚜ University of Nebraska-Lincoln ⚜ "When Animals Should Attack"

J20 Alternative Film Histories
Hollywood and the Amateur Revisited

ROOM **Union Terrace A, Level Three**

CHAIR **Caitlin McGrath** ⚜ University of Chicago

CO-CHAIR **Charles Tepperman** ⚜ University of Calgary

Caitlin McGrath ⚜ University of Chicago ⚜ "'Be Beautiful?': The Amateur Films of Cyrus Pinkham"

Ryan Shand ⚜ University of Glasgow ⚜ "Role Reversals within Amateur Cinema: Casting Children as Adult Characters in the 'Film Play'"

Charles Tepperman ⚜ University of Calgary ⚜ "From Parlor to Auditorium: Tracing the Public Exhibition of Amateur Films in the 1930s"

RESPONDENT **Haidee Wasson** ⚜ Concordia University

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J21 The Screen Pedagogy of Godard

ROOM Union Terrace C, Level Three

CHAIR **David Fresko** ⚜ Stanford University

CO-CHAIR **Daniel Morgan** ⚜ University of Pittsburgh

Alexander Greenhough ⚜ Stanford University ⚜ "The Window and the Mirror: Interlocutions in Godard's Films of the Sixties"

David Fresko ⚜ Stanford University ⚜ "Put Yourself in the Picture: Notes on *Numéro Deux*'s Split-Screen Tableau"

Rick Warner ⚜ University of Pittsburgh ⚜ "Self-Portraiture as Dialogue in the Cinematic Essay"

Christopher Pavsek ⚜ Simon Fraser University ⚜ "Godard's *Film Socialisme*: To Speak and Screen before an Empty Auditorium"

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J22 Media Policy, Creators, and Users

ROOM Crescent View, Level Twelve

CHAIR **Paula Gilligan** ⚜ IADT Dun Laoghaire

Tim Anderson ⚜ Old Dominion University ⚜ "The End User: A New Audience for A New Media"

Kyle Conway ⚜ University of North Dakota ⚜ "Religion in Multicultural Policy: Canadian Broadcasting and Islam on TV"

Josh Heuman ⚜ Texas A&M University ⚜ "Contract, Copyright, and the Contradictions of Industrial Authorship: Phillips v. WGN and the Organization of Radio and Television Writing"

Michael Z. Newman ⚜ University of Wisconsin, Milwaukee ⚜ "Free TV?: Television File-Sharing, Media Convergence, and Cultural Status"

J23 The Global and the Intimate

ROOM Mercier Terrace, Level Fourteen

CHAIR **Feng-Mei Heberer** ⚜ University of Southern California

CO-CHAIR **Jeannie Simms** ⚜ School of the Museum of Fine Arts, Boston

Jeannie Simms ⚜ School of the Museum of Fine Arts, Boston ⚜ "Readymaids: Intimate Collaborations"

Feng-Mei Heberer ⚜ University of Southern California ⚜ "The Migration of Intimacy"

Jecheol Park ⚜ University of Southern California ⚜ "Non-Working Bodies: Global Biopolitics and Jia Zhang-ke's *Useless*"

Katarzyna Marciniak ⚜ Ohio University ⚜ "Pedagogy of Rage: Teaching *Frozen River*"

J24 SCREENING

ROOM Uptown, Level One

Return to Bolivia

Mariano Raffo, Argentina, 2008, 90 min

Return to Bolivia is an auteur documentary film that tells the story of a Bolivian family in Buenos Aires that plan to travel to Bolivia after eight years of being away. They are looking for a new employee to help them at work. The documentary is filmed in a vérité style, and it gives a personal account of the subject of immigration, allowing the characters to lead the story. The narrative is based on universal values using a clear style that brings the story very close to fiction. (Taken from film's website.)

Audiences for this film may be interested in session K6 "Workshop: Issues of Auteurism in Contemporary Latin American Cinema."

MEETING

12:00 noon - 1:45 pm

ROOM Boardroom, Level Two

Video Games Studies Scholarly Interest Group

K1 Where Feminism Has Gone
Media Interpretations of Women's Power

ROOM **Audubon, Level One**

CHAIR **Martha Nochimson** ✣ Cineaste

Anthony Hayt ✣ University of Oregon ✣ "The Girls Are Out: Erasing the Final Girl in the Remakes of Classic Slasher Horror"

Linda Mizejewski ✣ Ohio State University ✣ "Feminism, Postfeminism, and Liz Lemonism: Women and Power on *30 Rock*"

Martha Nochimson ✣ *Cineaste* ✣ "Spaced Out: The Problematic 'Postfeminism' of *Battlestar Galactica*"

Kathleen Rowe Karlyn ✣ University of Oregon ✣ "Aging, Eros, and a Wicked Powerful Feminism"

SPONSORS **Women's Film History Project and Women's Caucus**

K2 Negotiating National, Regional, and Global Citizenships in Chinese Cinema

ROOM **Algiers, Level One**

CHAIR **Victor Fan** ✣ Yale University

Victor Fan ✣ Yale University ✣ "Double Occupancy and Nationalism: Contesting Notions of Citizenship in Chinese-Hollywood Co-Productions of Martial Arts Films"

Jennifer Feeley ✣ University of Iowa ✣ "National Specters and Regional Spectators: Flexible Citizenship in Contemporary Chinese Horror Cinema"

Wei Yang ✣ Sewanee The University of the South ✣ "The Persistence of Nation: New Cinematic Citizenship in Feng Xiaogang's *Aftershock*"

Cecile Lagesse ✣ Yale University ✣ "Hou Hsiao-hsien's *Café lumière*: Double Occupancy and Taiwanese Identity"

RESPONDENT **Natasa Durovicova** ✣ University of Iowa

K3 From A-Festivals to Arthouse Films
Modes of Film Production and Distribution

ROOM **Lakeview, Level One**

CHAIR **Dorota Ostrowska** ✣ Birkbeck College, University of London

Malte Hagener ✣ Philipps Universität Marburg ✣ "The Road to Venice: An Archaeology of Film Festivals"

Christian Jungen ✣ University of Zurich ✣ "Festival Fever: Survival of the Fittest in the Economy of Attention"

Dorota Ostrowska ✣ Birkbeck College, University of London ✣ "Polish Cinema at International Film Festivals"

Michael Talbott ✣ New York University ✣ "European Film Festivals and Contemporary 'World Cinema'"

K4 Media Citizenship
Crisis, Industry, Celebrity

ROOM **Esplanade, Level One**

CHAIR **Claudia Springer** ✣ Framingham State University

Sue Collins ✣ MIchigan Technological University ✣ "Performing Citizenship: Crisis and the Celebrity Media Event"

Alison Trope ✣ University of Southern California ✣ "Saving Hollywood's Soul: Corporate Citizenship and the New Hollywood"

Nicole Seymour ✣ University of Louisville ✣ "'Save a Logger, Save the Owls, Kill a Logging Exec': Class Consciousness in Environmentalist Cinema"

Claudia Springer ✣ Framingham State University ✣ "Failing Green Citizenship: Hollywood Rubbish"

K5 Place and Representation in HBO's *Treme*

ROOM **Broadmoor, Level One**

CHAIR **Julia Leyda** ⚜ Sophia University

Joy Fuqua ⚜ Queens College ⚜ "'In New Orleans We Might Say it Like This…': Autochthonic Discourses and Expert Outsiders in HBO's *Treme*"

Julia Leyda ⚜ Sophia University ⚜ "What a Character! Creighton and Excess in HBO's *Treme*"

Courtney George ⚜ Columbus State University ⚜ "'We're All Goin' Crazy Buck Jumpin' and Havin' Fun': The Carnivalesque in the Music of HBO's *Treme*"

Lynnell Thomas ⚜ University of Massachusetts, Boston ⚜ "Televisual Tourism: HBO's *Treme* and the Racial Remapping of Post-Katrina New Orleans"

K6 WORKSHOP Issues of Auteurism in Contemporary Latin American Cinema

ROOM **Fountainbleu, Level One**

CHAIR **Misha MacLaird** ⚜ Independent Scholar

WORKSHOP PARTICIPANTS

Dolores M. Tierney ⚜ University of Sussex

Jeffrey Middents ⚜ American University

Cecilia Sayad ⚜ University of Kent

Jorge La Ferla ⚜ University of Buenos Aires/University of Cinema

Misha MacLaird ⚜ Independent Scholar

SPONSOR **Latino/a Caucus**

K7 Troubling Visibility
Assimilation and Ambiguity in TV History

ROOM **Gentilly, Level one**

CHAIR **Victoria Johnson** ⚜ University of California, Irvine

Deron Williams ⚜ Southern Illinois University Carbondale ⚜ "A Standup Guy: The Joke as Psychoanalytic Device in FX Network's *Louie*"

Kirsten Pike ⚜ University College Dublin ⚜ "Fake Tans and Freaky Five-Year-Olds: Narratives of Gender, Race, and Assimilation in TLC's *Toddlers & Tiaras*"

Jon Kraszewski ⚜ Seton Hall University ⚜ "Mixed-Race Identities, Neoliberalism, and the Fight Against Racism on American Reality TV in the 2000s"

Mark Williams ⚜ Dartmouth College ⚜ "Passing for History: Visuality, Humor, and Early Television Historiography"

K8 Sound and Music

ROOM **Carrollton, Level One**

CHAIR **Deane Williams** ⚜ Monash University, Melbourne

Thomas Cohen ⚜ University of Tampa ⚜ "Jazz, Film, and Videotape: Shirley Clarke's *Ornette: Made in America*"

Morgan Woolsey ⚜ University of California, Los Angeles ⚜ "Time Change: Oppositional Scoring and Sound Design in the Films of the L.A. School"

Amy Corbin ⚜ Muhlenberg College ⚜ "Interrogating Racial and Geographic Boundaries Through Direct Address in *The Corner* and *Just Another Girl on the I.R.T.*"

Sean Griffin ⚜ Southern Methodist University ⚜ "I've Grown Accustomed to Her Voice: Fetishizing the Female Voice in *My Fair Lady*"

K9 Arab Film and Media in a Local/Global Frame

ROOM **Carondelet, Level Two**

CHAIR **Peter Limbrick** ⚜ University of California, Santa Cruz

Livia Alexander ⚜ ArteEast ⚜ "The Universal Film: Shifting Markets, Emerging Platforms and New Arab Short Cinema"

Karim Tartoussieh ⚜ New York University ⚜ "Digital Disobedience and Mediated Citizenship in Egypt"

Suzanne Gauch ⚜ Temple University ⚜ "Among the Trajectories of Algerian Cinema"

Peter Limbrick ⚜ University of California, Santa Cruz ⚜ "Moumen Smihi and Cultural Traffic in the Maghreb"

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K10 Studies in Distinction
Authorship, Style, and Meaning

ROOM **St. Charles, Level Two**

CHAIR **Jonathan Lupo** ⚜ Colorado State University

Jason Jacobs ⚜ University of Queensland ⚜ "David Milch and the Reality of the Unseen in *John from Cincinnati*"

Mack Hagood ⚜ Indiana University ⚜ "Unpacking Punches: Synchresis and Schizophonia in the Combat Foley of *Fight Club*"

Laura Canning ⚜ Dublin City University ⚜ "The Roots of *Inception*: The Evolution of the Contemporary Smart Blockbuster"

Jonathan Lupo ⚜ Colorado State University ⚜ "'Just Three Cameras and We Shoot': Televisual Style & Mode of Production in *Friday Night Lights*"

K11 WORKSHOP Teaching Television Today

ROOM **Salon 1A, Level Two**

CHAIR **Jeremy Butler** ⚜ University of Alabama

WORKSHOP PARTICIPANTS

Kelly Kessler ⚜ DePaul University

Stephen McKenna ⚜ Catholic University of America

Sharon Ross ⚜ Columbia College, Chicago

Alexander Russo ⚜ Catholic University of America

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K12 Media and Education
Pedagogy/Exhibition/Policy

ROOM **Salon 1B, Level Two**

CHAIR **Gregory Waller** ⚜ Indiana University

Chad Newsom ⚜ University of Florida ⚜ "On Teaching Film in the 21st Century"

Katie Good ⚜ Northwestern University ⚜ "'Early Rays of a Brighter Dawn': Audiovisual Media and the Internationalization of American Classrooms, 1920-1950"

Jennifer Rosales ⚜ University of Southern California ⚜ "US Media and Digital Literacy Policy, Economics and Global Competition: The Common Core State Standards Initiative"

Gregory Waller ⚜ Indiana University ⚜ "Motion Pictures in Schools—Beyond the Classroom"

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K13 The Author
Wanted–Dead or Alive

ROOM Salon II, Level Two

CHAIR **Timothy Corrigan** ⚜ University of Pennsylvania

Timothy Corrigan ⚜ University of Pennsylvania ⚜ "Auteurs, Truffaut, and the Burden of Books"

Patricia White ⚜ Swarthmore College ⚜ "Cultural Capital and Exiled Iranian Women Artists"

Colin MacCabe ⚜ University of Pittsburgh ⚜ "The Ineluctability of the Author: The Case of *Screen* in the Seventies"

Lucy Fischer ⚜ University of Pittsburgh ⚜ "Body Double: The Author Incarnate in the Cinema"

K14 Queer Cinema Revisited

ROOM Salon III, Level Two

CHAIR **Joseph Wlodarz** ⚜ University of Western Ontario

Marc Siegel ⚜ Freie Universität, Berlin ⚜ "Revisiting Mario Montez"

Joseph Wlodarz ⚜ University of Western Ontario ⚜ "The Boys in the *Bijou*: Gay Pornography and the Making of Clone Culture"

Chris Holmlund ⚜ University of Western Ontario ⚜ "John Waters' Women: Supporting Players Acting 'Out'"

Lucas Hilderbrand ⚜ University of California, Irvine ⚜ "Burned: Revisiting *Paris is Burning*'s Reception"

SPONSOR **Queer Caucus**

K15 Interactivity

ROOM LaSalle, Level Two

CHAIR **Andrea Campbell** ⚜ St. Thomas University

Marina Hassapopoulou ⚜ University of Florida ⚜ "Interactive Cinema: Archiving the Meta-Cinematic Trace"

Aubrey Anable ⚜ Hamilton College ⚜ "New Media/New Cities: The Interactive Urban Address and DIY Urban Planning"

Vinicius Navarro ⚜ Georgia Institute of Technology ⚜ "Evanescent Presence: Nonfictional Subjects, Indexicality, and New Media"

Jeff Rush ⚜ Temple University ⚜ "Hybrid Integration: Trace and the Chiasm in Replay Video Games"

K16 Audiovisual Aesthetics
Montage versus Long Take Redux

ROOM Orleans, Level Two

CHAIR **Amy Rust** ⚜ University of South Florida

Marshall Deutelbaum ⚜ Purdue University (Retired) ⚜ "A Closer Look at Editing in Early CinemaScope Films"

Kyle Stine ⚜ University of Iowa ⚜ "Re-Sorting to Violence: Technologies of Montage and the Take-Off of Acronyms"

