Architectures of the Moving Image

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2008 SCMS

Conference Program

and Screening Synopses

Loews Philadelphia
March 6-9, 2008

Architectures of the Moving Image



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Letter from the SCMS President

Welcome to Philadelphia, the 2008 SCMS conference, and the fabulous Loews Hotel!

The Loews Hotel was designed by George Howe and William Lescaze and completed in 1932. It was the first skyscraper in the United States to represent the modernist, international style. To celebrate our unique conference site, this year's theme is "Architectures of the Moving Image." As you explore the conference program, you will find many papers that focus on issues of design in the media, from the center of the mainstream to the edges of the avant-garde, spanning production design in motion pictures, the construction of network television schedules, and the architecture of computer games and websites. In addition, you will see that we have organized an exciting plenary session for Saturday evening, featuring two outstanding scholars—Ackbar Abbas, comparativist and scholar of contemporary cultural globalization, and Anthony Vidler, architectural historian and theorist—who have written eloquently on issues directly related to our conference theme. Please join me on Saturday evening in welcoming these distinguished scholars to the Society for Cinema and Media Studies.

In advance of the plenary, I also encourage you to attend our annual Awards Ceremony on Thursday evening, which will be followed immediately by our opening reception. While the opening reception provides you with the opportunity to meet new friends and colleagues and reconnect with old ones, the Awards Ceremony showcases the outstanding achievements and contributions of members in our field.

This year's recipient of our Honorary Lifetime Membership Award is Thomas Elsaesser, Research Professor of Media and Culture at the University of Amsterdam. It is a special privilege to honor Thomas Elsaesser this year and publicly to recognize his substantial, wide-ranging, and ongoing contributions to film and media studies. The author of several ground-breaking books, edited collections, and essays, Thomas Elsaesser's writings have appeared in well over two hundred collections and anthologies, with essays translated into in French, German, Italian, Spanish, Portuguese, Danish, Dutch, Polish, Slovenian, Czech, Chinese, Japanese and Korean. This year's conference and Awards ceremony precedes by only a few months his official retirement from the University of Amsterdam in June 2008. Although the committee was unaware of this fact when it voted unanimously to honor him with the Lifetime Achievement Award, we are very pleased that our tribute to his work comes at such an important point in his distinguished career. Upon receiving his award, Professor Elsaesser will address the membership, so please be sure to attend.

At our Awards Ceremony, we will also honor several other distinguished SCMS members, who have likewise made substantial and outstanding contributions to our field in the areas of publication, teaching, and service. Professor Diane Carson is the second recipient of our newly established Pedagogy Award. Distinguished Professor Lucy Fischer will receive the SCMS Service Award. This year's Kovacs Book Award winner is Professor Bambi Haggins, for her book *Laughing Mad: The Black Comic Persona in Post-Soul America* (Rutgers University Press). The Kovacs Essay Award goes to Professor John MacKay for his essay entitled "Film Energy: Process and Metanarrative in Dziga Vertov's *The Eleventh Year* (1928)." This year's Dissertation Award winner is Charles Tepperman from the University of Chicago for his dissertation entitled "Communicating a New Form of Knowledge: Tracing the Amateur Cinema League and its Films (1926–1954)." The 2008 Student Writing Award winner is Nandana Bose from the University of Nottingham for her essay "Censor Board of India Correspondence (1992–2002): A Discursive Rhetoric of Moral Panic, 'Public' Protest and Political Pressure." Please join us on Thursday evening to honor the achievements of these individuals and to celebrate their signal accomplishments.

I would be remiss if I did not take this opportunity to thank the many people that have contributed countless hours to making this conference a success. First and foremost, I want to thank Eric Schaefer, SCMS Secretary and this year's Program Chair. In addition to his numerous and complex duties as Secretary, Eric took on the enormous logistical task of Program Chair; he is among the most efficient, congenial, and dedicated SCMS members with whom I have had the pleasure to work. As always, Jane Dye and Debbie Rush have provided enormous support to the Society, not just with registration, accounting, and administration, but with the detailed work of communicating with the many members who sent requests and inquiries to the SCMS Home Office. Leslie LeMond continues to do an outstanding job coordinating activities with exhibitors and the staff of the conference hotel. With Del LeMond, Leslie also designed the program brochure that will be essential to you for the next few days. Justin Wyatt was once again superb as our Conference Consultant.

Finally, I would like to take this opportunity to encourage everyone to become involved in the work of our Society, especially as we look forward to celebrating our fiftieth anniversary. To commemorate the founding of the Society in 1959, the SCMS will undertake a year-long event, beginning in Tokyo in the late spring of 2009 and ending in Los Angeles in March 2010. In recognition of the increasing international scope of SCMS and the growth of media studies as a discipline world-wide, we will begin the year of celebration by holding our annual conference at Josai International University in Tokyo from May 21–24, 2008. "SCMS at 50" will conclude in March 2010 when we hold our conference in Los Angeles, the historic home of the American film and television industries.

As always, our annual conferences are a collaborative effort and as we approach our ambitious plans for celebrating our fiftieth anniversary, we need your input and contributions more than ever before. I encourage all members to attend the SCMS Business meeting, which we have scheduled on Friday at noon in room Commonwealth B. A special planning session for both the Tokyo and Los Angeles conferences follows immediately at 1 p.m. These upcoming conferences will allow us to look back on the central role our organization has played in the development of film and media studies as a discipline and in the humanities at large. It will also serve as an important signal that SCMS is prepared to move into the next five decades as a dynamic professional organization, committed to international and cross-cultural collaborations.

Beyond conference planning, I also want to encourage you to be in touch with me or any other SCMS Board member if you have any concerns or issues you would like us to address. We are here to serve the membership and we welcome your comments, questions, criticisms, and concerns. Also please let me or any of the Board members know if you are interested in serving on any of our standing or annual committees, or if you have ideas to share regarding our upcoming conferences and plans for a truly memorable and successful 50th Anniversary celebration.

Once again, welcome to Philadelphia!

Sincerely,

Patrice Petro
President, SCMS

Letter from the SCMS Program Chair & Secretary

Welcome to Philadelphia! On behalf of the Conference Program Committee, I hope that you have a wonderful time at our annual meeting and in the City of Brotherly Love. This year's theme, Architectures of the Moving Image, has inspired tremendous creativity and diversity in the program. I trust that you will find the panels and workshops, the screenings and other events to be intellectually stimulating, and that you will find that the Loews Philadelphia Hotel—the former Philadelphia Savings Fund Building—will inspire your thoughts on architecture and design as they relate to moving images.

Our conference only comes about as a result of the time invested by volunteers from our membership. My thanks go out to the members of the Board who served on the Conference Program Committee: Scott Curtis, Anne Friedberg, Michele Hilmes, Jenny Lau, Akira Mizuta Lippit, Priya Jaikumar, Charles Wolfe, and our IT officer, Jamie Poster. Deep gratitude also goes to the SCMS members who partnered with Board members in the many long hours of proposal reading and scoring: Ron Becker, José Capino, Beth Coleman, and Jacqueline Stewart.

In addition to the panels and workshops, we have a wide range of screenings that will run throughout the conference. Please take some time to look at the screening offerings in the program, and consider dropping by the sessions to experience films and videos that might enhance your teaching or research. Sincere thanks go to those who nominated screenings, and to the Screening Committee which made decisions and negotiated with distributors for the program: Nick Davis (Chair), Suzanne Gauch, Terri Ginsberg, Heidi Mau, and Jason Middleton. Our Philadelphia Host Committee has made every effort to make us all feel at home during our stay here, and to arrange a fascinating special event on Friday evening. Our thanks to Karen Beckman, Chris Cagle, Timothy Corrigan, Peter Decherney, Oliver Gaycken, Elena Gorfinkel, Jennifer Horne, Homay King, Meta Mazaj, Bob Rehak, and Patricia White. Kudos go to Bruce Brasell for building the conference program schedule, and to Shannon Atkins for developing and maintaining our online conference submission, administration, and registration system. Finally, let me convey my admiration to Jane Dye, Debbie Rush, and Leslie LeMond for all of the tireless work they put in to make this event happen, and to Patrice Petro and the Board for their unwavering support. If you run into any of these SCMS members at the conference, please give them a quick "thanks" for their efforts.

Chairing the Conference Program Committee is a unique experience, and it is a great honor. No other position permits an individual to see the depth and breadth of our field at a given moment in time. And I'm pleased to report to you that field of cinema and media studies is diverse, that it is vibrant, and that it is growing. When I chaired the 2002 Program Committee in Denver, we had 318 open call paper proposals, 76 panel proposals, and 21 workshop proposals. The entire conference was paper-based, and my living room floor was covered with proposals for weeks. In the intervening years we have moved to a web-based submission, scoring, and conference-building process that has made managing the event vastly easier. (You will note that SCMS is using less paper and eliminating registration packets as we try to reduce the Society's carbon footprint.) At the same time, we have grown tremendously. This year we had 648 open call paper proposals, 192 panel proposals, and 36 workshop proposals – the size of our conference more than doubled in five or six years.