Daniel Morgan ⚜ University of Pittsburgh ⚜ "Why André Bazin Was Wrong, or, The Consistency of Orson Welles' Style"

Amy Rust ⚜ University of South Florida ⚜ "A Parallax View: Television, Cinema, & Multiple-Speed Montage"

K17 Reconciling Institutional Media Cultures and Political Subjectivity

ROOM **Vermilion, Level Two**

CHAIR **Peter Bloom** ⚜ University of California, Santa Barbara

Peter Bloom ⚜ University of California, Santa Barbara ⚜ "Instituting Narrative Authority: Voicing British Colonial Film and Radio"

Laura Heins ⚜ University of Virginia ⚜ "The Propaganda Minister's New Media: Television and Radio Policy in Germany, 1933-1944"

Masha Salazkina ⚜ Concordia University ⚜ "Film Cultures and State Institutions: Soviet and Fascist Models"

Vincent Bouchard ⚜ University of Louisiana at Lafayette ⚜ "Film Commentator, Between Appropriation and Propaganda"

K18 *Filmer les corps masculins dans le cinéma français et francophone*

ROOM **Evangeline, Level Two**

CHAIR **Robert Lang** ⚜ University of Hartford

Raphaëlle Moine ⚜ Université Sorbonne Nouvelle Paris 3 ⚜ "Depardieu et la marginalité : *des Valseuses* (Bertrand Blier, 1974) à *Mammuth* (Benoît Delépine & Gustave Kervern, 2010)"

Sylvie Blum-Reid ⚜ University of Florida ⚜ "Le corps/Cœur de Romain Duris"

Jean-Pierre Bertin-Maghit ⚜ Université Sorbonne Nouvelle Paris 3 ⚜ "Filmer le corps du soldat au repos durant la guerre d'Algérie"

Robert Lang ⚜ University of Hartford ⚜ "Une 'société construite sur le viol' : le corps comme allégorie dans *L'Homme de cendres* (Nouri Bouzid, 1986)"

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Conducted in French

K19 The Animation Auteur

ROOM **Acadia, Level Two**

CHAIR **Tom Kemper** ⚜ Crossroads School

Mark Langer ⚜ Carleton University ⚜ "Walt Disney's Authorship beyond the Grave"

Hannah Frank ⚜ University of Chicago ⚜ "'The Same Things Coal Miners Strike For': Art and Labor in the U.S. Animation Industry in the 1930s and 1940s"

Ellen Seiter ⚜ University of Southern California ⚜ "'Love's Labour's Lost': Satoshi Kon's Depictions of Media Work"

Tom Kemper ⚜ Crossroads School ⚜ "Too Many Cooks in the Kitchen: The Auteur(s) of *Ratatouille*"

K20 Playing Games With the Movies

ROOM **Union Terrace A, Level Three**

CHAIR **Harrison Gish** ⚜ University of California, Los Angeles

Bernard Perron ⚜ University of Montreal ⚜ "The Ocean's Trilogy Game, or How to Heist the Film Viewer"

David O'Grady ⚜ University of California, Los Angeles ⚜ "Interactive Fallout: Cinematic and Ludic Temporalities in *Fallout 3*"

Jessica Aldred ⚜ Carleton University ⚜ "Light-Saber, Camera, Action: The Impact of Embodied Interfaces on Movie-Licensed Video Game Characters"

Harrison Gish ⚜ University of California, Los Angeles ⚜ "Playing the DVD: Digitally Gaming Film Narrative"

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K21 Trauma and the Nation
Across Media, Across the Globe

ROOM **Union Terrace C, Level Three**

CHAIR **Sophia Harvey** ✣ Vassar College

Boaz Hagin ✣ Tel Aviv University ✣ "Mind Games, Terrorism, and 'Our Traumas' in *Frozen Days* (Israel, 2006)"

Mila Zuo ✣ University of California, Los Angeles ✣ "Restless Bodies 'Exciting Terror' in Lou Ye's *Summer Palace*"

Eric Freedman ✣ Florida Atlantic University ✣ "Trauma and Citizenship: An Intervention"

K22 Citizenship in Revolt
Mediated Anger, Laughter, and Conspiracy Theories

ROOM **Crescent View, Level Twelve**

CHAIR **Heather Hendershot** ✣ Queens College, City University of New York

Heather Hendershot ✣ Queens College, City University of New York ✣ "Yahoo Bigotry, Appallingly Bad Manners, and Poor Strategy: How H.L. Hunt Did Not Create the New Right"

Robert Howard ✣ University of Wisconsin, Madison ✣ "Network Apocalypse: How Vernacular Authority Can Undermine Citizenship"

Jonathan Gray ✣ University of Wisconsin, Madison ✣ "Citizen Anti-Fan: The Politics of Dislike"

Trevor Blank ✣ Pennsylvania State University, Harrisburg ✣ "Posthumously Yours: Conceptualizing the Folk Response to Media Disasters in the Digital Age"

RESPONDENT **Jeffrey Jones** ✣ Old Dominion University

K23 Mapping the Cinematic City

ROOM **Mercier Terrace, Level Fourteen**

CHAIR **Heidi Cooley** ✣ University of South Carolina

Adam Capitanio ✣ Michigan State University ✣ "Harry Bergman: Amateur Auteur of the Transforming Cityscape"

David Gray ✣ University of California, Santa Barbara ✣ "*The Exiles*, Angels Flight and Downtown Los Angeles' Commemorative Spaces: A Walking Tour"

Katy Ralko ✣ University of California, Los Angeles ✣ "Cinematic Bunkers: A Changing Conception of Modern Military Urbanism in *Gunner Palace*"

Germaine Halegoua ✣ University of Wisconsin, Madison ✣ "The Urban Politics of Media Policy: Harnessing The Motor City as Media City"

K24 SCREENING

ROOM Uptown, Level One

Karmen Gei

Joseph Gaï Ramaka, Senegal, 2001, 86 min

SPONSOR African/African American Caucus and Francophone Scholarly Interest Group

The story of tempestuous Carmen, first told in a short story by Prosper Mérimée and made famous in an opera by Georges Bizet, gets a new and striking modern-dress adaptation in this provocative drama with music. Karmen Gei (Jeinaba Diop Gai) is an inmate in a women's prison in Senegal; lusty, impulsive, and looking out for herself at all times, Karmen's uninhibited dancing and sensual demeanor excites the Sapphic passions of Angélique (Stéphanie Biddle), the prison's warden, who allows herself to be seduced by the wanton Karmen. Once Angélique falls asleep, Karmen sees the coast is clear and escapes to town where she is caught by military policeman Col. Lamine Diop (Magaye Adama Niang) after insulting factotums of the nation's military leadership. However, Diop proves no match for Karmen's seductive charms and after having her way with him, she once again escapes. Diop finds himself behind bars. Karmen arranges for Diop's escape, but it isn't long before he realizes she is using him as a plaything and has little respect for him as a man. However, by this time, he's too deeply addicted to Karmen's passions to turn away. While inspired in part by Bizet's opera, *Karmen Gei* boasts an all-new score by David Murray, Julien Jouga, and Doudou Ndiaye Rose that draws on elements of pop, jazz, and Afro-pop for its original themes.

Audiences for this film may be interested in workshop C8 "The Films of Joseph Gaï Ramaka."

MEETING

3:00 - 4:00 pm

ROOM Boardroom, Level Two

CinemArts: Film and Art History Scholarly Interest Group

L1 Popular Aesthetics

Camouflage, Disguise, and Re-Combination in Cinematic Genres

ROOM **Audubon, Level One**

CHAIR **Hilary Radner** ✣ University of Otago

Janet Staiger ✣ University of Texas, Austin ✣ "The Romantic Horror Film: *Zombieland* (2009) as Disguised Genre"

Michael DeAngelis ✣ DePaul University ✣ "There and 'Not There': Todd Haynes and the Queering of Genre"

Walter Metz ✣ Southern Illinois University Carbondale ✣ "Driving Miss Lohan: Popular Aesthetics, Preston Sturges, and *Georgia Rule* (2007)"

Hilary Radner ✣ University of Otago ✣ "Romantic Drama: The Genre That Dares Not Speak Its Name"

L2 Courtroom Drama

Media Industries and the Law

ROOM **Algiers, Level One**

CHAIR **Maya Montanez Smukler** ✣ University of California, Los Angeles

CO-CHAIR **Jennifer Porst** ✣ University of California, Los Angeles

Cynthia Chris ✣ College of Staten Island-CUNY ✣ "Bleeping Policy: The FCC, the Courts and the Future of Decency Regulation"

Elizabeth Ellcessor ✣ University of Wisconsin, Madison ✣ "Case Closed: Closed-Captioning, US Law and Assumptions about Audience"

Jennifer Porst ✣ University of California, Los Angeles ✣ "Roy Rogers and Gene Autry Do Not Endorse this Project: Actors and Advertising in Feature Films on Television Before 1955"

Maya Montanez Smukler ✣ University of California, Los Angeles ✣ "Lights! Camera! Class Action! The Directors Guild of America's Case for Gender Equality"

RESPONDENT **Constance Penley** ✣ University of California, Santa Barbara

L3 International Film Markets

ROOM **Lakeview, Level One**

CHAIR **Anne Ciecko** ✣ University of Massachusetts Amherst

Colleen Kennedy-Karpat ✣ Bilkent University, Ankara, Turkey ✣ "Putting France's Best Face Forward: French Nationalism and International Film Markets in the 1930s"

Christopher Howard ✣ University of London ✣ "Film Trade under the Japanese Quota and Remissions System (1952-1964)"

Chris Robinson ✣ University of Kansas ✣ "Italian Films Export, the Film Distributor Financed by the MPAA: The Subsidy of Italian Films in America after 1950"

Anne Ciecko ✣ University of Massachusetts Amherst ✣ "Kingdom of Cinema: 'Non-Nationals' and Film Culture(s) in Bahrain"

L4 Framing Death and Remembrance

ROOM **Esplanade, Level One**

CHAIR **Aniko Bodroghkozy** ✣ University of Virginia

Shayne Pepper ✣ North Carolina State University ✣ "HBO Memorial Documentaries: 'Remember. Reflect. Respond'"

Ryan Bowles ✣ University of California, Santa Barbara ✣ "Framing Death, Reframing Life: Documentary Film and the Production of Precarious Spectators"

Aniko Bodroghkozy ✣ University of Virginia ✣ "Traumatized Television, Traumatized Citizens: The Medium and its Viewers during the Kennedy Assassination"

L5 Gendering the Recession

ROOM **Broadmoor, Level One**

CHAIR **Yvonne Tasker** ⚜ University of East Anglia

Hannah Hamad ⚜ Massey University ⚜ "*Ashes to Ashes* as Postfeminist 'Recession Television'"

Yvonne Tasker ⚜ University of East Anglia ⚜ "Gender, Work and Postfeminist Masculinity in Recession-Era Cinema"

Diane Negra ⚜ University College Dublin ⚜ "Gendering the Recession in Ireland"

Alan Nadel ⚜ University of Kentucky ⚜ "An Institution 'Too Big to Fail': Marriage and the Gendered Economies of *The Hangover*"

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L6 American Cinema and Liminality

Revisiting the Concept of Independence in the Post-Classical Era

ROOM **Fountainbleu, Level One**

CHAIR **Roy Grundmann** ⚜ Boston University

Eric Schaefer ⚜ Emerson College ⚜ "A Woman's Work Is Never Done: Female Labor in 1960s Sexploitation Films"

Frances Gateward ⚜ Ursinus College ⚜ "We Too, Are America: African American Women Directors, Citizenship, and Counter-Cinema"

Thomas Schatz ⚜ University of Texas, Austin ⚜ "'Off-Hollywood'—American Independent Film in the 1980s"

RESPONDENT **Alex Lykidis** ⚜ Montclair State University

L7 Animating Blackness

Race, Citizenship, and Satire in Aaron McGruder's *The Boondocks*

ROOM **Gentilly, Level One**

CHAIR **TreaAndrea Russworm** ⚜ University of Massachusetts Amherst

CO-CHAIR **Michael Forbes** ⚜ DePauw University

Paul Mahaffey ⚜ University of Montevallo ⚜ "*The Boondocks* and the Neo-Slave Narrative: The Story of Catcher Freeman"

Racquel Gates ⚜ The New School ⚜ "Caught at the Crossroads: The Ambivalent Politics of *The Boondocks*"

Mark James ⚜ University of West Florida ⚜ "Huey's Awesome Hairdo: Consuming the Black Intellectual"

Sarah Florini ⚜ Indiana University ⚜ "Is this #*Boondocks* or '#Coondocks'?: Interpreting 'The Story of Jimmy Rebel' in 140 Characters on Twitter"

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

L8 WORKSHOP Navigating the Job Market

ROOM **Carrollton, Level One**

CHAIR **Brian Price** ⚜ University of Toronto

WORKSHOP PARTICIPANTS

Jennifer M. Barker ⚜ Georgia State University

Mark Betz ⚜ King's College, University of London

Nitin Govil ⚜ University of California, San Diego

Joanna E. Rapf ⚜ University of Oklahoma

Amy Villarejo ⚜ Cornell University

SPONSOR **Professional Development Committee**

L9 Digital Television, Analog Memories
Television's Analog Memory Boom

ROOM Carondelet, Level Two

CHAIR **Max Dawson** ⚜ Northwestern University

CO-CHAIR **Amy Holdsworth** ⚜ University of Glasgow

Amy Holdsworth ⚜ University of Glasgow ⚜ "Nostalgic Frames: Televising and Teaching Television History and Memory"

Max Dawson ⚜ Northwestern University ⚜ "Requiem for the CRT: Television, Obsolescence, and the Material of Memory"

James Bennett ⚜ London Metropolitan University ⚜ "Institutional (Analog) Memories: How Policy and Production Histories Inflect Digital Production Cultures"

Karen Lury ⚜ University of Glasgow ⚜ "'Close' Viewing: Stories of Technology in the Move from Analog to Digital Media"

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L10 Activism, Affects and Agency
Media Citizenship as Intimate Public Participation

ROOM St. Charles, Level Two

CHAIR **Ingrid Ryberg** ⚜ Stockholm University

Anu Koivunen ⚜ Stockholm university ⚜ "Pride Politics through Public Service? Refashioning Swedish Finns through Minority Programming"

Katariina Kyrola ⚜ University of Turku ⚜ "Heavy Feeling: *Precious* (2009) and Affective Politics of Size/Race/Gender"

Ingrid Ryberg ⚜ Stockholm University ⚜ "A Safe Space for Sexual Empowerment: The Public Sphere of Queer, Feminist and Lesbian Pornography"

RESPONDENT **Patricia White** ⚜ Swarthmore College

L15 Institutional Practices and Ideals
Television Economics and Policy

ROOM LaSalle, Level Two

CHAIR **Jennifer Gillan** ⚜ Bentley University

Sarah Matheson ⚜ Brock University ⚜ "Navigating Boundaries: Genre, Nation and the CBC's *The Border*"