This growth is exciting, but it presents continuing challenges for the Board and the Society's members. It requires more time and effort on the part of the Program Committee, the Home Office, and the Conference Coordinator to put our annual meeting together. For SCMS members, it becomes more of a logistical challenge to attend all of those panels, workshops, and screenings they might find of worthwhile. But I'm sure most will agree that it is better to have a wealth of options from which to choose, than it is to struggle to find a panel or workshop that is of interest.

As we embark on our 50th anniversary celebration, please be assured that your elected representatives on the Board, as well as staff in the Home Office, are committed to accommodating the growth of the field and the conference while maintaining an atmosphere that is welcoming to all members—whether senior professor, first year graduate student, or independent scholar. We strive to make the annual meeting both a rewarding and fun experience for you. If you have any comments or suggestions about the conference, please don't hesitate to contact me, or any member of the Board of Directors, at the meeting or when you return home. Have a great time!

Sincerely,

Eric Schaefer
2008 Conference Program Chair

Society for Cinema and Media Studies Conference Program

Founded in 1959, SCMS is a professional organization of college and university educators, filmmakers, historians, critics, scholars, and others devoted to the study of the moving image. Activities of the Society include an annual meeting and the publication of *Cinema Journal*.

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conference coordinator: **Leslie LeMond**
registration and accounting (SCMS Office): **Jane Dye** and **Debbie Rush** ★ University of Oklahoma
student office assistant: **LynAlise Tannery** ★ University of Oklahoma

Special Thanks

We would like to thank the following for their support and assistance with the 2008 conference:

Shannon Atkins ★ SCMS Website Technician
Bruce Brasell ★ Special Assistant to Eric Schaefer
Chris Cagle
Jean Codamo
Nick Davis
Oliver Gaycken
Jennifer Horne
Chelena Jones
Jack Knobel
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Please Note

There will be boards for Conference Updates, Personal Messages and Employment/Networking in the Exhibit Hall. Please check them daily for information.

Replacement conference programs are available at Registration for $10 (subject to availability).

Unless otherwise noted, all meetings, panels, workshops and events will take place at Loews Philadelphia Hotel.

Thanks to Filmmakers and Screening Distributors

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

Filmmakers

Kamal Aljafari
kamalaljafari@hotmail.com

Thomas Comerford
www.thomascomerford.net

Jill Freidberg
www.corrugate.org

Lynn Hershman Leeson
www.strangeculture.net
www.lynnhershman.com

Caitlin Horsmon
caitlinhorsmon.com

Jason Livingston
www.jasonlivingston.com

Franklin Miller
soli.inav.net/~fmiller/

Michelle Mohabeer
www.bluinyou.com

Leighton Pierce
www.leightonpierce.com

Jennifer Proctor
www.jenniferproctor.com

Jonathan Rattner
www.mfacine.com/rattner/rattnerpage.html

Hanna Rose Shell
www.people.fas.harvard.edu/~shell/

Jenny Stark
www.jennystark.com

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Ph: 800–723–5522
www.cinemaguild.com
www.periodthemovie.com

Documentary Educational Resources
Cartoneros
101 Morse Street
Watertown, MA 02472
Ph: 617–926–0491
www.der.org

Dreams of a Nation
Three Shorts by Annemarie Jacir
602 Kent Hall, Mail Code 3928
1140 Amsterdam Avenue
Columbia University
New York, NY 10027
http://www.dreamsofanation.org/

Otmoor Productions
Mumia: A Case for Reasonable Doubt
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www.otmoorproductions.com

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4121 Chestnut Street 3rd Floor
Philadelphia, PA 19104
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www.scribe.org

Small History Productions
The Last Slide Projector
237 Pleasant Street
Third Floor
Providence, RI 02906
Ph: 773–329–0899
www.smallhistory.org

Vtape
Reading the Water
401 Richmond Street West, Suite 452
Toronto, Ontario
Canada M5V 3A8
Ph: 416–351–1317
www.vtape.org

Schedule of Events at a Glance

Thursday, March 6	12:00 noon–1:45 pm	Session A
	2:00–3:45 pm	Session B
	4:00–5:45 pm	Session C
	6:30–7:30 pm	Award Ceremony
	7:30–9:00 pm	Reception
Friday, March 7	8:00–9:45 am	Session D
	10:00–11:45 am	Session E
	12:00 noon–1:00 pm	Members' Business Meeting
	1:15–3:00 pm	Session F
	3:15–5:00 pm	Session G
	5:15–7:00 pm	Session H
Saturday, March 8	8:00–9:45 am	Session I
	10:00–11:45 am	Session J
	12:00 noon–1:45 pm	Session K
	2:00–3:45 pm	Session L
	4:00–5:45 pm	Session M
	6:15–7:30 pm	Plenary
Sunday, March 9	8:00–9:45 am	Session N
	10:00–11:45 am	Session O
	12:00 noon–1:45 pm	Session P

Exhibit Hours*

room: Millennium Hall

Friday, March 7	10:00 am	–	6:00 pm
Saturday, March 8	10:00 am	–	6:00 pm
Sunday, March 9	8:00 am	–	11:00 am

*Hours subject to change

This year's conference will once again feature a special book exhibit.
The exhibit will provide a comprehensive collection of the latest and most significant titles in the field and will contribute substantially to the excitement and intellectual value of our conference.

Please stop by early and often, and browse to your heart's content. Books are on sale at special, discounted rates.

2008 Audio Visual Policy

The following equipment will be "standard" in all rooms at the 2008 Conference:

VHS Player—NTSC—video standard for USA, Japan & Canada

DVD Player REGION 1—standard for USA & Canada

LCD Projector (with sound)

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

Thank you for your cooperation.

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Gold



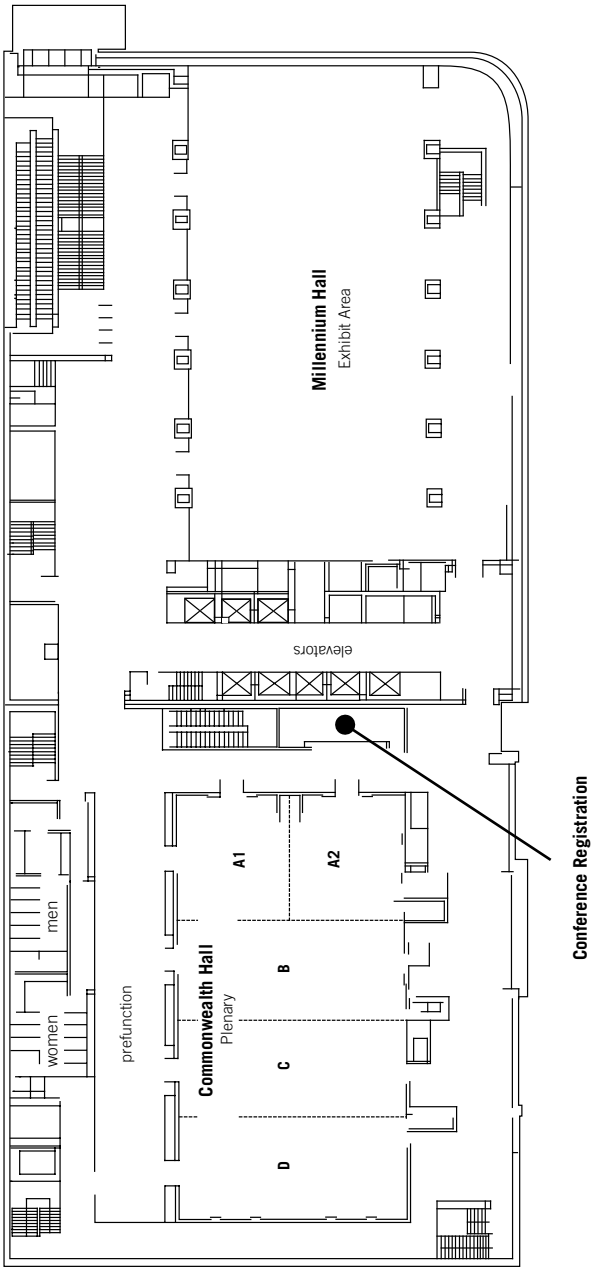
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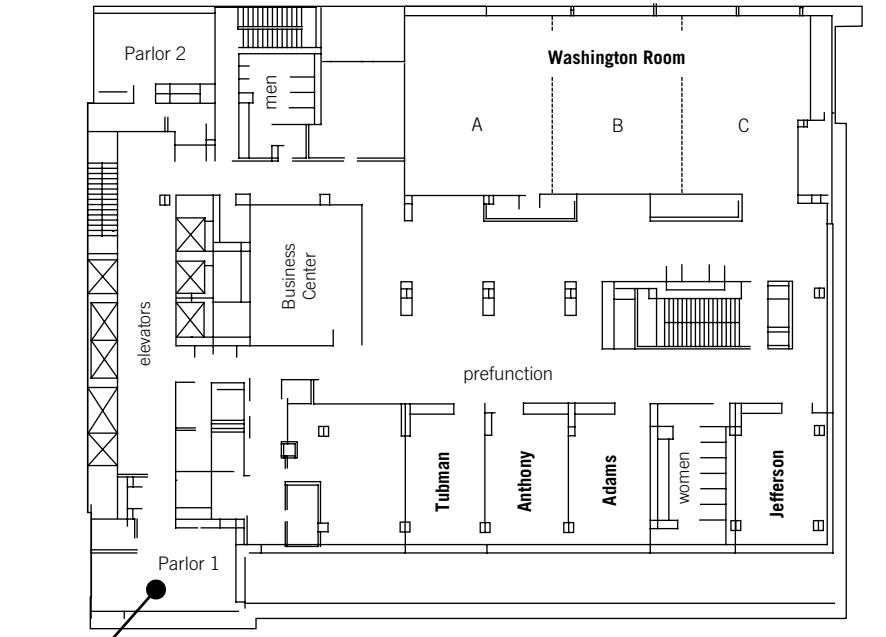