Andreas Jahn-Sudmann ⚜ Göttingen University ⚜ *and* **Frank Kelleter** ⚜ Göttingen University ⚜ "The Dynamics of Serial Outbidding (Überbietung): Contemporary American Television Series and the Concept of 'Quality TV'"

Anne Gilbert ⚜ Rutgers University ⚜ "Stick Around for More: How Reruns and Syndication Contribute to the Changing Concept of Television"

Jennifer Gillan ⚜ Bentley University ⚜ "Protect this Mouse/House: Channel Branding, Corporate Sponsorship, and Purchaser-Citizens on NBC and Disney TV"

L16 Re-engaging Colonial Legacies

ROOM Orleans, Level Two

CHAIR **Cheira Belguellaoui** ⚜ DePauw University

Paul Fileri ⚜ New York University ⚜ "Documentary Displacements and Imperial Migration: *Afrique sur Seine* Out of the Archive of French Colonial Documentary"

Dennis Hanlon ⚜ Beloit College ⚜ "*The Hour of the Furnaces* in India: Tricontinental Montage as Appropriation, Solidarity and Introjection, in Mrinal Sen's *Padatik*"

Nicholas Balaisis ⚜ York University ⚜ "Discourses of Cinema and Modernity: *Cine Cubano* in the 1960s"

Yifen Beus ⚜ Brigham Young University, Hawaii ⚜ "Griots and Talanoa Speak: Storytelling as Theoretical Frames in African and Pacific Cinemas"

L17 On the Margins of Documentary
Divergent Practices in the Digital Era

ROOM **Vermilion, Level Two**

CHAIR **Selmin Kara** ⚜ Wayne State University

CO-CHAIR **Richard Grusin** ⚜ University of Wisconsin, Milwaukee

Richard Grusin ⚜ University of Wisconsin, Milwaukee ⚜ "Wikileaks, Documentality, and Media Citizenship"

Kristopher Fallon ⚜ University of California, Berkeley ⚜ "Filtering the Leak: Transparency and Ideology in Wikileaks' *Collateral Murder*"

Selmin Kara ⚜ Wayne State University ⚜ "The Sonic Summons: Meditations on Nature and Anempathetic Sound in Digital Documentaries"

L18 WORKSHOP Urban Informatics, Geographic Data, and the Media of Mapping

ROOM **Evangeline, Level Two**

CHAIR **Shannon Mattern** ⚜ The New School

WORKSHOP PARTICIPANTS

Germaine Halegoua ⚜ University of Wisconsin, Madison

Brendan Kredell ⚜ Northwestern University

Daniel Makagon ⚜ DePaul University

Jesse Shapins ⚜ Harvard University

Nicole Starosielski ⚜ University of California, Santa Barbara

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L19 Breillat, Denis, Ozon
Re-Thinking Transgression in Contemporary French Cinema

ROOM **Acadia, Level Two**

CHAIR **Lee Carruthers** ⚜ University of Calgary

Asbjørn Grønstad ⚜ University of Bergen ⚜ "Gory Desires: Consuming the Body in Claire Denis's *Trouble Every Day*"

Jehanne-Marie Gavarini ⚜ University of Massachusetts, Lowell ⚜ "'Aux Marches du palais': Transgressing Gender Roles in Catherine Breillat's *Bluebeard*"

Lee Carruthers ⚜ University of Calgary ⚜ "Back and Forth: The Transgressive Temporality of François Ozon"

RESPONDENT **Maureen Turim** ⚜ University of Florida

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L20 Song and Film:
Soundscapes, Landscapes, and Manscapes

ROOM **Union Terrace A, Level Three**

CHAIR **Kathryn Kalinak** ⚜ Rhode Island College

Corey Creekmur ⚜ University of Iowa ⚜ "The Cowboy Chorus: Narrative and Cultural Functions of the Western Theme Song"

Caryl Flinn ⚜ University of Arizona ⚜ "Musicals: Affect and Afterlife"

Krin Gabbard ⚜ Stony Brook University ⚜ "Isn't It Bromantic? Rock Music and Male Bonding"

Kathryn Kalinak ⚜ Rhode Island College ⚜ "Song and Authenticity in the Western"

L21 Cultural Logics of Replay

ROOM Union Terrace C, Level Three

CHAIR Christopher Hanson ⚜ Syracuse University

Laurel Westrup ⚜ University of California, Los Angeles ⚜ "Re-Mastering MTV: Intermedial Mastery and the Literal Video Phenomenon"

Steve Anderson ⚜ University of Southern California ⚜ "Repetition, Cultural Memory, and the Construction of History"

Robert Cavanagh ⚜ Northwestern University ⚜ "Instant Replay and the Impossibility of Decision"

Christopher Hanson ⚜ Syracuse University ⚜ "Similarity and Difference: Replay in the Digital"

L22 Aesthetic Legacies in Experimental Film and Media

ROOM Crescent View, Level Twelve

CHAIR Michael Zryd ⚜ York University

Michael Zryd ⚜ York University ⚜ "Frampton and Mallarmé: Navigating Boundaries of Image and Text"

Michele Pierson ⚜ King's College London ⚜ "Avant-Garde Casting: Jerry Sims and Ann Savage"

Eli Horwatt ⚜ York University ⚜ "Readymade Strategies in Film and Video"

Brian Wall ⚜ Binghamton University ⚜ "Art and Anti-Art in Experimental Film"

SPONSOR Experimental Film and Media Scholarly Interest Group

L23 Spatial Landscapes in Film and TV

ROOM Mercier Terrace, Level Fourteen

CHAIR Catherine Zimmer ⚜ Pace University

Alexander Thimons ⚜ Northwestern University ⚜ "Televising Authenticity: Terroir, Tourism, and Oenophile TV"

Seung-hwan Shin ⚜ University of Pittsburgh ⚜ "The Western in Transposition: The Asian Western and Nostalgia without Memories"

Henrik Gustafsson ⚜ University of Bergen ⚜ "'Uncanny Landscape': On Claire Denis"

Catherine Zimmer ⚜ Pace University ⚜ "Surveillance Narratives and the 'Geopolitical Aesthetic'"

L24 SCREENING

ROOM **Uptown, Level One**

Howl

Rob Epstein, Jeffrey Epstein, USA, 2010, 90 min

It's San Francisco in 1957, and an American masterpiece is put on trial. *Howl*, the film, recounts this dark moment using three interwoven threads: the tumultuous life events that led a young Allen Ginsberg to find his true voice as an artist, society's reaction (the obscenity trial), and mind-expanding animation that echoes the startling originality of the poem itself. All three coalesce in a genre-bending hybrid that brilliantly captures a pivotal moment, the birth of a counterculture.

MEETING

4:00 - 5:45 pm

ROOM Boardroom, Level Two

Queer Caucus

CLOSING RECEPTION

ROOM **Grand Ballroom, Level Two**

MEETING

8:15 pm

ROOM Carrollton, Level One

African/African American Caucus



Reminder: **DAYLIGHT SAVING TIME**

DAYLIGHT SAVING TIME BEGINS ON SUNDAY AT 2:00 A.M.
Please be sure to set your watches & clocks to "spring forward" from 1:59 a.m. to 3:00 a.m.
We do not want you to miss your panels, workshops & meetings on Sunday!

M1 Do You Know What It Means to Represent New Orleans?

David Simon's *Treme* and Mediated Citizenship

ROOM **Audubon, Level One**

CHAIR **Jeffrey Jones** ⚜ Old Dominion University

Kristina Busse ⚜ Independent Scholar ⚜ *and* **John Dudley** ⚜ University of South Dakota ⚜ "Second Lining as Suffering and Solidarity: Absence and Authenticity in David Simon's Post-Katrina New Orleans"

Christopher Cwynar ⚜ University of Wisconsin, Madison ⚜ "'I Have Roamed the Whole World Over, but New Orleans is Still My Home': Cultural Citizenship, Authenticity, and the Limits of Representation on HBO's *Treme*"

Nicholas Marx ⚜ University of Wisconsin, Madison ⚜ "Branding the Band: Mediating Viewer Engagement through Music in HBO's *Treme*"

RESPONDENT **Vicki Mayer** ⚜ Tulane University

SPONSOR **Television and New Media Scholarly Interest Group**

M2 Geek Media and its Tropes

ROOM **Algiers, Level One**

CHAIR **Carter Soles** ⚜ SUNY Brockport

Kom Kunyosying ⚜ University of Oregon ⚜ "R. Crumb, Geek Rage, and the Originating Tropes of Geek Melodrama in Film and Television"

Joseph Arton ⚜ University of East Anglia ⚜ "Richard Dreyfuss: The Geeky Jew as Superstar"

Brenna Wardell ⚜ University of Oregon ⚜ "The Geek as Rake: Roving Masculinity in Contemporary Film"

Carter Soles ⚜ SUNY Brockport ⚜ "Team Apatow and the Tropes of Geek Media"

M3 Gaming the Globe

Video Games and Empire

ROOM **Lakeview, Level One**

CHAIR **Irene Chien** ⚜ University of California, Berkeley

CO-CHAIR **Greta Niu** ⚜ University of Rochester

Iskandar Zulkarnain ⚜ University of Rochester ⚜ "'On the Gallian Front': *The Valkyria Chronicles* Video Game and the 'Cute' Memory of War"

Irene Chien ⚜ University of California, Berkeley ⚜ "Mastering Moves in Early Martial Arts Video Games"

Greta Niu ⚜ University of Rochester ⚜ "Techno-Orientalism and Empire: 'China' and Video Games from the 5th to the 21st Centuries"

Tanner Higgin ⚜ University of California, Riverside ⚜ "Racial Mapping in Videogames"

M4 TV and Film Critics, Journalistic Practices, and Society

ROOM **Esplanade, Level One**

CHAIR **Lee, Nam** ⚜ Chapman University

Jason Kelly Roberts ⚜ Northwestern University ⚜ "Mongrel Medium or Compound Cinema? Upper-Middlebrow Perspectives on the Value of Sound"

David Sagehorn ⚜ Northwestern University ⚜ "The Critical Potential of the Television Recap"

Mark Benedetti ⚜ Indiana University ⚜ "When Is a Canon a Canon? The Case of No Wave Film"

Karen Petruska ⚜ Georgia State University ⚜ "The Television Critic as Media Citizen: Revisiting Fin/Syn and PTAR"

M5 Music Videos and Political "Future Texts"

Sampling Towards a New Civic Body

ROOM **Broadmoor, Level One**

CHAIR **Rachel Raimist** ⚜ University of Alabama

Virginia Kuhn ⚜ University of Southern California ⚜ "Resistant Discourse: Jay Z's Swagger and the Rhetoric of Gesture"

Shelleen Greene ⚜ University of Wisconsin, Milwaukee ⚜ "The New 'Material Girls': Madonna, Millennial Pop Divas, and the Politics of Race and Gender"

Vicki Callahan ⚜ University of Wisconsin, Milwaukee ⚜ "A 'Window Seat' to History: Erykah Badu's Dealey Plaza Remix"

Janina Cartier ⚜ Northwestern University ⚜ "Pimp-hop: Rethinking Blaxploitation's Connection to Hip-hop Videos"

M6 The Films of Joseph Cornell

ROOM **Fountainbleu, Level One**

CHAIR **Robin Blaetz** ⚜ Mount Holyoke College

William Verrone ⚜ University of North Alabama ⚜ "Joseph Cornell's *Rose Hobart* and the Art of Appropriation"

Kian Bergstrom ⚜ Roosevelt University ⚜ "The Contexts of *Rose Hobart*: Cornell's Love Story"

Jeanne Liotta ⚜ University of Colorado, Boulder ⚜ "Hide And Seek: Film Fragments From The Collection Of Joseph Cornell"

Robin Blaetz ⚜ Mount Holyoke College ⚜ "The Transformation of the Ordinary in the Films of Joseph Cornell"

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M7 Maximizing Assets to Maintain the Brand

Conglomerate Logics at Disney

ROOM **Gentilly, Level One**

CHAIR **Erin Copple Smith** ⚜ Denison University

Lindsay Garrison ⚜ University of Wisconsin, Madison ⚜ "Negotiating Conglomeration and Celebrity Commodities: The Cultural Politics of Disney's Star-Driven Franchises"

Courtney Brannon Donoghue ⚜ University of Texas ⚜ "Glocalizing the High School Musical Format: Disney and Local Language Production Strategy in Latin America"

Darcey West ⚜ Georgia State University ⚜ "Getting By with a Little Help from Friends: How Disney's Joint Ownership Shapes the Lifetime Brand"

Erin Copple Smith ⚜ Denison University ⚜ "'Disney Could Flow Through All the Brands': ABC Talk Shows as Cross-Promotional Vehicles"

M8 The Long Take in Theory and Practice

ROOM **Carrollton, Level One**

CHAIR **James Morrison** ⚜ Claremont McKenna College

Thomas Connelly ⚜ Claremont Graduate University ⚜ "The Velocity of the Long Take"

Gregory Flaxman ⚜ University of North Carolina, Chapel Hill ⚜ "The Baroque Take"

Maria Pramaggiore ⚜ North Carolina State University ⚜ "Measuring the 1970s: *Barry Lyndon* and the Long Take"

James Morrison ⚜ Claremont McKenna College ⚜ "Tracking the Solitary Figure"

M9 Who Counts? Proper Citizens/Popular Media

ROOM Carondelet, Level Two

CHAIR **Nicole Starosielski** ⚜ University of California, Santa Barbara

Maria Boyd ⚜ Georgia State University ⚜ "*American Idol's* Containment and Unleashing of a 'Glam Rock, Sex God'"

Ashley Elaine York ⚜ The University of Alberta ⚜ "Television's Transgendered Bisexual Citizen: the 'States' of *Tara* as a 21st-Century Challenge to the Feminine Housewife and the Postfeminist Myth"

Melissa Zimdars ⚜ University of Iowa ⚜ "Contradictory Discourses: The Maintenance of Postfeminist Masculinity from HBO's *Entourage* to CBS's *Two and a Half Men*"

Bryce Renninger ⚜ Rutgers University ⚜ "Maggie Gallagher and *The Good Wife*/Wives: The Subjugated Citizen in Pro-Marriage Media"

M10 Documentary's Haunted Spaces

ROOM St. Charles, Level Two

CHAIR **Kristen Fuhs** ⚜ University of Southern California

Stefano Ciammaroni ⚜ New York University ⚜ "Italians Are Addicted to Rhetoric: Filmic Creationism and Truculent Antifascism in *Giorni di Gloria*"

Katie Model ⚜ New York University ⚜ "Denial Testimony: The Nuremberg Trials and the Documentary Interview"

Jennifer Malkowski ⚜ University of California, Berkeley ⚜ "'A Negative Pleasure': The Sublimity of Suicide in *The Bridge*"

Kristen Fuhs ⚜ University of Southern California ⚜ "The Simple Art of Reenactment: A Poetics of Documentary Crime"