The Criterion Collection

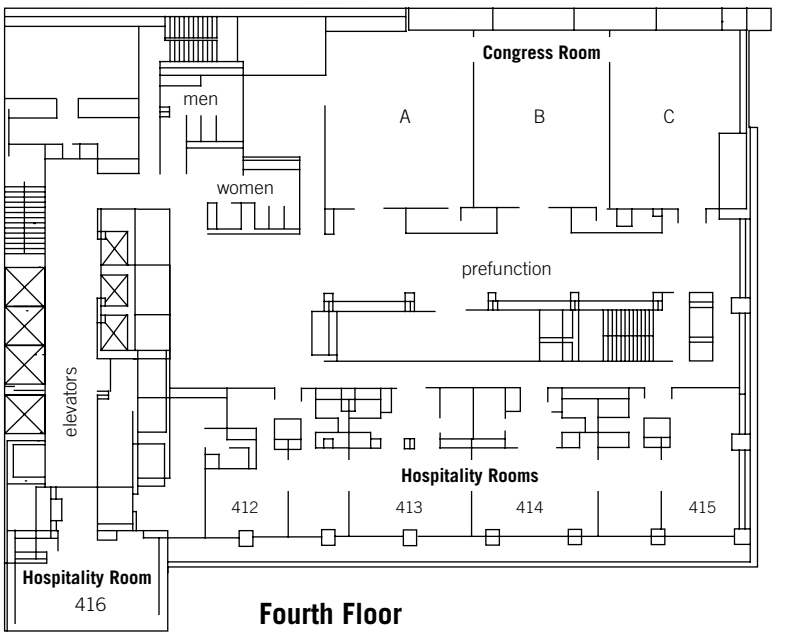
Floor Plans — Loews Philadelphia



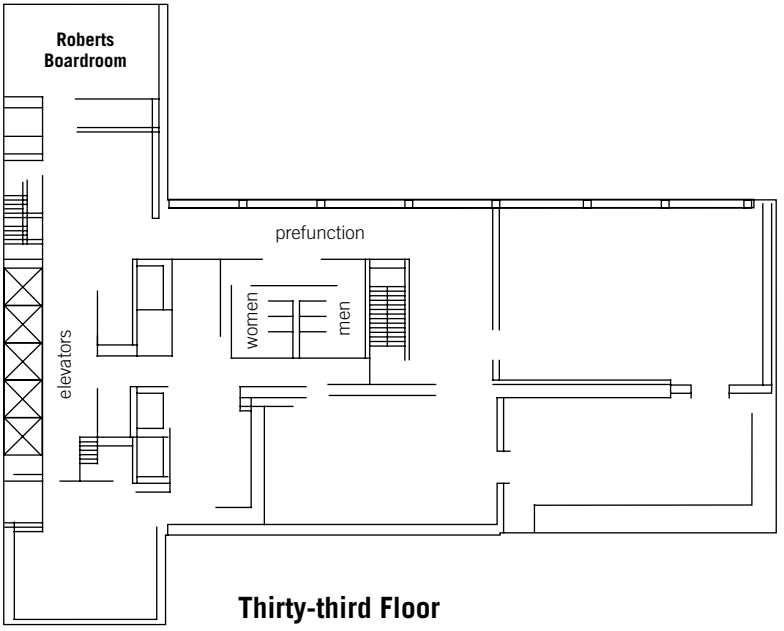
Second Floor



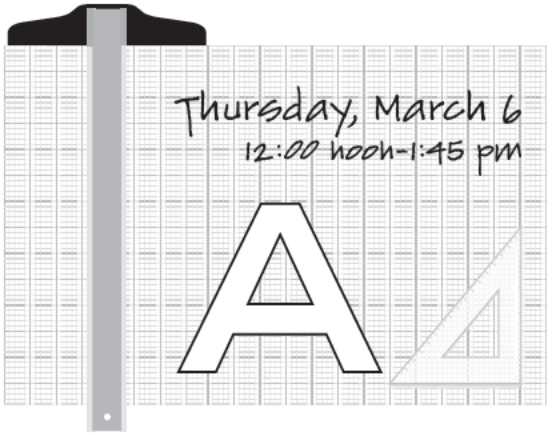
Third Floor



Fourth Floor



Thirty-third Floor



A1 Theories of the Digital

room: Anthony—Third Floor
chair: **Daniel Morgan** ★ University of Pittsburgh

Tami Williams ★ University of Wisconsin, Milwaukee ★ "Sounding the Cyberspace Alarm: A Historical Look at Paul Virilio's Gaze, from Architectural Trans-appearance to the Globalized Virtual Perceptron"

Zachary Blas ★ University of California, Los Angeles ★ "TransCoder: The softQueerBody"

Daniel Morgan ★ University of Pittsburgh ★ "Bazin in the Digital World"

A2 Media Landscapes

room: Adams—Third Floor
chair: **Rae Staseson** ★ Concordia University

Christina Lane ★ University of Miami ★ "Orientalism in the Twenties Cinematic Imagination: William Jennings Bryan, Ruth Bryan Owen, and Glenn Curtiss at Florida's Doorstep"

Daniel Chamberlain ★ University of Southern California ★ "Field of Dreams: Media Spaces and the Futures of Cinema in Playa Vista"

Rae Staseson ★ Concordia University ★ "Between Sand and Snow: The Personal Landscape of My Saskatchewan"

A3 Contemporary Directors

room: Parlor 2—Third Floor
chair: **Linda Ruth Williams** ★ University of Southampton

Kristi McKim ★ Hofstra University ★ "Cinematic Canonicity as Sensual History: Barthes, Benjamin, and *The Dreamers* (2003)"

Barry Langford ★ University of London ★ "Empire of the Gaze: Spielberg's Didactic Cinema"

Saige Walton ★ Australian Centre for the Moving Image ★ "Face-to-Face: Baroque Gesture, Deixis and the Cinema of Guy Maddin"

Linda Ruth Williams ★ University of Southampton ★ "Spielberg's Embodied Children"

A4 The Sensational Salmagundi Selection

room: Hospitality Suite 413—Fourth Floor
chair: **Corinn Columpar** ★ University of Toronto

Amy Corbin ★ University of California, Berkeley ★ "The Frontier Comes Home to the Suburbs in *The Swimmer* and *The Ice Storm*"

Bart Beaty ★ University of Calgary ★ "Continuity and the Aging of Media Properties: Retroactive Continuity Changes"

Doron Galili ★ University of Chicago ★ "Visions of the Radio Eye: Dziga Vertov and Televisuality"

Corinn Columpar ★ University of Toronto ★ "Race, Violence, and the Politics of 'Settlement' in John Hillcoat's *The Proposition*"

A5 Matters of Narrative

room: Hospitality Suite 414—Fourth Floor
chair: **Scott Bukatman** ★ Stanford University

Kimberly Conely ★ Wayne State University ★ "Digital Imagery as Evidence: Non-linear Editing as an Operational Research Tool for Historical Narrative Analysis"

Samuel Ford ★ Massachusetts Institute of Technology ★ "Understanding Vast Narratives and Immersive Story Worlds"

Elliot Panek ★ University of Michigan ★ "Enhanced Structuralism: Mapping the Range of Audience Knowledge Over the Course of a Film Narrative"

Scott Bukatman ★ Stanford University ★ "Creating Life in the Cinema: Uncanny Doubles vs. Sublime Transgressions"

A6 Media and the Environment

room: Hospitality Suite 415—Fourth Floor
chair: **Eva Hayward** ★ University of New Mexico

Nicole Starosielski ★ University of California, Santa Barbara ★ "Animating the Environment: Media Technologies and Temporalities in *Ferngully: The Last Rainforest*"

Stephen Rust ★ University of Oregon ★ "Penguins, Politics, and Performance in an Era of Global Climate Change: Luc Jacquet's *March of the Penguins* (2005) and George Miller's *Happy Feet* (2006)"

Debbie James Smith ★ Wayne State University ★ "The Politics of Global Warming: Media, Morality, and the Culture of Green in News Documentaries"

Eva Hayward ★ University of New Mexico ★ "And Say the Water Responded?"