M11 WORKSHOP Home Movie Research Methodologies

ROOM Salon 1A, Level Two

CHAIR **Snowden Becker** ⚜ University of Texas, Austin

WORKSHOP PARTICIPANTS

Snowden Becker ⚜ University of Texas, Austin

Cecilia Mörner ⚜ Dalarna University/Örebro University

Maija Howe ⚜ University of New South Wales

Marsha Orgeron ⚜ North Carolina State University

Liz Czach ⚜ University of Alberta

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M12 Troubling Childhood in Cinema

ROOM Salon 1B, Level Two

CHAIR **Andrew Scahill** ⚜ George Mason University

Lisa Cunningham ⚜ University of West Georgia ⚜ "Violent Nymphs: Vampire and Vigilante Children in Contemporary Cinema"

Andrew Scahill ⚜ George Mason University ⚜ "Child of Darkness, Child of White: Demonizing White Privilege in *The Omen* Series"

Pamela Wojcik ⚜ University of Notre Dame ⚜ "Fantasies of Neglect: The Urban Child"

Jessica Roberts ⚜ Queen's University ⚜ "In the Rough: Violence, Innocence, and the Representation of Child Soldiers in *Blood Diamond*"

RESPONDENT **Barbara Brickman** ⚜ University of West Georgia

SPONSOR **Urban Studies Scholarly Interest Group**

M15 Crimes, Wars, and Punishments
Technologies of Othering in Contemporary Media

ROOM LaSalle, Level Two

CHAIR **Nicholas Muntean** ⚜ University of Texas, Austin

Arden Stern ⚜ University of California, Irvine ⚜ "The Ransom Note Effect: Design, Crime, and Conflict in American Visual Culture"

Gina Giotta ⚜ University of Iowa ⚜ "Hang 'Em High (Tech): To Catch a Predator and the Modern Spectacle of the Damned"

Gloria Kim ⚜ Universtiy of Rochester ⚜ "Animal Traces: Developing Public Health Media and Cultivating Global Health Inequity in Zoonotic Disease Management"

M16 Irregular Citizens
Bodies that Escape the Social Grid

ROOM Orleans, Level Two

CHAIR **Adrian Martin** ⚜ Monash University

Lauren Bliss ⚜ Monash University ⚜ "The Pregnant Woman: Cinematic Visions of an Irregular Citizen"

Adrian Martin ⚜ Monash University ⚜ "Citizen Without a Past: Lost Identities and Downward Destinies"

Camilla Reestorff ⚜ Aarhus University ⚜ "The Identity-Less Body and the Death of the State Citizen"

RESPONDENT **Girish Shambu** ⚜ Canisius College

M18 'Citizen Cult'
Cult Cinema at the Intersection between Private and Public

ROOM Evangeline, Level Two

CHAIR **Ernest Mathijs** ⚜ University of British Columbia

Aaron Taylor ⚜ University of Lethbridge ⚜ "*It's a Wonderful Life* in the Public Domain, or the Paradox of the Feelgood Cult"

Alexia Kannas ⚜ Monash University ⚜ "Keeping It Real: The Political Importance of the Cult Film Audience"

David Church ⚜ Indiana University ⚜ "A Drive-In Theater of the Mind: Exploitation Cinema, Home Video, and Cultural Memory"

Jamie Sexton ⚜ Northumbria University ⚜ "Cult Here, Cult There, Cult Everywhere: The Public Presence of Metacult"

M19 Queer Film Criticism

ROOM Acadia, Level Two

CHAIR **Kevin Hagopian** ⚜ Pennsylvania State University

Christopher Gittings ⚜ University of Western Ontario ⚜ "Parsing the Transnational in Greyson's Queer Cinema: *Proteus*, *Fig Trees*, *Covered* and *Hey Elton*"

Paul McEwan ⚜ Muhlenberg College ⚜ "Who Are You Calling Queer?: Male Emotional Relationships and the Charge of Homoeroticism"

Daniel Humphrey ⚜ Texas A&M University ⚜ "From Distant Shores: Framing the Queer Foreign Film for a Conservative Culture"

Kevin Hagopian ⚜ Pennsylvania State University ⚜ "Re/Collecting Robin Wood: The Tory as Queer Left Film Critic"

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WORKSHOP

M20 Teaching "Media Industries"

Pedagogical Strategies for a Complex and Ever-Changing Object

ROOM **Union Terrace A, Level Two**

CHAIR **Michael Curtin** ⚜ University of California, Santa Barbara

WORKSHOP PARTICIPANTS

Denise Mann ⚜ University of California, Los Angeles

Jennifer Holt ⚜ University of California, Santa Barbara

Ross Melnick ⚜ University of California, Los Angeles

Deron Overpeck ⚜ Auburn University

Eddy Mueller ⚜ Emory University

M21 Magnitudes of French Cinema

From the Local Real to the Global Imaginary

ROOM **Union Terrace C, Level Three**

CHAIR **Mark Gallagher** ⚜ University of Nottingham

Lucy Mazdon ⚜ University of Southampton ⚜ "Raymond Depardon's Rural Trilogy: *Profils paysans* "

Mark Gallagher ⚜ University of Nottingham ⚜ "Alain Delon, International Man of Mystery"

Dale Hudson ⚜ New York University, Abu Dhabi ⚜ "Vampires, Immigrants, and the Illusions of National Borders and National Cinemas"

Grace An ⚜ Oberlin College ⚜ "Cinemas and Museums without Walls: Global Heritage for Assayas, Hou, and Tsai"

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M22 Moving Images, Mobile Bodies

The National and Transnational Cinemas of Viet Nam and the Diaspora

ROOM **Crescent View, Level Twelve**

CHAIR **Lan Duong** ⚜ University of California, Riverside

Michelle Ton ⚜ University of California, Los Angeles ⚜ "Contemporary Film Exhibition in Vietnam and the Industry's Historical Contexts"

Lee Ngo ⚜ University of California, Irvine ⚜ "The 'Vinaphone' Complex in Contemporary Transnational Vietnamese Film"

Lan Duong ⚜ University of California, Riverside ⚜ "A Forgotten Cinema: Commemorating Sài Gòn in Pre-1975 Southern Vietnamese Films"

RESPONDENT **Louisa Schein** ⚜ Rutgers University

SPONSOR **Asian/Pacific American Caucus**

M24 SCREENINGS

ROOM Uptown, Level One

World-Wide-Walks / between earth & water / Rivers

Peter d'Agostino and others, USA, 2010, 60 min

Filmmaker Peter d'Agostino will be present for questions and answers

This video program will include a preview screening of a new experimental multi-media installation, World-Wide-Walks / between earth & water / Rivers drawing parallels with the Mississippi river system and other regions in the world: the Delaware and Sacramento in the U.S. and the Nile River Delta in Egypt. Scenes from Robert Flaherty's Louisiana Story (1948) are incorporated and updated in a series of short videos and web movies revisiting Flaherty's Louisiana Story (2006). These works examine both the legacy of Flaherty's 1948 film and the experience of student filmmakers in southern Louisiana. Depictions of the oil industry and the local environment are explored.

Scene 32

Shambhavi Kaul, India/USA, 2009, 5 min

Scene 32 maps the terrain that lies between a given place and the objects that represent it. The salt fields of Central Kutch, in India, are examined through High Definition video and hand processed Hi contrast 16mm film to become another thing altogether: neither a specific location in India nor its representation, but a rebuilt world of precipices and gullies, untouchable textures and unfathomable scale. Nature becomes an inhospitable territory of longing while the work of art presents itself as a medium for connection.

Place for Landing

Shambhavi Kaul, USA, 2010, 6 min

A landscape all of mirrors where great shadows pass over the patchwork below. The camera shifts its focus. A child appears, disappears, a duck moves in. The surveying mirror either implodes or explodes into space. Its mottled hallway glass both indicates and becomes a *Place For Landing*. After a series of clever misdirections by the mirror, a fragment of song in this unsettling bedtime story redeems all. "That lovely moon/This round earth Aliens are made of diamonds/Earthlings are made of pearls."

Word Works

Betsy Weiss, USA, 2004, 3 min

Filmmaker Betsy Weiss will be present for questions and answers

Word Works is a collaboration between New Orleans poet Mona Lisa Saloy and filmmaker Betsy Weiss. This short piece is a visual interpretation of Saloy's poem of the same name, created for the New Orleans Video Access Center series, "Poets in the Dream State." Combining observational footage with dramatized sequences and the poet's words, *Word Works* evokes the essence of life in New Orleans.

Audiences for these films may be interested in session L22 "Aesthetic Legacies in Experimental Film and Media."

N1 How Does It Feel To Be a Trend?
Interrogating the Politics of Racial Representation in Contemporary Hollywood Cinema

ROOM **Audubon, Level One**

CHAIR **Mary Beltran** ✣ University of Wisconsin, Madison

Mary Beltran ✣ University of Wisconsin, Madison ✣ "Hip Hop Hearts Ballet: Cultural Hybridity and 'Post-Racial' Cultural Capital in the *Step Up* Dance Films"

Camilla Fojas ✣ DePaul University ✣ "New Frontiers of Asian and Latino America in Popular Culture: Mixed Race Intimacies and the Global Police State in *Miami Vice* and *Rush Hour 2*"

Catherine John ✣ University of Oklahoma ✣ "Mythical Narrative and the Politics of Racial Representation in M. Night Shyamalan's *Lady in the Water* and *The Last Airbender*"

SPONSOR **Latino/a Caucus**

N2 The Place of Comics in Cinema and Media Studies

ROOM **Algiers, Level One**

CHAIR **Drew Morton** ✣ University of California, Los Angeles

CO-CHAIR **Michael Clarke** ✣ University of California, Los Angeles

Anthony Smith ✣ University of Nottingham ✣ "Showing, Not Telling: Marvel Comics, Decompressed Narratives, and the Collected-Edition Market"

Matt Yockey ✣ University of Toledo ✣ "Becoming Batman: Cross-Media Crisis and Renewal"

Michael Clarke ✣ University of California, Los Angeles ✣ "The Secret Origins of the Bronze Age Graphic Novel"

Drew Morton ✣ University of California, Los Angeles ✣ "Stylistic Remediation Becomes Transmedia Style: The Scott Pilgrim Experience"

N3 New Perspectives on East Asian Genre Films

ROOM **Lakeview, Level One**

CHAIR **David Scott Diffrient** ✣ Colorado State University

Hye Seung Chung ✣ Oakland University ✣ "The Nervous Laughter of Vanishing Fathers: Modernization Comedies of 1960s Korean Cinema"

Candice Wilson ✣ University of Pittsburgh ✣ "Emotive Performance: Re-Visioning Melodrama in Japanese New Wave Cinema"

Shuli Chen ✣ University of Washington, Seattle ✣ "Reinventing Taiwaneseness: Politicizing the Tourist Gaze in Contemporary "Travel Films"

Yiman Wang ✣ University of California, Santa Cruz ✣ "Who's Afraid of Martial Arts Cinema?: The Art-House Rebirth of a Commercial Genre"

SPONSOR **Asian/Pacific American Caucus**

N4 Voices from the Margins
Queer Cultural Producers in Film and Television

ROOM **Esplanade, Level One**

CHAIR **David Coon** ✣ University of Washington, Tacoma

Rodney Buxton ✣ University of Denver ✣ "The Social Struggle for Citizenship in Alan Ball's *True Blood*"

Edward Chamberlain ✣ Indiana University, Bloomington ✣ "Creating Queer Mirrors: Filmmaking and the Performance of Double Lives in Pedro Almodovar's *Broken Embraces*"

Louise Wallenberg ✣ Stockholm University ✣ "MAGO's Magic: Fashioning Sexual (In-)Difference in 1960s Swedish Cinema"

David Coon ✣ University of Washington, Tacoma ✣ "Mythgarden: A Case Study in Independent LGBT Filmmaking"

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N5 The Art of the Sell
21st Century Specialty Cinema and the U.S. Market

ROOM **Broadmoor, Level One**

CHAIR **Maria San Filippo** ✣ Wellesley College

CO-CHAIR **David Andrews** ✣ Independent Scholar

David Andrews ✣ Independent Scholar ✣ "From 'Foreign Films' to 'World Cinema'"

Maria San Filippo ✣ Wellesley College ✣ "A Cinema of Recession: Micro-budgeting, Micro-drama, and the 'Mumblecore' Movement"

Eliot Chayt ✣ University of Texas, Austin ✣ "From *Grizzly Man* to *My Son, My Son What Have Ye Done*: Understanding Werner Herzog's 'New Directions'"

Rachel Thibault ✣ University of Massachusetts Amherst ✣ "Gender and the Engines of Distinction: Claire Denis and Critical Canon Formations in the U.S."

N6 Remix, Media Stylos and 21st Century Pedagogy
WORKSHOP

ROOM **Fountainbleu, Level One**

CHAIR **Nina Cartier** ✣ Northwestern University

WORKSHOP PARTICIPANTS

Eric Faden ✣ Bucknell University

Shelleen Greene ✣ University of Wisconsin, Milwaukee

Rachel Raimist ✣ University of Alabama

Vicki Callahan ✣ University of Wisconsin, Milwaukee

Virginia Kuhn ✣ University of Southern California

N7 Theorizing Medium Specificity and Its Disruption
TV Aesthetics and Temporality

ROOM **Gentilly, Level One**

CHAIR **Rebecca Burditt** ✣ University of Rochester

Zachary Campbell ✣ Northwestern University ✣ "Video Blindness: Mid-Century Medium Specificity, TV, Video, and *The Twilight Zone*"

Noel Kirkpatrick ✣ Georgia State University ✣ "'What About the Goat?': *How I Met Your Mother* as Middlebrow Art TV"

Kyra Glass Von Der Osten ✣ University of Wisconsin, Madison ✣ "Domesticating the Domesticom: Television's Intertextual Interrogation of Its Own Past"

Janani Subramanian ✣ University of Southern California ✣ "Like Sands through the Half-hour Glass: *Nurse Jackie* and Temporal Disruption"

N8 Renewing the Real
Modes of the Documentary in New Argentine Cinema

ROOM **Carrollton, Level One**

CHAIR **Antonio Gómez** ✣ Tulane University

Antonio Gómez ✣ Tulane University ✣ "Freelance Ethnographers: The Quest for a New Political Subject in Argentine Documentary Filmmaking"

Isis Sadek ✣ University of South Carolina ✣ "Filmmaking Returns to Santa Fe: Itineraries of the Documentary Mode in Argentine Cinema from the Past Decade"

Veronica Garibotto ✣ University of Kansas ✣ "Temporal Constellations: a 'Historical Reading' of Contemporary Argentine Documentary"

Jens Andermann ✣ Birkbeck, University of London ✣ "Plotting the Subject: New Argentine Documentary between Performance and Experience"

SPONSOR **Latino/a Caucus**

N9 Filming the Internet

ROOM Carondelet, Level Two

CHAIR Anthony Coman ✣ "University of Florida

Anthony Coman ✣ "University of Florida ✣ "A Woman, That Would Be Really Interesting: Sexual and Technological Anxieties in *Weird Science*"

Ian Kennedy ✣ "Wayne State University ✣ "High-Definition Audio and the 1990s Internet Film"

Pamela Thoma ✣ "Washington State University ✣ "What Julia Knew: Cooking, Blogging, and Other Forms of Postfeminist Domestic Labor in *Julie & Julia*"