A7 The Magic of Marker

room: Hospitality Suite 416
chair: **Domietta Torlasco** ★ Northwestern University

Aimée Mitchell ★ York University ★ "Chris Marker: The Electronic ARCHITextures of Memory"

Maxim Pozdorovkin ★ Harvard University ★ "Why Marker Needed Medvedkin and Other Stories of Lateral Possibility."

Domietta Torlasco ★ Northwestern University ★ "Chris Marker and the Art of Digital Time"

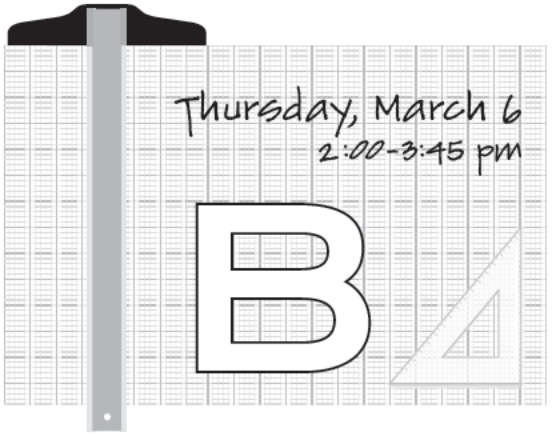
A8 Screening A

room: Parlor 1—Third Floor

All for the Taking: 21st Century Urban Renewal
George McCollough, USA, 2005, 58 min

sponsor: *Caucus on Class*

Filmmaker George McCollough will be available for questions.
For more information see the Screening Synopses following the index.



B1 Designing Community
The Architecture of Media Activism

room: Commonwealth A1—Second Floor
chair: **Karen Beckman** ★ University of Pennsylvania

Louis Massiah ★ Scribe Video Center ★ "The Precious Places Community History Project—Scribe Video Center of Philadelphia Launches a Project to Assist Neighborhood Residents to Produce Short Documentaries about Historic Public Spaces and Analyze Issues of Community Importance"

Sarah Levine ★ Curie High School ★ "Representing and Reaching Out with Youth-produced Radio"

Elissa Perry ★ Leadership Learning Community ★ "Social Web, Social Movements and the Architecture of Change"

Respondent: **Jonathan Kahana** ★ New York University

Louis Massiah's film with Toni Cade Bambara *The Bombing of Osage Avenue* will screen during Session K21. Selections from the *Precious Places Community History Project* will screen during Session P21. Louis Massiah will also be involved in the Special Offsite Event on Friday night at the Scribe Video Center.

B2 Asia / Architecture / Media

room: Commonwealth A2—Second Floor
chair: **Shannon Mattern** ★ The New School

Jing Wu ★ Hong Kong Baptist University ★ "Home of Small Potatoes: Public Housing Estate in Hong Kong Cinema"

Yomi Braester ★ University of Washington ★ "Chinese Cinema as an Agent of Urban Policy: Media and Political Design"

Intan Paramaditha ★ New York University ★ "The Forgetful and the Nostalgic: Architecture and National Memory in Contemporary Indonesian Cinema"

Shannon Mattern ★ The New School ★ "Broadcasting Space: Koolhaas's China Central Television Headquarters and the Architecture of State-controlled Media"

sponsor: *Asian/Pacific American Caucus*

B3 Small Screen Feminism

room: Commonwealth B—Second Floor
chair: **Jane Shattuc** ★ Emerson College

Mary Pagano ★ Northwestern University ★ "Reassessing the 1950s Single Girl: The Nascent Feminism of *Our Miss Brooks* and *Private Secretary*"

Kirsten Pike ★ Northwestern University ★ "Feminism, Femininity, and Teenage Girls in 1970s ABC After School Specials"

Cary Jones ★ Northwestern University ★ "Feminism in a Postmodern Landscape: Navigating Spaces of Difference in *Buffy the Vampire Slayer* and *Veronica Mars*"

Heather Osborne-Thompson ★ California State University, Fullerton ★ "From 'Reluctant Action Hero' to Cyborg: The Return of *The Bionic Woman*"

B4 The Reach of Reality Television

room: Commonwealth C—Second Floor
chair: **Olaf Hoerschelmann** ★ Eastern Illinois University

Marwan M. Kraidy ★ University of Pennsylvania ★ "Reality TV, Gender & Authenticity in Saudi Arabia"

Nandana Bose ★ University of Nottingham ★ "Race, Gender and Class Politics in *Celebrity Big Brother* (UK, 2007): The Case of Shilpa Shetty as a Post-colonial Celebrity"

David Raskin ★ Community College of Philadelphia ★ "Minimalist Celebrity: How *Laguna Beach* Circumvented Talent and Constructed Reality TV's First A-list Star"

Olaf Hoerschelmann ★ Eastern Illinois University ★ "(Un)disciplined Subjects: Surveillance, Transgression, and Discipline on Reality TV"

B5 Where in the World Is Second Life?
Place Identification and Identity in Virtual Worlds

room: Commonwealth D—Second Floor
chair: **Eric Gordon** ★ Emerson College

Eric Gordon ★ Emerson College ★ "Placeworlds: Using Virtual Worlds to Foster Civic Engagement"

Shaowen Bardzell ★ Indiana University ★ "The Experience of Embodied Space in Virtual Worlds: An Ethnography of a Second Life Community"

Richard Edwards ★ Indiana University/Purdue University, Indianapolis ★ "Learning without Hype: The Place of Education in Second Life"

B6 David Lynch and Inland Empire

room: Tubman—Third Floor
chair: **Andrea Kelley** ★ Indiana University

Roger Cook ★ University of Missouri ★ "The Affective Re-membering of Trauma: Designing *Inland Empire*"

Alanna Thain ★ McGill University ★ "Rabbit Ears: Loco-motion in David Lynch's *Inland Empire*"

Giovanna Chesler ★ American University ★ "Organ Unrest: David Lynch's Body Shaking Sound Design in *Inland Empire*"

Andrea Kelley ★ Indiana University ★ "We Are the Music Makers and We Are the Dreamers of Dreams: David Lynch and the Making of a Hollywood Musical"

Giovanna Chesler's film, *Period: The End of Menstruation?* will be screened during Session 21.

B7 Mediation Nation

room: Anthony—Third Floor
chair: **Anustup Basu** ★ University of Illinois, Urbana-Champaign

Vincent Bohlinger ★ Rhode Island College ★ "Printing a Legend: Film History According to *Pravda* upon the 15th Anniversary of Soviet Cinema"

Duncan Petrie ★ University of Auckland ★ "New Zealand Cinema: Negotiating the Local and the Global"

Kin-Yan Szeto ★ Appalachian State University ★ "Chinese Television Drama and the Myth of National Reunification"

Anustup Basu ★ University of Illinois, Urbana-Champaign ★ "The Cinematic Gandhi in the Age of High Capital"

WORKSHOP

B8 Intransitive Narratives and "Architectures of Play" in Cinema and New Media

room: Adams—Third Floor
chair: **Grace Epstein** ★ University of Cincinnati

WORKSHOP PARTICIPANTS:

Ted Kafala ★ College of Mount Saint Vincent/Manhattan College
Antoinette Larkin ★ University of Cincinnati
Grace Epstein ★ University of Cincinnati

WORKSHOP

B9 Architectures of Online Pedagogy

room: Washington A—Third Floor
chair: **Matthew Tinkcom** ★ Georgetown University
co-chair: **James Castonguay** ★ Sacred Heart University

WORKSHOP PARTICIPANTS:

Michael Aronson ★ University of Oregon
Andrew Miller ★ Sacred Heart University
Sheila Murphy ★ University of Michigan
Jamie Poster ★ University of Wisconsin, Milwaukee

sponsor: *Information Technology Committee*

B10 The Movies
Industrial Considerations

room: Washington B—Third Floor
chair: **Claire King** ★ Vanderbilt University

Tom Kemper ★ Crossroads School ★ "Culture Industry By Design: The Office of a Classical Hollywood Talent Agency"