RESPONDENT Paul Young ✣ "Vanderbilt University

N10 Female Representation Across the Years

ROOM St. Charles, Level Two

CHAIR Jennifer Frost ✣ University of Auckland

Laura Horak ✣ University of California, Berkeley ✣ "Timber Queens and Cow Boy Girls: Cross-Dressed Women on the Frontier in U.S. Silent Film"

Ann-Kristin Wallengren ✣ Lund University ✣ "Representations of the Female Swedish-American: From the Drag Maid to the Bikini Girl"

Cary Elza ✣ Northwestern University ✣ "Alice in Dreamland: Psychology, Femininity, and Dreams in Early Film Adaptations of *Alice in Wonderland*"

Philip Hallman ✣ University of Michigan ✣ "Lusting for Power from the Sidelines: 'Women in Uniforms' Sexploitation Films, 1969-79"

SPONSOR Women's Caucus

N11 WORKSHOP The Bachelor's Ball

Videogames and the Need for Feminist Game Studies

ROOM Salon 1A, Level Two

CHAIR Mia Consalvo ✣ Massachusetts Institute of Technology

CO-CHAIR Nina Huntemann ✣ Suffolk University

WORKSHOP PARTICIPANTS

Shira Chess ✣ Miami University

Nina Huntemann ✣ Suffolk University

Hye Jin Lee ✣ University of Iowa

Carol Stabile ✣ University of Oregon

Staci Tucker ✣ University of Oregon

SPONSORS Video Game Studies Scholarly Interest Group, Women's Film History Project, and Women's Caucus

N12 The Virtual Life of Queer Sex Publics

ROOM Salon 1B, Level Two

CHAIR Lucas Hilderbrand ✣ University of California, Irvine

Patrick Keilty ✣ University of California, Los Angeles ✣ "Technosexuality: Spectatorship in Electronic Culture"

Shaka McGlotten ✣ Purchase College, State University of New York ✣ "Feeling Black and Blue: Online Gay Sex Publics and Black Affects"

Alexander Chase ✣ University of Southern California ✣ "Becoming Data: Desire in the Network"

Corella DiFede ✣ University of California, Irvine ✣ "Queer Coordinates: Digital Mapping and the Organization of Sexual Publics"

SPONSOR Queer Caucus

N13 Placing Sound

ROOM Salon II, Level Two

CHAIR **Kyle Barnett** ✣ Bellarmine University

Jacob Smith ✣ Northwestern University ✣ "Problems of Unscreened Media"

Patrick Feaster ✣ FirstSounds.org ✣ "He Was the Edison Phonograph: Len Spencer, an Old New Media Pioneer"

Kyle Barnett ✣ Bellarmine University ✣ "Souvenir Sounds: The Historical Role of Sound Recordings in Film Fandom"

Shawn VanCour ✣ University of South Carolina ✣ "Ambient Radio: Aural Spectacle, Secondary Listening, and Acoustic Flanerie in Early Twentieth Century American Broadcasting"

SPONSOR Sound Studies Scholarly Interest Group

N14 Screen Dynamics II
Intermedial Sites, Frames, and Pictorial Space

ROOM Salon III, Level Two

CHAIR **Jennifer Wild** ✣ University of Chicago

Jennifer Wild ✣ University of Chicago ✣ "The Modernist Surface: Screen, Canvas, Space"

Tess Takahashi ✣ York University ✣ "Experimental Screens: Television and the Re-Ordering of Time and Space"

J. Carlos Kase ✣ University of North Carolina Wilmington ✣ "Bodily Gesture and Ontological Thresholds: Carolee Schneemann's Performance and the Net of the Apparatus"

Catherine Clepper ✣ Northwestern University ✣ "Framing the Viewer, Screening the View: Anthology Film Archives' 'Invisible Cinema' (1970-1974) and the Machinery of Attention"

SPONSOR CinemArts: Film and Art History Scholarly Interest Group

N15 New Media Citizenship

ROOM LaSalle, Level Two

CHAIR **Elizabeth Peterson** ✣ University of Oregon

Nadia Bozak ✣ University of Toronto ✣ "Where Nomads Dare to Roam: Inuit Videography and the Turn to Ecological Sustainability, from Nunavut to the Internet and Beyond"

Jelena Karanovic ✣ New York University ✣ "Free Software Citizenship: Digital Media Infrastructures and Civic Engagement"

Anne Kustritz ✣ University of Michigan, Ann Arbor ✣ "Modeling New Media Citizenship: Teaching With Vids as Community Activism"

Nicole Richter ✣ Wright State University ✣ "Democratic Media Activism in *Burma VJ*: How Digital Video Keeps the Hope of a Burmese Revolution Alive"

N16 Issues in Television and Film Studies
From Religion to the Archives

ROOM Orleans, Level Two

CHAIR **Jorie Lagerwey** ✣ University of Notre Dame

Amanda Rossie ✣ Ohio State University ✣ "Wrecked and Redeemed: Religio-Political Pedagogy and MTV's *16 and Pregnant*"

Katherine Groo ✣ University of Aberdeen ✣ "Bad (Film) Histories: Ethnography and the Early Archive"

Brett Service ✣ University of Southern California ✣ "Archiving Obsolescence: Copyright Law and New Media in the Archive"

Jorie Lagerwey ✣ University of Notre Dame ✣ "From *Touched by an Angel* to *Lost* and *Battlestar Galactica*: How 9/11 Recreated Religion on U.S. Television"

N17 The Aesthetics and Politics of Suffering

ROOM **Vermilion, Level Two**

CHAIR **Soyoung Yoon** • Purchase College, State University of New York

Phil Kaffen ⚜ New York University ⚜ "The Responsibility of Cinema: Kant and Nakai Masakazu on Mediation, Aesthetics, and Citizenship"

Rahul Mukherjee ⚜ University of California, Santa Barbara ⚜ "(Un-)knowing a Catastrophic Event: Cinematic Representations of the Bhopal Gas Disaster"

Noah Shenker ⚜ McMaster University ⚜ "The Cambodian Genocide Tribunal, Archived Audiovisual Testimonies, and the Public Record"

Soyoung Yoon ⚜ Purchase College, State University of New York ⚜ "The Measure of Shame: Jean-Luc Godard and the Politics of Close-ups in Human Rights Discourse"

RESPONDENT **Ping Fu** ⚜ Towson University

N18 Cinephilia and New Media Fandom

ROOM **Evangeline, Level Two**

CHAIR **Anthony Bleach** ⚜ Kutztown University

Alain Chouinard ⚜ Concordia University ⚜ "Textual Appropriation, Identity Formation, and Questions of Ownership within the Anime Abridging Community and Its Fan Practices"

Kathryn Frank ⚜ University of Michigan ⚜ "(Im)Possible Speech, Identity, and Interaction in Online Yaoi Fan Communities"

Patricia Nelson ⚜ University of Southern California ⚜ "Online Film Buffs and the Policing of Taste: Performances of Cinephilia on the Internet Movie Database Message Boards for Alfonso Cuarón's *Children of Men*"

Anthony Bleach ⚜ Kutztown University ⚜ "Screwing the Soundtrack: DVD Fan Commentaries as Cinephilic Practice and Citizen's Paratext"

N19 The Aesthetics of the New Hollywood Thriller

Alan J. Pakula's Paranoia Trilogy and Beyond

ROOM **Acadia, Level Two**

CHAIR **Nathan Holmes** ⚜ University of Chicago

CO-CHAIR **Merrill Schleier** ⚜ University of the Pacific

Temenuga Trifonova ⚜ York University ⚜ "Agency in the Conspiracy Thriller"

Merrill Schleier ⚜ University of the Pacific ⚜ "Alan Pakula's *The Parallax View* (1974): Architectural Modernism and Public Violence"

Steven Doles ⚜ Syracuse University ⚜ "*All the President's Men* (1976) and the Aesthetics of the Reality Thriller"

Nathan Holmes ⚜ University of Chicago ⚜ "The Parking Garage and the Shadowed Self: Urban Mobility and Isolation in Pakula's Paranoia Trilogy"

N20 Media Citizenship and the Digital in Late/Post Socialism

ROOM **Union Terrace A, Level Two**

CHAIR **Laura-Zoe Humphreys** ⚜ University of Chicago

Salome Skvirsky ⚜ University of Pittsburgh ⚜ "*Suite Habana* and the Legacy of Hunger Aesthetics"

Laura-Zoe Humphreys ⚜ University of Chicago ⚜ "Paranoia and the Digital in Recent Cuban Cinema"

Shi-Yan Chao ⚜ New York University ⚜ "Processing Queer Agency through Chinese Documentary Film"

Ling Zhang ⚜ University of Chicago ⚜ "*Meishi Street* and Ordinary Citizens' Participation in Filmmaking in Contemporary China"

N22 Media and Identities

ROOM **Crescent View, Level Twelve**

CHAIR **Julianne Pidduck** ⚜ Université de Montréal

Lorien Hunter ⚜ University of Southern California ⚜ "Conversations in Hip Hop: The Question of Black Identity in Post 9/11 America"

Sho Ogawa ⚜ University of Kansas ⚜ "'Gay Boom' in Japan: The Media's Construction of Gay Men in the 1990s"

Beth Pentney ⚜ Simon Fraser University ⚜ "Media Citizenship in Makeover Culture: Cosmetic Surgery Bloggers and Postfeminist Discourses"

Julianne Pidduck ⚜ Université de Montréal ⚜ "The *L-Word* and Queer Kinship: TV Genre and Social Networking"

N23 Found Media Tactics

ROOM **Mercier Terrace, Level Fourteen**

CHAIR **Tung-Hui Hu** ⚜ University of Michigan

CO-CHAIR **Erica Levin** ⚜ University of California, Berkeley

Erica Levin ⚜ University of California, Berkeley ⚜ "Bruce Conner's *Report*: On Television at the End of the Newsreel Era"

Kris Paulsen ⚜ Ohio State University ⚜ "*The Rays*: Guerrilla Television's Hijacked Signals"

Tung-Hui Hu ⚜ University of Michigan ⚜ "Look through the Keyhole: The Invisible Landscapes of Trevor Paglen"

Kris Cohen ⚜ University of Chicago ⚜ "Statement in the Form of a Question"

N24 SCREENINGS

ROOM **Uptown, Level One**

Faubourg Treme: The Untold Story of Black New Orleans

Dawn Logsdon, USA, 2008, 68 min

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Lolis Eric Elie, a New Orleans newspaperman, takes us on a tour of the city—his city—in what becomes a reflection on the relevance of history folded into a love letter to the storied New Orleans neighborhood, Faubourg Treme. Arguably the oldest black neighborhood in America and the birthplace of jazz, Faubourg Treme was home to the largest community of free black people in the Deep South during slavery and a hotbed of political ferment. Here, black and white, free and enslaved, rich and poor cohabitated, collaborated, and clashed to create America's first Civil Rights movement and a unique American culture.

While the *Treme* district was damaged when the levees broke, this is not another Katrina documentary. Long before the flood, two native New Orleanians—one black, one white—writer Lolis Eric Elie and filmmaker Dawn Logsdon, began documenting the rich living culture of this historic district. Miraculously, their tapes survived the disaster unscathed. Elie and Logsdon make clear the city's present, up through Katrina, remains steeped in its past—one that, for New Orleans, naturally includes an emphasis on music, heightened here by Derrick Hodge's original jazz score and over a hundred years of New Orleans music. This is a film of ideas, a historical film, a personal film, and a celebration of place.

Culture of Worry

Betsy Weiss, USA, 2004, 8 min

Shot in New Orleans and Washington, *Culture of Worry* is a personal collage essay about the way in which growing up in an atmosphere of anxiety can influence one's sense of identity. This piece considers various factors, such as illness, growing up in a Jewish household, and motherhood. Interview fragments, stock footage, cinéma vérité images and other visuals are set against a layered soundtrack to explore the ways in which human beings worry and how we strive to transcend such an anxiety-ridden state.

Audiences for these films may be interested in session M1 "Do You Know What It Means to Represent New Orleans? David Simon's Treme and Mediated Citizenship."

01 You Tube

ROOM **Audubon, Level One**

CHAIR **Nico Baumbach** ⚜ Columbia University

Josh David Jackson ⚜ University of Wisconsin, Madison ⚜ "Clicks Make Hits: YouTube, Internet Video, and the Implications of 'Going Viral'"

Peter McMurray ⚜ Harvard University ⚜ "YouTube Music—Haptic or Optic?"

Rainer Hillrichs ⚜ University of Bonn ⚜ "Negotiating Agency: The Evolution of YouTube's Interface"

Nico Baumbach ⚜ Columbia University ⚜ "Cinematic Equality: From Vertov to Warhol to YouTube"

02 Unsung Laughter
Women Comics of the Silent Screen

ROOM **Algiers, Level One**

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

Margaret Hennefeld ⚜ Brown University ⚜ "Women and Slapstick in Silent Cinema: the Comedyfication of Domestic Space"

Kristen Anderson Wagner ⚜ University of Southern California ⚜ "Polly Moran, 'The Wild, Wild Woman of the Screen'"

Joanna E. Rapf ⚜ University of Oklahoma ⚜ "'The Girl o- the Stripes': The Comic World of Fay Tincher"

RESPONDENT **Rob King** ⚜ University of Toronto

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03 Art/Artifact
Moving Images on Display

ROOM **Lakeview, Level One**

CHAIR **Lindy Leong** • University of California, Los Angeles/Purchase College, State University of New York

Shana MacDonald ⚜ York University ⚜ "Between the White Cube and the Black Box: The Moving Image in 1960s and 1970s Intermedia Art"

Mabel Rosenheck ⚜ Northwestern University ⚜ "Beyond the Ruby Slippers: Media History and Citizenship at the National Museum of American History"

Malgorzata Rymsza-Pawlowska ⚜ Brown University ⚜ "Subjecting Audience: Affective Technology and History Museum Exhibition in the 1970s"

Andrew Uroskie ⚜ Stony Brook University ⚜ "Projection and Dislocation in *Selma Last Year* (1966)"

04 Soaps in Transition
Creating Soap Opera in Times of Challenge and Change

ROOM **Esplanade, Level One**

CHAIR **Elana Levine** ⚜ University of Wisconsin, Milwaukee

Sam Ford ⚜ Peppercorn Strategic Communications ⚜ "The End of a World without End: The Conclusion of Soap Opera *As the World Turns*"

Caryn Murphy ⚜ University of Wisconsin, Oshkosh ⚜ "Black Panthers in *Peyton Place*: Integrating the Prime Time Soap Opera"

Matt Sienkiewicz ⚜ University of Wisconsin, Madison ⚜ "Not So 'Simple': A Comparative Study of 'Sabido Method' Soap Operas"

Elana Levine ⚜ University of Wisconsin, Milwaukee ⚜ "The Striving Soap: James Franco, *General Hospital*, and the Struggle for Cultural Legitimation"