Katherine Haenschen ★ University of Texas, Austin ★ "'You'll Have to Call Corporate': The Death of Academic Audience Research"

John Connor ★ Harvard University ★ "Late DreamWorks: Aesthetic Consequences of Hollywood Co-production"

Claire King ★ Vanderbilt University ★ "It's Alive Again: The Culture of Cinematic Trauma, Repression, and Re-makes"

B11 Uses of Ethnography and Anthropology

room: Washington C—Third Floor
chair: **Kathryn Ramey** ★ Emerson College

Paula Amad ★ University of Iowa ★ "The Beginning of Ethnographic Film at the Ends of Postcolonial Theory: The Films of Father Aupiais in Dahomey 1929–1930"

Katherine Groo ★ Cornell University ★ "Mysterious Unkillable Something: Rereading Josephine Baker and the Surface of Ethnographic Cinema"

Pooja Rangan ★ Brown University ★ "Media Education as Auto-ethnography: Confessing Ethnics and Liberal Itineraries in *Born into Brothels*"

Kathryn Ramey ★ Emerson College ★ "Anthropologists, Animators and 'Actions': The Organic Machine in *Sakamapeap* and the Films of the Quay Brothers"

B12 Between 0 and 1
Digital Spaces

room: Parlor 2—Third Floor
chair: **Daniel Reynolds** ★ University of California, Santa Barbara

Markos Hadjioannou ★ King's College London ★ "Photo-space, Digi-space, and the Architectures of Cinema: Reading Spatial Configurations and Relations as Images of Thought"

Brooke Belisle ★ University of California, Berkeley ★ "The Discontinuous Panoramas of Jules Spinatsch's *Temporary Discomfort IV*"

Daniel Reynolds ★ University of California, Santa Barbara ★ "Virtual-world Naturalism"

B13 Aging American Actors

room: Congress A—Fourth Floor
chair: **Timothy Shary** ★ University of Oklahoma

Timothy Shary ★ University of Oklahoma ★ "Going in the Style of Art Carney"

James Morrison ★ Claremont McKenna College ★ "Camp Horror and Aging Stars: The Case of Shelley Winters"

Philippa Gates ★ Wilfrid Laurier University ★ "Acting His Age: Hollywood's Aging Action Stars"

Aaron Taylor ★ University of Lethbridge ★ "Arrested Adolescence, Aging, and Adam Sandler"

B14 Architectures of the Flesh

room: Congress B—Fourth Floor
chair: **Sophia Harvey** ★ Old Dominion University
co-chair: **Michael Dillon** ★ University of Southern California

Raphael Raphael ★ University of Oregon ★ "Freak Architecture: Michael Jackson, Ability and the Body of Transformation"

Sophia Harvey ★ Old Dominion University ★ "Mapping Cyborg Bodies, Shifting Identities, and National Anxieties in *Cyberwars* (2004)"

Michael Dillon ★ University of Southern California ★ "Bodies Unmade: Torture on the American Screen"

Miriam Posner ★ Yale University ★ "Cut to Measure: Walter Freeman and the Visual Culture of Lobotomy"

B15 The Geography of Television

room: Congress C—Fourth Floor
chair: **Jeremiah Donovan** ★ Indiana University

Jonathan Nichols-Pethick ★ DePauw University ★ "Charting the Geography of the Television Police Drama"

Benjamin Aslinger ★ University of Wisconsin, Madison ★ "Adventures in Toronto and Baltimore: Local Flavor, Popular Music, and Urban Cultural Geographies on American Television"

Thomas Gottbreht ★ Johns Hopkins University ★ "The Architecture of *The Wire*: Intersections of Race, Class, Space, and Police Power in Television and Media Representations of the Inner City"

Jeremiah Donovan ★ Indiana University ★ "Place as an Avenue to Investigate Television as a Medium: The Case of 'Las Vegas TV'"

B16 The Premiere Peerless Potpourri Panel

room: Hospitality Suite 413—Fourth Floor
chair: **Jean Ma** ★ Stanford University

HyeRyoung Ok ★ University of Southern California ★ "Take out TV: Mobile Screen and Nomad Viewer in Urban Space"

Murray Leeder ★ Carleton University ★ "M. Robert-Houdin Goes to Algeria: The Lessons of One French Magician's Expedition in 1856"

Rene Bruckner ★ University of Southern California ★ "Flicker-time: *The Time Machine*, *The Flicker*, and the Mystic Writing Pad"

Jean Ma ★ Stanford University ★ "Tsai Ming-liang's Haunted Movie Theater"

B17 Storytelling
Narrative in Film and Television

room: Hospitality Suite 414—Fourth Floor
chair: **Jennifer Lynde Barker** ★ Stanford University

Janice Haynes ★ Xavier University of Louisiana ★ "Romance and Marriage Plots: Restoration of Family in Narratives of Female-headed Families"

Mary Wilson ★ University of Southern California ★ "'Just the Good Parts' : Fan Manipulation of the Soap Opera Narrative Structure through Elimination and Compilation of Storylines"

John Warton ★ George Fox University ★ "What's My Motivation?: Sexuality as Narrative Construct in Steven Soderbergh's *Schizopolis* and *Full Frontal*"

Jennifer Lynde Barker ★ Stanford University ★ "Re-conceiving Cinematic and National Bodies: The Exquisite Corpse of *Mysterious Object at Noon*"

B18 Rebuilding the Public
Media Architectures of the U.S. State

room: Hospitality Suite 415—Fourth Floor
chair: **Anna Siomopoulos** ★ Bentley College

Anna Siomopoulos ★ Bentley College ★ "Embodying the State: Federal Architecture and Masculine Transformation in Hollywood Films of the 1930s"

Stefka Hristova ★ University of California, Irvine ★ "Imagining the State from Rogue to Failed"

Chris Robe ★ Florida Atlantic University ★ "Screening Race: U.S. Popular Front Film Criticism, State Terror, and the Anti-lynching Film"

Chuck Jackson ★ University of Houston ★ "America Inside Out: Framing State Violence and National Emergency in *Night of the Living Dead* and *The Spook Who Sat By the Door*"

B19 American Cinema in the Teens

room: Hospitality Suite 416—Fourth Floor
chair: **Thomas Slater** ★ Indiana University, Pennsylvania

Joel Frykholm ★ Stockholm University ★ "Mapping Multi-reel Feature Film Exhibition: The Case of Philadelphia in 1914"

Sue Collins ★ New York University ★ "Film Stars, Liveness, and World War I: Mechanisms of Governance"

Alison Patterson ★ University of Pittsburgh ★ "Drawn Battle Lines: McCay's *Sinking of the Lusitania* as Framed Historical Document"

Thomas Slater ★ Indiana University, Pennsylvania ★ "June Mathis's *The Legion of Death* (1918): Melodrama and the Realities of Women in World War I"

B20 Advertising and Cinema
Four Case Studies

room: Jefferson Boardroom—Third Floor
chair: **Emma Robertson** ★ Sheffield Hallam University

John Welle ★ University of Notre Dame ★ "Performing and Promoting the Apparatus of Early Cinema: Leopoldo Fregoli and the Fregoligraph"

Leslie Debauche ★ University of Wisconsin, Stevens Point ★ "Working for J. Walter Thompson, Billie Burke Sells Pond's Vanishing Cream in 1917"

Mark Langer ★ Carleton University ★ "Animation as Advertising: The Fleischer Advertising Cartoons"

Susan Ohmer ★ University of Notre Dame ★ "Foote, Cone and Belding: Hollywood and the Ad Agency"

B21 Screening B

room: Parlor 1—Third Floor

Strange Culture
Lynn Hershman Leeson, USA, 2007, 75 min

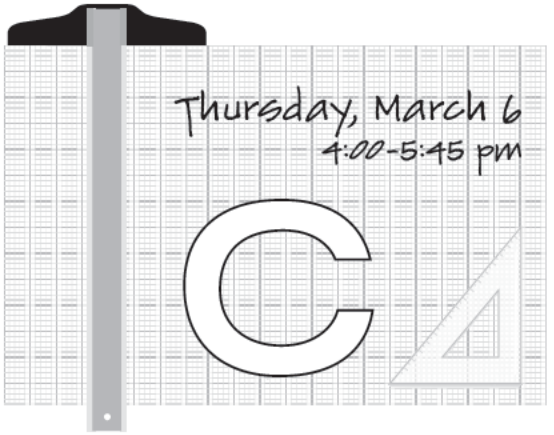
sponsors: *Caucus on Class and Middle East Caucus*

For more information see the Screening Synopses following the index.