05 Engaging Media
Media, Spectators, Publics

ROOM **Broadmoor, Level One**

CHAIR **Shekhar Deshpande** ⚜ Arcadia University

Stephen Charbonneau ⚜ Florida Atlantic University ⚜ "Other Americas: Injured Identities, Participatory Media, and the Farmersville Project"

Andre Cavalcante ⚜ University of Michigan ⚜ "The Struggle for the Ordinary: Media, Transgender Audiences, and Feelings of Belonging"

Stephen Monteiro ⚜ American University of Paris ⚜ "'You Could Do More Things': Andy Warhol, Viewer Agency, and Participatory Media"

Allison Perlman ⚜ New Jersey Institute of Technology/Rutgers University-Newark ⚜ "The Many Faces of 'Diversity' in the Lutheran Church: Race, Media and Citizenship during the Culture Wars"

06 Song-and-Dance Routines
Hollywood, Bollywood, and Beyond

ROOM **Fountainbleu, Level One**

CHAIR **Fernanda Zullo-Ruiz** ⚜ Hanover College

Usha Iyer ⚜ University of Pittsburgh ⚜ "Finding the Past in Pastiche: Intertextuality in Bollywood Song-and-Dance Sequences"

Jenny Oyallon-Koloski ⚜ University of Wisconsin, Madison ⚜ "Versions of "Cool": Filming Dance in *West Side Story*"

Tracy Cox-Stanton ⚜ Savannah College of Art and Design ⚜ "Busby Berkeley and Primitivism: Exploring how Dance Delineates the Boundary between Savagery and Civilization"

Laura Gutierrez ⚜ University of Arizona ⚜ "Masochistic Desire and Pleasure in Alberto Gout's Rumbera Films"

07 Racial Politics and American Cinema

ROOM **Gentilly, Level One**

CHAIR **Steven Carr** ⚜ Indiana University-Purdue University Fort Wayne

Karen Kuo ⚜ Arizona State University ⚜ "Domesticated Asian American Masculinities in *Son of the Gods* and *The Hatchet Man*"

Josh Stenger ⚜ Wheaton College ⚜ "Zoot Suits, OD's, and 'Puttin' on the Reatz': Outfitting Racial Anxiety in the Wartime Hollywood Musical"

Keith Corson ⚜ New York University ⚜ "Color Adjustment: AIP versus the Coalition Against Blaxploitation"

Steven Carr ⚜ Indiana University-Purdue University Fort Wayne ⚜ "Anti-Semitism and the Postwar Hollywood Social Problem Film"

08 New Contexts in Early Cinema

ROOM **Carrollton, Level One**

CHAIR **Tami Williams** ⚜ University of Wisconsin, Milwaukee

Nadine Chan ⚜ University of Southern California ⚜ "Crossroads of the East: Images of Early Singapore in Colonial Travelogues"

Canan Balan ⚜ Istanbul Sehir University ⚜ "The Reception of the Cinematograph by the Ottoman Intelligentsia"

Rielle Navitski ⚜ University of California, Berkeley ⚜ "True-Crime Film, Fictions of State Legitimacy: *El Automovil Gris* (1919)"

Michele Torre ⚜ Southern Illinois University Carbondale ⚜ "Antonina Khanzhonkova, the First Queen of the Russian Screens"

09 The Freudian Mother in the Contemporary Horror Film

ROOM Carondelet, Level Two

CHAIR **Daniel Humphrey** ⚜ Texas A&M University

Caitlin Collins ⚜ University of Texas, Austin ⚜ "Womb, Home, and Nation: The Uncanny Spaces of Inside"

Adrienne Foreman ⚜ Texas A&M University ⚜ "The Cost of Identity: Development of Self and the Function of the Race and Gender in Henry Selick's *Coraline*"

Claire Cothren ⚜ Texas A&M University ⚜ "Crucifying the Investigative Drive: Lars Van Trier's *Antichrist* and Sexual Sublimation"

010 Media Communities and Citzenship

ROOM St. Charles, Level Two

CHAIR **Debbie James** ⚜ Wayne State University

Carmelo Esterrich ⚜ Columbia College Chicago ⚜ "Barely Out of the Kitchen: Puerto Rico's DIVEDCO Women Films"

Mariana Lacunza ⚜ Ohio State University ⚜ "Red, Yellow and Green: To Be or Not to Be Bolivian in a Cinema of Digital Attractions"

Christopher Wilkins ⚜ Indiana University ⚜ "Regarding *Kim's Video*: State Sponsored Cinephilia and Sub-Cultural Flow in a Sicilian Town"

Debbie James ⚜ Wayne State University ⚜ "Producing Media, Producing Citizenship: The Practice of Digitizing the Experience of Everyday Life in Jamaica"

011 WORKSHOP Teaching Media Studies Through Video Games

ROOM Salon 1A, Level Two

CHAIR **Matthew Payne** ⚜ University of Texas, Austin

WORKSHOP PARTICIPANTS

Mia Consalvo ⚜ Massachusetts Institute of Technology

Aaron Delwiche ⚜ Trinity University

Sheila Murphy ⚜ University of Michigan

Judd Ruggill ⚜ Arizona State University

Zach Whalen ⚜ University of Mary Washington

012 Animation

ROOM Salon 1B, Level Two

CHAIR **Lora Mjolsness** ⚜ University of California, Irvine

Peng-yi Tai ⚜ University of California, Irvine ⚜ "Animation as Cinematic Neurosis: Brothers Quay's Rehearsals For Extinct Anatomies"

Annie Manion ⚜ University of Southern California ⚜ "Plastic Modernity: Animation and Nation-Building in 1930's Japan"

Amanda Landa ⚜ University of Texas, Austin ⚜ "Shinichiro Watanabe's *Samurai Champloo*: Cross-Genre Anime, Racial Representation of 'Otherness,' and Marginality: The Case of Mugen, Turntablism, and Japanese History"

Lora Mjolsness ⚜ University of California, Irvine ⚜ "Early Russian and Soviet Animation: Child's Play and Adult Pursuits"

015 Personal Space and Mediated Bodies

ROOM **LaSalle, Level Two**

CHAIR **Dean Allbritton** ⚜ Stony Brook University

Adrienne Brown ⚜ Princeton University ⚜ "No Laughing Matter: Charlie Chaplin, W.E.B. Du Bois, and the Exclusionary Space of Mass Media"

Joseph Clarke ⚜ Yale University ⚜ "Retuning the 'Office Wife': Mediating Acoustics and Gender in the Postwar Corporate Interior"

James Steichen ⚜ Princeton University ⚜ "From Members-Only to the City's Ballet: Institutional Mediation and Democratized Patronage at Ballet Society and the New York City Center Ballet, 1946-63"

Dean Allbritton ⚜ Stony Brook University ⚜ "Shoes and Wheels: The Prosthetics of Citizenship in *Quid Pro Quo*"

016 Constructing the Film Spectator

ROOM **Orleans, Level Two**

CHAIR **Lida Oukaderova** ⚜ Rice University

Beth Corzo-Duchardt ⚜ Northwestern University ⚜ "From *Uncle Josh* to *Sherlock Jr.*: Negotiating the Image of the Naïve Spectator in American Silent Cinema"

Heather Gibb ⚜ McGill University ⚜ "Before the Film Starts: Spectatorship and the Role of Opening Credits"

Chelsey Crawford ⚜ Oklahoma State University ⚜ "A Cinema for Emptiness: The Political Potential of the Viewer"

Lida Oukaderova ⚜ Rice University ⚜ "Kinopanorama and the Space of Politics"

018 Useful Cinemas
Industrial, Advertising, and Medical Films

ROOM **Evangeline, Level Two**

CHAIR **Margaret Bruen Hames** ⚜ New York University

Mark Minett ⚜ University of Wisconsin, Madison ⚜ "Learning by Selling: Robert Altman and Industrial Filmmaking as Training Ground"

Kit Hughes ⚜ University of Wisconsin, Madison ⚜ "Entertaining the Industry Film: Comedic Corporate Training Films and Questions of Methodology"

Amy Beste ⚜ Northwestern University/Art Institute of Chicago ⚜ "Goldsholl Design Associates and Mid-Century Design, Advertising, and Avant-Garde Film"

Miriam Posner ⚜ Emory University ⚜ "Depth Perception: Surgical Film and the Problem of Anatomical Legibility"

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019 The Historical Supplement
Archeology, Heterotopia, and the Names of History

ROOM **Acadia, Level Two**

CHAIR **Mark Garrett Cooper** ⚜ University of South Carolina

Mark Lynn Anderson ⚜ University of Pittsburgh ⚜ "The Countess and the Voice of the People: Presenting the Impossible of Film History"

Constance Balides ⚜ Tulane University ⚜ "'Nodes within Networks': Films, Historicity, and the Archive"

Mark Garrett Cooper ⚜ University of South Carolina ⚜ "Archive, Theater, Ship"

RESPONDENT **Lee Grieveson** ⚜ University College London

SPONSOR **Women's Film History Project**

020 Israeli Cinema and the Challenge of Judaism

ROOM **Union Terrace A, Level Three**

CHAIR **Dan Chyutin** ⚜ University of Pittsburgh

CO-CHAIR **Yael Munk** ⚜ Open University of Israel

Miriam Talmon-Bohm ⚜ Florida Atlantic University ⚜ "From the Land of Our Forefathers to Our Mother's Kitchen: Jewish Cultural Alternatives and Ideological Negotiations in Current Israeli Cinema"

Yael Munk ⚜ Open University of Israel ⚜ "My Father, My Lord: Negotiating Between Text and Context within an Alternative Representation of Jewish Tradition in Recent Israeli Cinema"

Dan Chyutin ⚜ University of Pittsburgh ⚜ "The Haredi Body in Motion: Avishai Sivan's *The Wanderer* (2010)"

Nava Dushi ⚜ Tel Aviv University ⚜ "Israeli Cinema in a Global Context: Fragmentation of the National Narrative and Minor Forms of Escape"

021 Latin America Cinema and the Question of Genre

ROOM **Union Terrace C, Level Three**

CHAIR **Laura Podalsky** ⚜ Ohio State University

Nilo Couret ⚜ University of Iowa ⚜ "Taking Cantinflas Seriously? *Ahí está el detalle* as Transcultural Comedy"

Luisela Alvaray ⚜ DePaul University ⚜ "The Roles of Genre for the New Latin American Film Industries"

Laura Podalsky ⚜ Ohio State University ⚜ "Coming-of-Age Tales: Mediating the Past, Marketing in the Present"

Gilberto Blasini ⚜ University of Wisconsin, Milwaukee ⚜ "Latin American Queer Film: A Genre in the Making (?)"

SPONSOR **Latino/a Caucus**

022 WORKSHOP *The Blind Side* Genre, Race, and Reception

ROOM **Crescent View, Level Twelve**

CHAIR **Andrew Douglas** ⚜ Bryn Mawr Film Institute/Cabrini College

WORKSHOP PARTICIPANTS

Janice Haynes ⚜ Xavier University-Louisiana

Paul McEwan ⚜ Muhlenberg College

Michael Pence ⚜ University of Southern California

Karen Petruska ⚜ Georgia State University

Jason Kelly Roberts ⚜ Northwestern University

024 SCREENING

ROOM Uptown, Level One

The Codes of Gender: Identity and Performance in Pop Culture

Sut Jhally, USA, 2009, 73 min

The Codes of Gender applies the late sociologist Erving Goffman's groundbreaking analysis of advertising to the contemporary commercial landscape, showing how one of American popular culture's most influential forms communicates normative ideas about masculinity and femininity.

In striking visual detail, *The Codes of Gender* explores Goffman's central claim that gender ideals are the result of ritualized cultural performance, uncovering a remarkable pattern of masculine and feminine displays and poses. It looks beyond advertising as a medium that simply sells products, and beyond analyses of gender that focus on biological difference or issues of objectification and beauty, to provide a clear-eyed view of the two-tiered terrain of identity and power relations.

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Burditt, Rebecca **N7**
Burgess, Diane **E19**
Burgoyne, Robert **I11**
Busse, Kristina **J11**, **M1**
Butler, Jeremy **I22**, **K11**
Buxton, Rodney **N4**
Byg, Barton **I15**

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Cagle, Chris **B9**
Cahill, James Leo **D19**
Caldwell, John **E12**
Callahan, Vicki **M5**, **N6**
Cameron, Allan **F4**
Caminati, Luca **D12**
Campbell, Andrea **K15**
Campbell, Zachary **N7**
Canning, Laura **K10**
Cannon, Kristopher **H15**
Caoduro, Elena **H2**
Capino, Jose **I3**
Capitanio, Adam **K23**
Carman, Emily **D2**
Carr, Steven **O7**
Carruthers, Lee **L19**
Carson, Diane **B19**
Cartier, Nina **M5**, **N6**
Casey, Conerly **H10**
Casillas, Dolores Ines **J6**
Castonguay, James **B19**, **E4**
Cavalcante, Andre **O5**
Cavanagh, Robert **L21**
Cesaratto, Todd **I15**
Chadha, Ashish **B15**
Chakravarty, Sumita **H9**
Chamberlain, Edward **N4**
Champion, Teddy **C7**
Chan, Nadine **O8**
Chang, Jing Jing **E18**
Chao, Shi-Yan **N20**
Charbonneau, Stephen **O5**
Chase, Alexander **N12**
Chayt, Eliot **N5**
Chen, Mel **G16**
Chen, Shuli **N3**
Chess, Shira **N11**
Chien, Irene **M3**
Chivers Yochim, Emily **E20**
Chong, Sylvia **E5**
Choo, Kukhee **C9**
Chouinard, Alain **N18**
Chris, Cynthia **L2**
Christian, Aymar **G18**
Chu, Patricia **J18**
Chun, Wendy **E6**
Chung, Hye Jean **D5**
Chung, Hye Seung **J4**, **N3**
Church, David **M18**
Church, Fred **A19**
Church Gibson, Pamela **E2**
Chyutin, Dan **O20**
Ciammaroni, Stefano **M10**
Ciecko, Anne **D22**, **L3**
Citizen, Robyn **A1**
Clarke, Joseph **O15**
Clarke, Michael **N2**
Clepper, Catherine **N14**
Click, Melissa **J11**
Coates, Norma **D18**, **J10**
Cobb, Shelley **D9**
Cohan, Steven **F1**
Cohen, Kris **N23**
Cohen, Thomas **K8**
Collins, Caitlin **O9**

Collins, Sue **K4**
Coly, Ayo **C8**
Coman, Anthony **N9**
Comiskey, Andrea **H19**
Conley, Tom **F16**
Connelly, Thomas **M8**
Connolly, Maeve **I22**
Connor, J.D. **C15**
Consalvo, Mia **N11**, **O11**
Conway, Kelley **C19**
Conway, Kyle **J22**
Cook, Bernie **D3**
Cooley, Heidi **K23**
Coon, David **N4**
Coonrod, Joshua **G2**
Cooper, Mark Garrett **O19**
Coppa, Francesca **H13**
Copple Smith, Erin **M7**
Corbin, Amy **K8**
Corne, Jonah **A15**
Corrigan, Timothy **K13**
Corson, Keith **O7**
Corzo-Duchardt, Beth **O16**
Cothren, Claire **O9**
Coulthard, Lisa **I8**
Couret, Nilo **O21**
Courtney, Susan **D9**
Cox-Stanton, Tracy **O6**
Crafton, Donald **J12**
Crawford, Chelsey **O16**
Crawford, James **C17**
Creekmur, Corey **L20**
Cunha, Paulo **G4**
Cunningham, Carolyn **G10**
Cunningham, Doug **F19**
Cunningham, Lisa **M12**
Curtin, Michael **D5**, **M20**
Curtis, Robin **C23**
Curtis, Scott **B18**
Cutrara, Daniel **C10**
Cwynar, Christopher **M1**
Czach, Liz **M11**