B22 Meeting B

room: Roberts Boardroom—Thirty-third Floor

Media Archives Committee



C1 Ethnic Authorship

room: Commonwealth A1—Second Floor
chair: **Jonathan Cavallero** ★ Penn State University

Laura Cook Kenna ★ George Washington University ★ "The 'New Ethnicity' and the Auteur: The Discursive Rendering of Martin Scorsese 1973–4"

Aaron Baker ★ Arizona State University ★ "Nuovomondo and the Immigration Debate"

Jonathan Cavallero ★ Penn State University ★ "Quentin Tarantino's Playfully Post-modern Treatment of Italian/American Ethnicity"

Frank P. Tomasulo ★ Florida State University ★ "The Guinea as Tragic Hero: The Complex Representation of Italian Americans in David Chase's *The Sopranos*"

respondent: **Anthony Tamburri** ★ Calandra Institute, Queens College, City University of New York

C2 Cinema in Eastern Europe

room: Commonwealth A2—Second Floor
chair: **Maruta Vitols** ★ Ohio State University

Pavel Skopal ★ Masaryk University ★ "The Letters to the Heroes: Reception of Hanzelka and Zikmund's Travelogues in Czechoslovakia of the 1950s"

Joshua First ★ University of Michigan ★ "Sergei Paradzhanov's *Shadows of Forgotten Ancestors* (1965) and the Carpathian Journey in Soviet Ukraine"

Lilla Toke ★ Stony Brook University ★ "Idiots and 'Kombinators': The Strategic Use of Svejkism as a Survival Strategy in Eastern Europe"

Maruta Vitols ★ Ohio State University ★ "'The Film Camera is My Weapon': Subversive Subtext in Juris Podnieks' Early Films"

C3 Diva Love

room: Commonwealth B—Second Floor
chair: **Lisa Henderson** ★ University of Massachusetts, Amherst
co-chair: **Alexander Doty** ★ Lehigh University

Melissa Bradshaw ★ DePaul University ★ "Punishing Janis"

Bradley Rogers ★ University of California, Berkeley ★ "Twilight of the Idol, or Katharine Hepburn's Revenge"

Marc Siegel ★ Freie Universität, Berlin ★ "Vaginal Davis's Gospel Truths"

Lisa Henderson ★ University of Massachusetts, Amherst ★ "Love and Fit: Meryl Streep"

sponsor: *Queer Caucus*

C4 The Business of Science Fiction Television

room: Commonwealth C—Second Floor
chair: **Barbara Selznick** ★ University of Arizona

Shawn Shimpach ★ University of Massachusetts, Amherst ★ "'No Flights, No Tights': Doing Business with Superman"

Bob Rehak ★ Swarthmore College ★ "Strange New Worlds: The Incorporated Narratives of Science Fiction Transmedia"

Ina Hark ★ University of South Carolina ★ "The Business of Resurrecting Dead Science Fiction Television Shows"

Barbara Selznick ★ University of Arizona ★ "Distributing the Future: Science Fiction and Television Distribution"

C5 Designing Our Web 3.0 Lives

room: Commonwealth D—Second Floor
chair: **Virginia Kuhn** ★ University of Southern California

Vicki Callahan ★ University of Wisconsin, Milwaukee ★ "'Asynchronous Real-time': The Temporality of Networked Aesthetics"

Holly Willis ★ University of Southern California ★ "Second Life and the Production of Space"

Heidi Cooley ★ University of South Carolina ★ "Thumbnails: On Living In-relation"

Virginia Kuhn ★ University of Southern California ★ "Get a (Third) Life: The Virtual is the Real"

Ulrich Rauch ★ University of British Columbia ★ "The User as Architect: Building and Living in Participatory Virtual Environments"

C6 Media of the Caribbean and South America

room: Tubman—Third Floor
chair: **Ilene Goldman** ★ University of Illinois, Chicago

Nicholas Balaisis ★ York University ★ "Portrait of the Revolutionary as a Rural Spectator: Irony and Ambivalence in *For the First Time*"

Ulrick Casimir ★ University of Oregon ★ "Erasure and 'the Marginal Milieu': Revisiting Perry Henzell's *The Harder They Come*"

Karen Backstein ★ Independent Scholar ★ "From God to Men: Cidade dos Homens and Brazilian Culture, Politics, and TV"

Ilene Goldman ★ University of Illinois, Chicago ★ "Can an Exile Go Home Again? Video Memoirs of Cuban and Argentine Return"

sponsor: *Latino/a Caucus*

C7 Cinema and the Return of the Imperial Signifier

room: Anthony—Third Floor
chair: **Peter Bloom** ★ University of California, Santa Barbara
co-chair: **Brian Larkin** ★ Barnard College

Peter Bloom ★ University of California, Santa Barbara ★ "Mapping Post-colonial Body Techniques: Vovinam, Martial Arts & the Anti-colonial Visual Spectacle"

Brian Larkin ★ Barnard College ★ "Imperial Infrastructures and the Political Exchange of Cinema"

William Mazzarella ★ University of Chicago ★ "Comprehension and Susceptibility: Making Sense of the Cinema in Late Colonial India"

respondent: **Priya Jaikumar** ★ University of Southern California

WORKSHOP

C8 Film and the Other Arts
Intermedia Research, Curation, and Pedagogy

room: Adams—Third Floor
chair: **Karl Schoonover** ★ Michigan State University
co-chair: **Angela Dalle Vacche** ★ Georgia Institute of Technology

WORKSHOP PARTICIPANTS:

Angela Dalle Vacche ★ Georgia Institute of Technology
Karl Schoonover ★ Michigan State University
Brigitte Peucker ★ Yale University
Susan Felleman ★ Southern Illinois University, Carbondale
Jennifer Wild ★ University of Chicago

WORKSHOP

C9 Out of the Box
Treating Television as New Media

room: Washington A—Third Floor
chair: **Daniel Chamberlain** ★ University of Southern California
co-chair: **Max Dawson** ★ Northwestern University

WORKSHOP PARTICIPANTS:

James Bennett ★ London Metropolitan University
Catherine Johnson ★ Royal Holloway, University of London
L. S. Kim ★ University of California, Santa Cruz
Lisa Parks ★ University of California, Santa Barbara

C10 Architectures of the Industry
Behind the Moving Image

room: Washington B—Third Floor
chair: **Miranda Banks** ★ University of Southern California

Jennifer Holt ★ University of California, Santa Barbara ★ "Media Policy and the Crisis of Convergence"

Kevin Sandler ★ University of Arizona ★ "Bond in Bondage: Ratings Creep, Violence, and *Casino Royale*"

Miranda Banks ★ University of Southern California ★ "The State of the Unions: Hollywood, Labor, and the Strike"

Denise Mann ★ University of California, Los Angeles ★ "*Lost* in (Corporate) Space: Autuerism in the Age of Branded Entertainment"

C11 Amateur Media Histories

room: Washington C—Third Floor
chair: **Charles Tepperman** ★ University of Calgary

Snowden Becker ★ University of Texas, Austin ★ "Teaching from the Tip of the Iceberg: Using Amateur Films in the Classroom and for Research"

Magdalena Acosta ★ Centro de Estudios en Ciencias de la Comunicacíon and **Isabel Arredondo** ★ State University of New York, Plattsburgh ★ "Amateur Cinema in Mexico in the Forties: Harry Wright's Travelogues and Film Culture"

Dwight Swanson ★ Drexel University ★ "Christmas Morning Movies: Examining Rituals of the Commonplace in Amateur Films"

Charles Tepperman ★ University of Calgary ★ "Amateur Media and the Pragmatic Imagination"

C12 Movies in the Digital Age

room: Parlor 2—Third Floor
chair: **Zoran Samardzija** ★ University of Wisconsin, Milwaukee

Asbjørn Grønstad ★ University of Bergen ★ "Cinema and its Place in the Digital Era: The New Architecture of Image Studies"

Mary Nucci ★ Rutgers University ★ "Contesting Capture: The Impact of Digital Technology on Large Format Film"

Harrison Gish ★ University of California, Los Angeles ★ "Digital High Concept: Visual Style and Marketing in the Age of Digital F/X"

Zoran Samardzija ★ University of Wisconsin, Milwaukee ★ "David Lynch.com: The Auteur in the Age of The Internet and Digital Cinema"

C13 The Hard Work of Screen Beauty in the 1970s

room: Congress A—Fourth Floor
chair: **Nick Davis** ★ Northwestern University

Brian Herrera ★ University of New Mexico ★ "Translating Raquel"

Katherine Lehman ★ University of Miami ★ "Sexual Subjects and Space Cadets: Jane Fonda's Articulations of Agency and Desire in *Barbarella* and *Klute*"

Tavia Nyongo ★ New York University ★ "Three Women"

Nick Davis ★ Northwestern University ★ "On Beauty and Being Just: Julie Christie and Vanessa Redgrave"

C14 Queering the Movies

room: Congress B—Fourth Floor
chair: **Mark Hain** ★ Indiana University

Andrew Scahill ★ University of Texas, Austin ★ "Demons are a Girl's Best Friend: Queering the Revolting Child in *The Exorcist*"