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Dadi, Iftikhar **G17**
Dang, Sarah-Mai **I3**
Dass, Manishita **H18**
Davis, Adam **E9**
Davis, Zeinabu **F8**
Dawson, Max **L9**
de Rezende, Isabelle **E7**
DeAngelis, Michael **L1**
DeBoer, Stephanie **D5**
Decherney, Peter **D2**, **H13**
Deery, June **F10**
Deighan, Samantha **D10**
del Rio, Elena **A3**
Deleyto, Celestino **D6**
Dell'Aria, Annie **E22**
Delwiche, Aaron **O11**
Denise, Dj Lynnee **I10**
Dennison, Stephanie **G19**
DeRosa, Ryan **F22**
Deshpande, Shekhar **O5**
Desjardins, Mary **G2**
Deutelbaum, Marshall **K16**
Deutsch, James **C2**
Devi, Gayatri **G8**
deWaard, Andrew **C18**
Dick, Michael **A17**
Dickinson, Kay **C22**
DiFede, Corella **N12**
Diffrient, David Scott **J4**, **N3**
Dittmer, Jacob **K13**
Dixon, Laura **F20**
Dixon, Wheeler Winston **J19**
Doherty, Thomas **G22**
Doles, Steven **N19**
Dombrowski, Lisa **I13**
Douglas, Andrew **I13**, **O22**
Dovey, Lindiwe **E19**, **F15**
Drake, Philip **D2**
Druick, Zoë **I16**
Du, Daisy **E18**
Duarte, Susana **I4**
Duck, Leigh **F22**
Dudley, John **M1**
Dumas, Christopher **B9**
Duong, Lan **M22**
Durovicova, Natasa **K2**
Dushi, Nava **O20**
Dwyer, Michael **A11**

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El Hibri, Hatim **I11**
Ellcessor, Elizabeth **A8**, **L2**
Elman, Julie **G10**
Elza, Cary **N10**
Esch, Kevin **E9**
Esch, Madeleine **B16**
Esterrich, Carmelo **O10**

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Falicov, Tamara **F5**
Fallica, Kristen **D9**
Fallon, Kristopher **L17**
Fan, Victor **K2**
Farmer, Richard **J16**
Faucette, Brian **H7**
Fay, Jennifer **J18**
Feaster, Patrick **N13**
Fee, Anna **G9**
Fee, Matthew **F1**
Feeley, Jennifer **K2**
Feeley, Kathleen **I2**
Feil, Ken **G15**
Felando, Cynthia **I2**
Felleman, Susan **D1**
Field, Allyson **G3**, **J8**
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Fischer, Alex **E19**
Fischer, Lucy **C6**, **K13**
Fisher, Jaimey **A6**
Fitzpatrick, Kathleen **E6**
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Flaig, Paul **G7**
Flaxman, Gregory **M8**
Fleeger, Jennifer **C18**
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Fojas, Camilla **N1**
Forbes, Michael **L7**
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Foreman, Adrienne **O9**
Foster, Gwendolyn Audrey **J19**
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Francis, Mary **D20**
Frank, Hannah **K19**
Frank, Kathryn **N18**
Freedman, Eric **K21**
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Friedman, Lester **F19**
Fronk, Elena **A23**
Frost, Jennifer **N10**
Froula, Anna **I23**
Fu, Ping **N17**
Fuchs, Cynthia **E4**
Fuhs, Kristen **M10**
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Fuller-Seeley, Kathy **G22**
Funnell, Lisa **H20**
Fuqua, Joy **K5**
Furuhata, Yuriko **I21**
Fusco, Katherine **E14**

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Gajjala, Radhika **G21**
Galili, Doron **C23**
Gallagher, Mark **M21**
Galt, Rosalind **B4**
Garcia, Desiree **E15**
García-Mainar, Luis M. **H4**
Garibotto, Veronica **N8**
Garrison, Lindsay **M7**
Gates, Philippa **H20**
Gates, Racquel **L7**
Gateward, Frances **L6**
Gauch, Suzanne **K9**
Gauthier, Philippe **B17**
Gavarini, Jehanne-Marie **L19**
Gaycken, Oliver **D19**
Geller, Theresa **F16**, **G5**
Gelley, Ora **E7**
Gemünden, Gerd **J14**
George, Courtney **K5**
Germano, William **D20**
Gerster, Carole **B19**
Gerstner, David **D8**
Ghosh, Bishnupriya **B15**, **H10**
Gibb, Heather **O16**
Gibson, Sandra **B7**
Giggey, Lindsay **E21**
Gilbert, Anne **L15**
Gillan, Jennifer **L15**
Gillespie, Michael B. **J8**
Gilligan, Paula **J22**
Ginsberg, Terri **H12**
Giotta, Gina **M15**
Giovacchini, Saverio **A20**
Girgus, Sam B. **F21**
Gish, Harrison **K20**
Gittings, Christopher **M19**
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Glasgow, Adryan **J3**
Glass Von Der Osten, Kyra **N7**
Gleich, Joshua **E10**
Glenn, Colleen **F21**
Glick, Josh **E10**
Göbel-Deigert, Bärbel **H7**
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Goldman, Tanya **B5**
Goldstein, Leigh **F10**
Gomez, Antonio **N8**
Good, Katie **K12**

Gordon, Rebecca **F23**
Gorfinkel, Elena **C22**
Govil, Nitin **G17**, **L8**
Grajeda, Tony **B19**, **E4**
Granja, Paulo **G4**
Grant, Barry Keith **I6**
Grant, William **B3**
Gray, David **K23**
Gray, Jonathan **J11**, **K22**
Gray, Todd **I10**
Greene, Ron **J15**
Greene, Shelleen **M5**, **N6**
Greenhough, Alexander **J21**
Greenwood, Forrest **F23**
Greven, David **I23**
Grewal, Inderpal **I9**
Grieveson, Lee **F23**, **O19**
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Groening, Stephen **A17**
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Groo, Katherine **N16**
Grundmann, Roy **A20**, **L6**
Grusin, Richard **L17**
Guest, Haden **A20**
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Gurney, David **F3**
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Haenni, Sabine **B8**, **F18**
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Haggins, Bambi **F8**
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Hagopian, Kevin **M19**
Hain, Mark **G10**
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Hallas, Roger **F1**
Hallman, Philip **N10**
Hallsby, Atilla **J15**
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Hammett, Jennifer **F16**
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Harris, Sarah **D15**
Harrow, Kenneth **C8**
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Harvey, Sophia **K21**
Hashmi, Mobina **B1**
Hassapopoulou, Marina **K15**
Hawkins, Joan **H14**
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Hayt, Anthony **K1**
Heberer, Feng-Mei **J23**
Hedling, Olof **E23**
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Heffernan, Kevin **E1**
Heiduschke, Sebastian **I15**
Heins, Laura **K17**
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Heller, Dana **C1**
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Herbert, Daniel **E13**
Hershfield, Joanne **J3**
Herzog, Amy **J16**
Heuman, Josh **J22**
Higgin, Tanner **M3**
Higgins, Scott **I14**
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Himada, Nasrin **A22**
Himberg, Julia **J1**
Hitchcock Morimoto, Lori **F20**
Hochberg, Gil **A22**
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Holland, Timothy **F6**
Holmes, Nathan **N19**
Holmlund, Chris **K14**
Holt, Jennifer **M20**
Holtmeier, Matthew **A16**
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Hoover, Stephanie **B23**
Horak, Jan-Christopher **G3**
Horak, Laura **N10**
Hornby, Louise **C21**
Horne, Jennifer **J2**
Horton, Andy **D3**
Horton, Justin **D8**
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Horwitz, Jonah **C21**
Hovet, Ted **H6**, **I6**
Howard, Christopher **L3**
Howard, Robert **K22**
Howe, Maija **M11**
Howell, Charlotte **D7**
Hoyt, Eric **D2**
Hrynyk, Alyson **G23**
Hu, Tung-Hui **N23**
Hudson, Dale **M21**
Hughes, Kit **O18**
Humphrey, Daniel **M19**, **O9**
Humphreys, Laura-Zoe **N20**
Huntemann, Nina **N11**
Hunter, Lorien **N22**

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Ingvoldstad, Bjorn **H3**
Isenberg, Noah **J14**
Iyer, Usha **O6**

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Jackson, Lynne **H8**
Jacobs, Jason **K10**
Jacobs, Lea **J12**
Jacobson, Brian **J13**
Jahn-Sudmann, Andreas **L15**
Jaikumar, Priya **G17**
Jain, Anuja **B15**
James, Debbie **O10**
James, Mark **L7**
Jameson, Stacy **H21**
Jankovic, Colleen **I3**
Jaramillo, Deborah **A14**
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Jeffries, Fiona **I16**
Jimenez, Carlos **E3**
John, Catherine **N1**
Johnson, Beth **H5**
Johnson, David **J17**
Johnson, Derek **J10**
Johnson, Martin **A2**
Johnson, Victoria **K7**
Johnston, Andrew **D13**
Johung, Jennifer **J16**
Jones, Bradley **C15**
Jones, Jeffrey **K22**, **M1**
Jones, Jennifer **E21**
Jordan, Randolph **I8**
Jubis, Oscar **B20**
Juhasz, Alexandra **E6**
Julien, Eileen **C8**
Jungen, Christian **K3**
Jurgess, Todd **H19**

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Kakoudaki, Despina **C15**
Kalinak, Kathryn **L20**
Kaminska, Aleksandra **F18**
Kannas, Alexia **M18**
Kanno, Yuka **B20**
Kaplan, Caren **I9**
Kaplan, E. Ann **G1**
Kappelhoff, Hermann **J14**
Kapse, Anupama **E16**
Kara, Selmin **L17**
Karanovic, Jelena **N15**
Karlyn, Kathleen Rowe **K1**
Karnick, Kristine **O2**
Kase, J. Carlos **N14**
Kearney, Mary **G5**
Kedem, Nir **D8**
Kee, Chera **E17**
Keeler, Amanda **G6**
Keeling, Kara **G3**, **F6**
Keever, Brent **E8**
Keilty, Patrick **N12**
Keller, Alexandra **D21**
Keller, Sarah **J7**
Kelleter, Frank **L15**
Kelley, Andrea **I20**
Kemper, Tom **K19**
Kennedy, Ian **N9**
Kennedy-Karpat, Colleen **L3**
Kern, Anne **H6**
Kerr, Darren **H5**
Kessler, Elizabeth **A23**
Kessler, Kelly **C18**, **K11**
Kessler, Sarah **D21**
Kim, Gloria **M15**
Kim, Han Sang **J4**
Kim, Jihoon **C21**
King, Claire **B9**
King, Homay **G23**
King, Rob **O2**
Kinney, Katherine **C17**
Kirkpatrick, Bill **A8**
Kirkpatrick, Noel **N7**

Kitamura, Hiroshi **H20**
Kitching, Joshua **E10**
Klein, Amanda Ann **A15**
Klein, Christina **J4**
Kligerman, Mark **I11**
Klinger, Barbara **H11**
Knee, Adam **D22**
Knight, Arthur **F12**
Koepnick, Lutz **A6**
Koivunen, Anu **L10**
Kokas, Aynne **D5**
Kompare, Derek **B5**, **G1**
Koszulinski, Georg **I4**
Kraszewski, Jon **E21**, **K7**
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Kronengold, Charles **F4**
Krutnik, Frank **D14**
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Kuenz, Jane **H21**
Kuhn, Virginia **M5**, **N6**
Kunyosying, Kom **M2**
Kuo, Karen **O7**
Kustritz, Anne **N15**
Kydd, Elspeth **C10**
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Laaniste, Mari **H3**
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Lagerwey, Jorie **N16**
Lagesse, Cecile **K2**
Laird, Colleen **F20**
Landa, Amanda **O12**
Lang, Robert **K18**
Langer, Mark **K19**
Larkin, Brian **H10**
Larrieux, Stephanie **J8**
Lathrop, Elizabeth A. **B19**
Latsis, Dimitrios **G23**
Lawrie Van de Ven, Katherine **B8**
Lee, Hye Jin **N11**
Lee, Nam **M4**
Lee, Toby **F15**
Lenihan, Ross **C7**
Lennon, John **A2**
Lenos, Melissa **D11**
Leonard, Suzanne **E20**
Leong, Lindy **O3**
Leppert, Alice **E20**
Lerner, David **E1**
Levavy, Sara **A11**
Levin, Erica **N23**
Levine, Elana **O4**
Levitt, Deborah **B10**
Lewis, Diane **F7**
Lewis, Jon **I13**
Leyda, Julia **K5**
Lieberman, Evan **B21**
Liepa, Torey **E15**
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Lim, Eng-Beng **E5**
Limbrick, Peter **K9**
Linscott, Charles **H15**
Liotta, Jeanne **M6**
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Lotz, Amanda **H19**, **I23**
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Lovejoy, Alice **D12**, **H6**
Lowenstein, Adam **D19**, **H22**
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Lucas, Christopher **C17**
Lucia, Cynthia **E15**
Luciano, Dana **G16**
Luckett, Moya **B16**
Lugowski, David **G15**
Lundemo, Trond **I7**
Lupo, Jonathan **K10**
Lury, Karen **L9**
Lykidis, Alex **L6**
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MacDonald, Shana **O3**
Macek, Steve **G21**
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Maland, Chuck **F11**, **G22**
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Mangold, Jana **A17**
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Martinez, Mark **J15**
Marx, Nicholas **M1**
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Masko, Jeffrey **C10**
Massood, Paula J. **G3**, **J8**
Matheson, Sarah **L15**
Mathijs, Ernest **M18**
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Mayer, Vicki **B5**, **M1**
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McCarthy, Anna **F12**
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McEwan, Paul **M19**, **O22**
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McGlotten, Shaka **N12**
McGovern, Charles **F12**
McGrath, Caitlin **J20**
McKenna, Denise **G2**
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McNutt, Myles **A14**
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Miller, Quinn **J1**
Minett, Mark **O18**
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Misek, Richard **F4**
Mittell, Jason **C5**, **I6**
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Mjolsness, Lora **O12**
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Model, Katie **M10**
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Monaghan, Amy **I2**
Monnet, Livia **E16**
Monroy, Juan **C16**
Monteiro, Stephen **O5**
Moore, Candace **J1**
Moore, Paul **E14**
Morag, Raya **E11**
Morgan, Daniel **J21**, **K16**
Morgan, Helen **A13**
Mörner, Cecilia **M11**
Morrison, James **M8**
Morton, Drew **N2**
Morton, Robin **D9**
Moses, John **C3**
Moss, Joshua **E1**
Moylan, Katie **A13**
Mueller, Eddy **M20**
Mukherjee, Rahul **N17**
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Nakahara, Tamao **D16**
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Nassar, Hala **H12**
Nasser, Jaime **G15**
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Natzén, Christopher **E23**
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Navarro, Vinicius **K15**
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Nelson, Patricia **N18**
Ness, Richard **H9**
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Neves, Joshua **H19**
Newbold, Katherine **G18**
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Newsom, Chad **K12**
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Nornes, Mark **F7**
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O'Healy, Aine **A9**
O'Sullivan, Sean **C5**
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Och, Dana **A14**
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Oh, Eunha **A4**
Oman, Patricia **H4**
Ongiri, Amy **D16**
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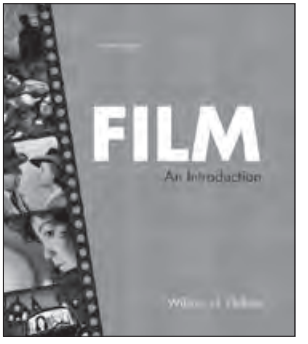
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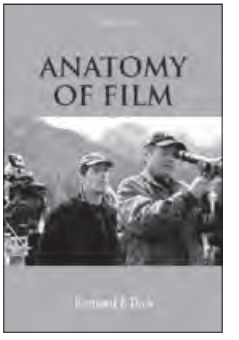
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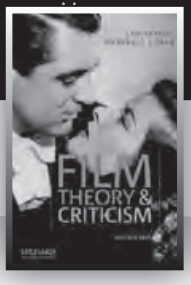


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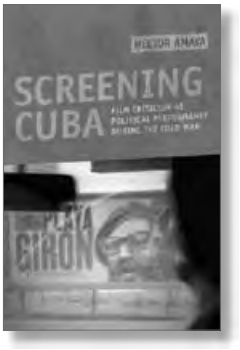
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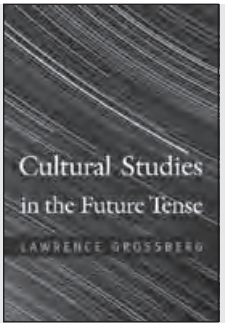
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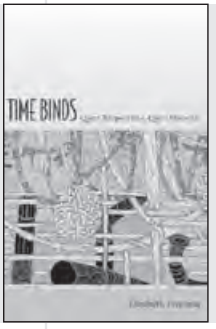
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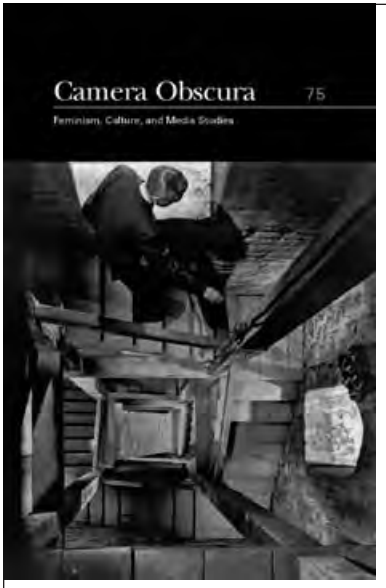
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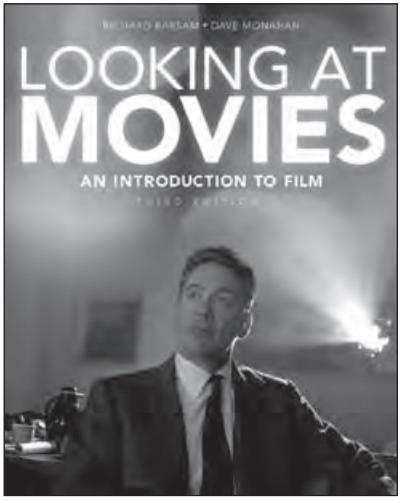
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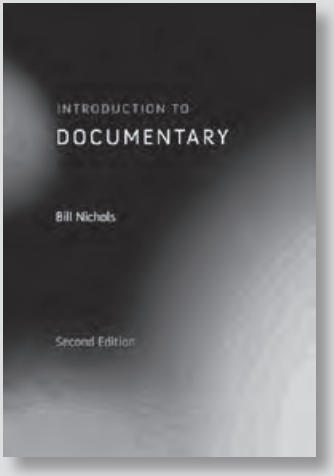
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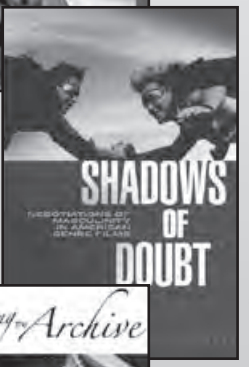
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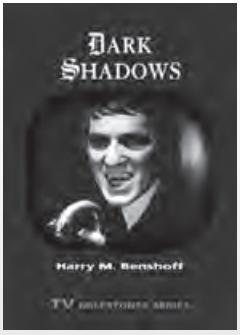
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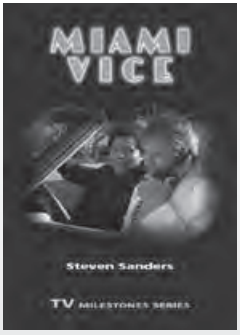
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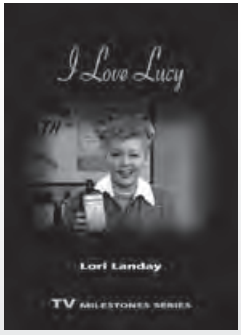
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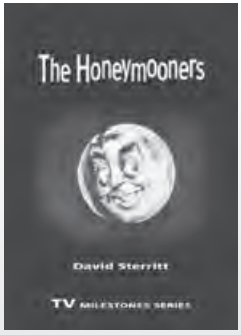
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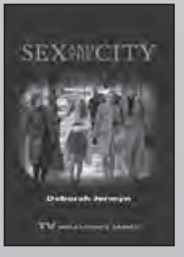
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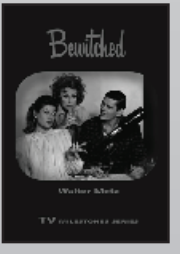
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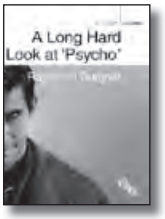
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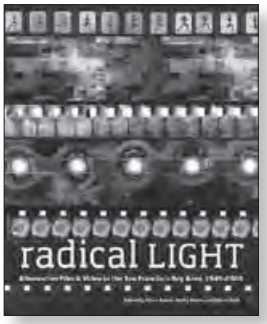
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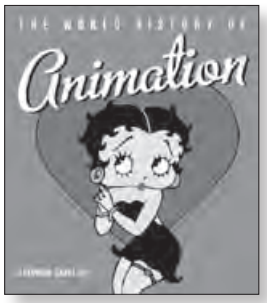


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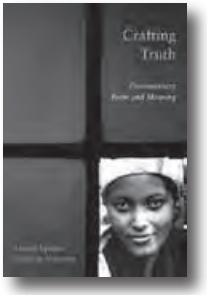
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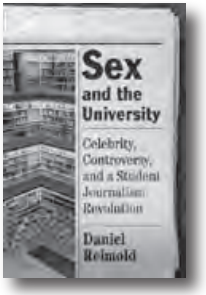
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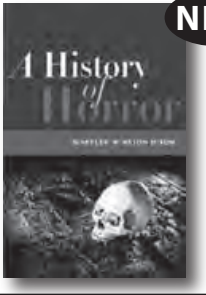
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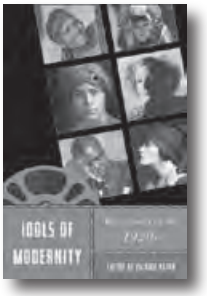
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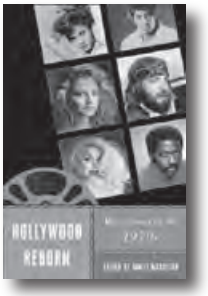
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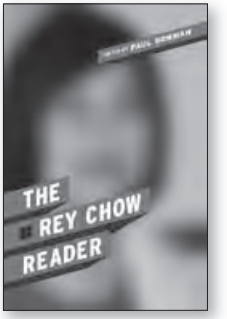
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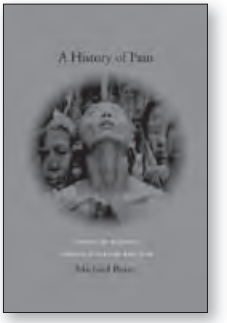
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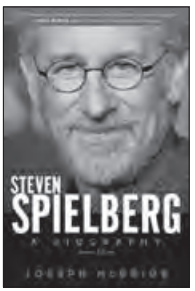
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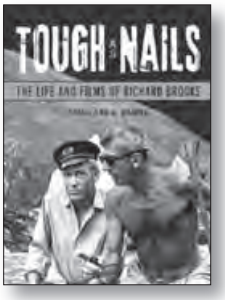
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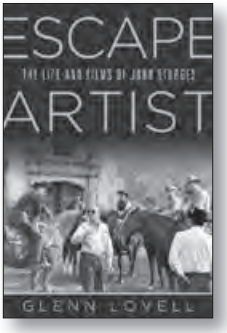
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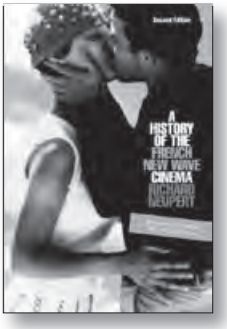
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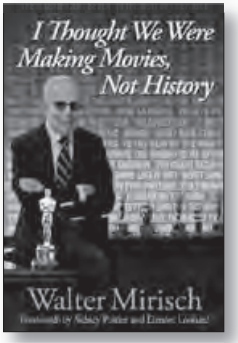
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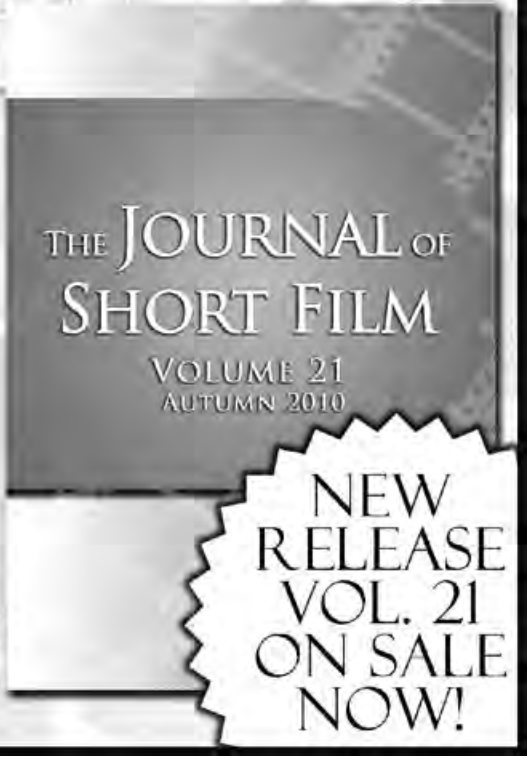
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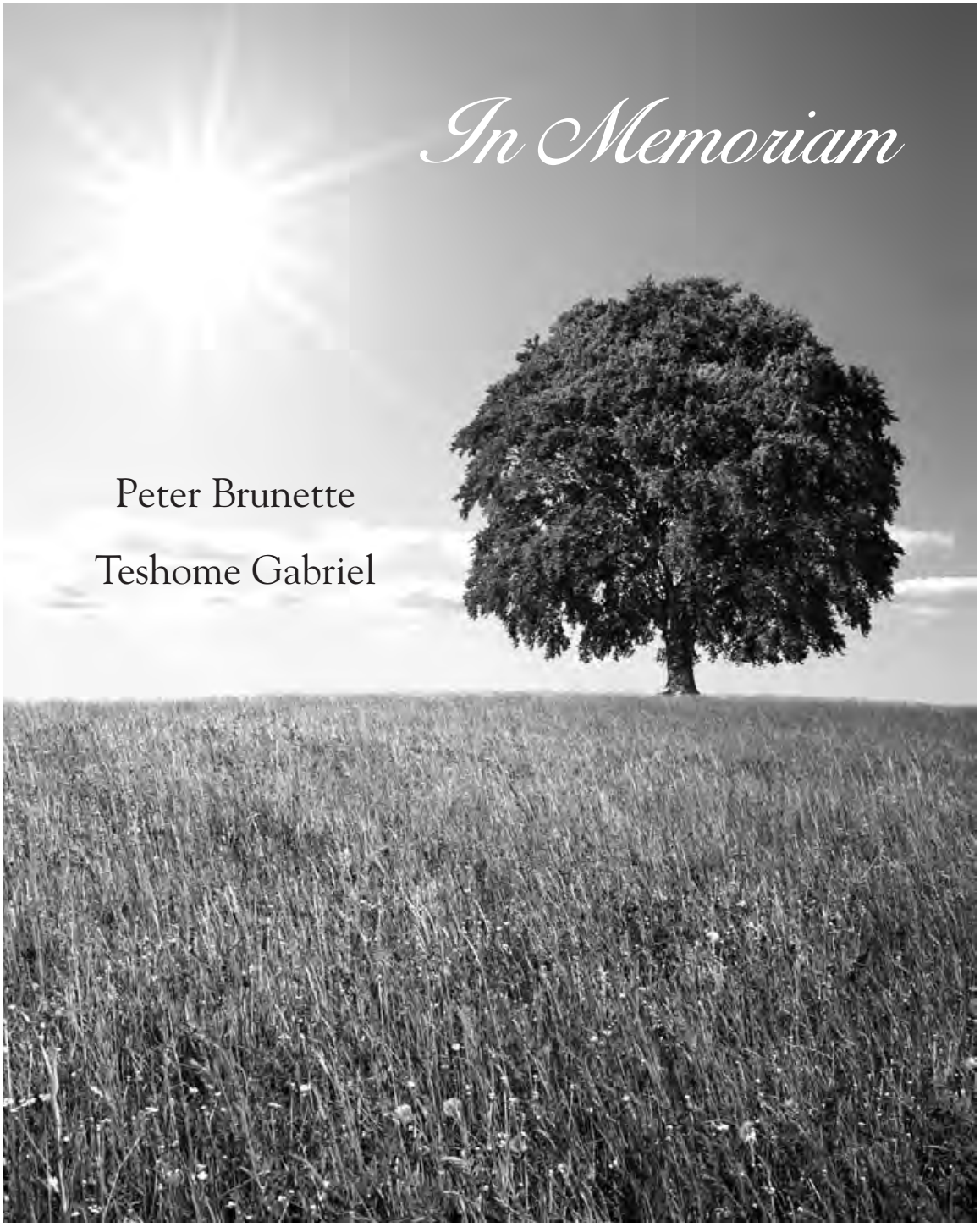
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