Allison McGuffie ★ University of Iowa ★ "Queering the Revolution: The Political Force of Deviant Sexuality in *Mädchen in Uniform* and *V for Vendetta*"

Mark Hain ★ Indiana University ★ "'Just Be Yourself': Queering the Platitude in Disney Animated Features"

C15 Authorship in Cinema

room: Congress C—Fourth Floor
chair: **Mark Harper** ★ Indiana University/Purdue University, Indianapolis

Brooks E. Hefner ★ City University of New York ★ "The End of the System and the Limits of Authorship: The Case of Ray Milland"

Mark Harper ★ Indiana University/Purdue University, Indianapolis ★ "*The Bride Wore Black* and Jeanne Moreau Wore Pierre Cardin: Navigating Stardom, High Fashion Design, and Authorship"

Meraj Dhir ★ Harvard University ★ "New Hollywood Cinematography, New Hollywood Pictorialism, New Hollywood Aesthetics: American Photography and the Auteur Theory in the Early Seventies"

Evan Lieberman ★ Cleveland State University ★ "The Cinematographer as Auteur: Gabriel Figueroa and the Paradigm of Multiple Authorship"

C16 "On the Whole, I'd Rather Be in Philadelphia" The Death Panel

room: Hospitality Suite 413—Fourth Floor
chair: **Greg Smith** ★ Georgia State University

Yuriko Furuhata ★ Brown University ★ "Against Death: Sequential Photography, the Freeze Frame, and Postwar Japanese Avant-garde Film"

Scott Selberg ★ New York University ★ "The Execution of Power: Sovereign Trauma, the War on Terror, and the Hanging of Saddam Hussein"

Amelia Guimarin ★ University of Southern California ★ "MyDeathSpace and the Revival/Immortalization of Early Cinematic Architecture"

Greg Smith ★ Georgia State University ★ "Seriality and Mortality: Death as a Narrative Principle in *Oz*"

C17 American Dream / American Nightmare

room: Hospitality Suite 414—Fourth Floor
chair: **Elizabeth Heffelfinger** ★ Western Carolina University

Katharina Bonzel ★ University of Melbourne ★ "'It Ain't Over, 'til It's Over.' The *Rocky* Films and the Evolving American Dream"

Carol Siegel ★ Washington State University, Vancouver ★ "Metaphoric Interiors: Architectures of Race in *Panic Room* and *The People under the Stairs*"

Melissa Lenos ★ Temple University ★ "'Tell Me Everything You Saw': Surveillance and Community in *Rear Window* and *Disturbia*"

Elizabeth Heffelfinger ★ Western Carolina University ★ "Screening the Corporate Soul: Economic Citizenship in *In Good Company* and *Fun with Dick and Jane*"

C18 Cinematic Cities 1

room: Hospitality Suite 415—Fourth Floor
chair: **Carina Yervasi** ★ Swarthmore College

Andrew Covert ★ University of Michigan ★ "Motor-city Modernity: Fritz Lang's *Metropolis* and the Detroit Model"

Michele Torre ★ University of Southern California ★ "Women on the Loose: Navigating Urban Landscapes in the Films of Evgenii Bauer"

Constantin Parvulescu ★ Washington University ★ "Grotesque Modernity: Urban Landscapes in Dusan Makavejev's *Love Affair: The Case of the Missing Switchboard Operator*"

Carina Yervasi ★ Swarthmore College ★ "The Dardenne Brothers' Troubled Youth in Hostile Cities"

C19 Peter Greenaway and Architecture

room: Hospitality Suite 416—Fourth Floor
chair: **Steven Woodward** ★ Bishop's University

Steven Woodward ★ Bishop's University ★ "Going Down with the Ship: Peter Greenaway's Heterotopias"

Ted Kafala ★ College of Mount Saint Vincent/Manhattan College ★ "Mise-en-Scene Configurations in Peter Greenaway's Films"

Michael Baumgartner ★ University of British Columbia ★ "Architecture and Body, Fascism and Illness: The Music in Peter Greenaway's *The Belly of an Architect*"

Anthony Purdy ★ University of Western Ontario and **Bridget Elliott** ★ University of Western Ontario ★ "*The Stairs*/Rome: The City as Postproduction"

C20 The Acoustic Image

room: Jefferson Boardroom—Third Floor
chair: **Hugh Manon** ★ Oklahoma State University

Barry Salmon ★ The New School ★ "Current of Music: Adorno, Benjamin and the Architecture of the Dialectical Acoustic Image"

Hye Jean Chung ★ University of California, Santa Barbara ★ "Cinema as Archaeology: The Multiple Layering of Temporality and Spatiality through the Acousmatic Voice"

Kevin Donnelly ★ University of Southampton ★ "Occult Aesthetics: Thinking Through Sound-image Synchronization"

Hugh Manon ★ Oklahoma State University ★ "Lip Labor: Asynchronous Sound in Popular Film and Television"

C21 Screening C

room: Parlor 1—Third Floor

Ezra

Newton I. Aduaka, Nigeria, 2007, 110 min

sponsor: *African/African American Caucus*

For more information see the Screening Synopses following the index.

C22 Meeting C

room: Roberts Boardroom—Thirty-third Floor

Women's Film History Project

Thursday, March 6
6:30–7:30 pm

Award Ceremony

room: Commonwealth—Second Floor

2008 SCMS Award Winners

introductions by: **Patrice Petro** ★ SCMS President ★ University of Wisconsin, Milwaukee

Student Writing Award for Scholarly Writing—First Place

Nandana Bose ★ University of Nottingham ★ "Censor Board of India Correspondence (1992–2002): A Discursive Rhetoric of Moral Panic, 'Public' Protest and Political Pressure"

Student Writing Award—Second Place

Ellen Pullar ★ University of Otago, New Zealand ★ "'A New Woman': The Promotional Persona of Anna Sten"

Student Writing Award—Third Place

William Thomas McClain ★ University of California, Los Angeles ★ "Film-Fiction: Fan Magazines, Narrative, and Spectatorship in the Transitional Film Era"

Dissertation Award

Charles Tepperman ★ University of Chicago ★ "Communicating a New Form of Knowledge: Tracing the Amateur Cinema League and its Films (1926–1954)"

Dissertation Award Honorable Mention

Devorah Heitner ★ Northwestern University ★ "Black Power TV: A Cultural History of Black Public Affairs Television 1968–80"

The Katherine Singer Kovács Book Award

Bambi Haggins ★ University of Michigan ★ Laughing Mad: The Black Comic Persona in Post-soul America, Rutgers University Press (2007)

The Katherine Singer Kovács Book Award Honorable Mention

Anne Friedberg ★ University of Southern California ★ *The Virtual Window: From Alberti to Microsoft*, The MIT Press (2006)

The Katherine Singer Kovács Essay Award

John MacKay ★ Yale University ★ "Film Energy: Process and Metanarrative in Dziga Vertov's *The Eleventh Year* (1928)," *October* 121 (2007)

The Katherine Singer Kovács Essay Award Honorable Mention

Elena Gorfinkel ★ Bryn Mawr College ★ "Wet Dreams: Erotic Film Festivals of the Early 1970s and the Utopian Sexual Public Sphere" *Framework* 47:2 (2006).

The Katherine Singer Kovács Essay Award Honorable Mention

Charles Musser ★ Yale University ★ "The Clash between Theater and Film: Germaine Dulac, André Bazin and *La Souriante Madame Beudet*" *New Review of Film and Television Studies* 5:2 (2007).

Pedagogy Award

Diane Carson ★ St. Louis Community College at Meramec

Service Award

Lucy Fischer ★ University of Pittsburgh

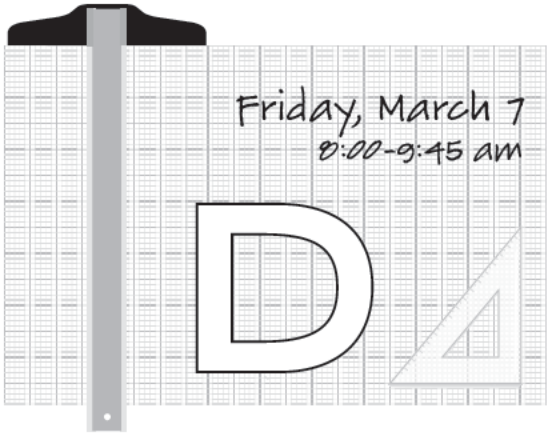
Honorary Lifetime Membership Award

Thomas Elsaesser ★ University of Amsterdam

Thursday, March 6
7:30–9:00 pm

Opening Reception

room: Commonwealth and Millennium Foyers—Second Floor



D1 Race and Gender in American Film

room: Commonwealth A1—Second Floor
chair: **Alison Landsberg** ★ George Mason University

Karen Beavers ★ University of Southern California ★ "What Does the Black Man Want? The World, the Flesh and the Devil and the Search for Black Male Identity"

Karla Fuller ★ Columbia College, Chicago ★ "The Convergence of Asian Americaness in 1930s Hollywood: Anna May Wong and Sessue Hayakawa in *Daughter of the Dragon* (1931)"

Sarah Projansky ★ University of Illinois, Urbana-Champaign and **Kent A. Ono** ★ University of Illinois, Urbana-Champaign ★ "Producing (Yellow?) Peril: Intersectionality and the Historical Production of Racialized/Gendered Fear in *The Perils of Pauline*"

Alison Landsberg ★ George Mason University ★ "Gender Trouble on the Frontier: Interracial Love and the Limits of National Belonging in Cecil B. DeMille's *The Squaw Man*"

D2 Space and Place in Eastern European Cinema

room: Commonwealth A2—Second Floor
chair: **Elisabetta Girelli** ★ University of St Andrews
co-chair: **Eva Näripea** ★ Estonian Academy of Arts

Eva Näripea ★ Estonian Academy of Arts ★ "Space, Place and Narrative: The Emergence of National Film Culture and the Thaw in Soviet Estonian Cinema"

Brinton Tench Coxe ★ Columbia University ★ "Installation-wasteland: Moscow Urban Space in Ilya Khrzhanovsky's 4"

Ioana Uricaru ★ University of Southern California ★ "Space, Unfragmented—Cristi Puiu's *The Death of Mr. Lazarescu* (Romania, 2005)"

Elisabetta Girelli ★ University of St Andrews ★ "The Female Body as National Space: Rape, Resistance and Desire in *Somnambuul* (Sulev Keedus, Estonia, 2003)"

sponsor: *Central/East/South European Scholarly Interest Group*

D3 Color Coding
Race, Technology and Daily Life

room: Commonwealth B—Second Floor
chair: **Curtis Marez** ★ University of Southern California

Tara McPherson ★ University of Southern California ★ "Understanding McLuhan: Electronic Media, Race and Mid-century Culture"

Curtis Marez ★ University of Southern California ★ "Star Wars and the Chicano/a Critique of Neoliberalism"

Jennifer Gonzalez ★ University of California, Santa Cruz ★ "The Face and the Public: Racial Formations in Digital Art"

respondent: **Wendy Chun** ★ Brown University

D4 High Anxiety
Television Networking in a Post-network Era

room: Commonwealth C—Second Floor
chair: **Victoria Johnson** ★ University of California, Irvine

Laurie Ouellette ★ University of Minnesota ★ "Citizen Brand: Neoliberal Governmentality and Post-network Television Culture"

Victoria Johnson ★ University of California, Irvine ★ "'It's Not About Football': *Friday Night Lights*' Challenge to the Logics of 'Quality TV'"

Max Dawson ★ Northwestern University ★ "Network Television's 'Lost Boys': TV, New Media, and the 'Elusive' Male Viewer"

Amanda Lotz ★ University of Michigan ★ "Television's Industrial Practices in Crisis: Industry Lore and the Post-network Era"

D5 Videogame Discourse
The Rhetoric of Play

room: Commonwealth D—Second Floor
chair: **Robert Buerkle** ★ University of Southern California

Jonathan Frome ★ University of Georgia ★ "Rhetoric, Representation, and Motivation in *The Legend of Zelda*"

Robert Buerkle ★ University of Southern California ★ "This is Your Life: Videogames as Second-person Narration"

Zach Whalen ★ University of Florida ★ "An Archaeology of the Videogame Image"

Tracy Fullerton ★ University of Southern California ★ "Game Mechanics, Procedural Rhetoric and the Design of *The Night Journey*—an Experimental Videogame with Bill Viola"

D6 Problematics of Transparency and Dissimulation in Recent Israeli Cinema

room: Tubman—Third Floor
chair: **Liora Moriel** ★ University of Maryland

Raz Yosef ★ Tel Aviv University/Sapir College ★ "Phantasmatic Losses: Trauma, Masculinity and Primal Fantasy in Israeli Cinema: *Walk on Water*"

Linda Dittmar ★ University of Massachusetts, Boston ★ "The Architecture of Absence: Representing the Nakba (Palestinian Catastrophe of 1947/8) in Recent Israeli Films"

Yosefa Loshitzky ★ University of East London ★ "The Question of 'Terrorism' in the Land of Zion"

Yaron Shemer ★ University of Texas ★ "The Allure of Terrorism: Private Fantasies in National and Religious Struggles in Contemporary Egyptian, Israeli, and Palestinian Cinema"

sponsor: *Middle East Caucus*

D7 Postcolonial Narratives

room: Anthony—Third Floor
chair: **Mark Tjarks** ★ Hawaii Pacific University

Kimberly Huff ★ Georgia State University ★ "Not Even Our Superheroes Are Safe: A Critical Analysis of the War of the Postcolonial Subject in *DC Versus Marvel Comics*"

Brett Service ★ University of Southern California ★ "'The Voice of the Globe': James A. FitzPatrick's MGM Traveltalks and the Vocal and Bodily Residues in Hawaii's Ethnographic Imagination"

Yifen Beus ★ Brigham Young University, Hawaii ★ "Yasmin Ahmad's Orked Trilogy: Race, Religion, and the Construction of National Identity"

Mark Tjarks ★ Hawaii Pacific University ★ "Blueprints for a Postcolonial Subjectivity: The Structuring of Fantasy Hybridities in *Blue Hawaii*, *The Searchers*, *The Piano* and Other Postcolonial Narratives"

WORKSHOP

D8 Scholarship in Experimental Film and Media

room: Adams—Third Floor
chair: **Robin Blaetz** ★ Mount Holyoke College

WORKSHOP PARTICIPANTS:

Michael Zryd ★ York University
Michael Walsh ★ University of Hartford
Robin Blaetz ★ Mount Holyoke College
James Kreul ★ University of North Carolina, Wilmington
Suzanne Buchan ★ University College for the Creative Arts

WORKSHOP

D9 Designing Course Assignments for Students

room: Washington A—Third Floor
chair: **Mark Langer** ★ Carleton University
co-chair: **Daniel Goldmark** ★ Case Western Reserve University

WORKSHOP PARTICIPANTS:

Cynthia Lucia ★ Rider University
Sam B. Girgus ★ Vanderbilt University
Jose Sanchez Mosquera ★ Carleton University
Anne Kern ★ Purchase College, State University of New York
Christine Becker ★ University of Notre Dame

D10 Historical Approaches to Postwar Film

room: Washington B—Third Floor
chair: **Eric Schaefer** ★ Emerson College

Eric Hoyt ★ University of Southern California ★ "'Implied Contract': Desny v. Wilder (1956) and the Case of *Ace in the Hole*"

Bradley Schauer ★ University of Wisconsin, Madison ★ "'The Greatest Exploitation Special Ever': *Destination Moon* and Eagle-Lion Studios"

Ellen Scott ★ University of Pennsylvania ★ "Blacker than Noir: The Cold War Production, Censorship, and Reception of *Native Son* (1951)"

Jennifer Clark ★ University of Southern California ★ "'Am I Too Far Over the Key? Dare I Go that Wild?': Engineering Deliberate Camp in *Johnny Guitar*"

D11 Moving Testimonies
Site-specific Perspectives on Documenting the Holocaust

room: Washington C—Third Floor
chair: **Noah Shenker** ★ University of Southern California
co-chair: **Janet Walker** ★ University of California, Santa Barbara

Janet Walker ★ University of California, Santa Barbara ★ "Critical Site-seeing and the Holocaust Documentary Film of Return"

Noah Shenker ★ University of Southern California ★ "Infrastructures of Memory: Pathos, Evidence, and the Institutional Construction of Holocaust Testimony"

Regina Longo ★ University of California, Santa Barbara ★ "*The Shoah* Outtakes: An Archivist's Recontextualization of the Testimony of Jan Karski"

D12 Mind Over Medium

room: Parlor 2—Third Floor
chair: **Amelie Hastie** ★ University of California, Santa Cruz

Rory Kelly ★ University of California, Los Angeles ★ "Cognitive Structures, Architectural Truths and Ideological Edifices"

Margaret O'Neill ★ Northwestern University ★ "Bad Faith or Bad Evidence: What Can We Know of the Unknown White Male?"

Julian Hanich ★ Free University, Berlin ★ "It's All in the Mind's Eye: Mental Images at the Movies"

Amelie Hastie ★ University of California, Santa Cruz ★ "TV on the Brain"

D13 Philly's Favorite Son I
Body, Acting, Audience

room: Congress A—Fourth Floor
chair: **Chris Holmlund** ★ University of Tennessee

Chris Holmlund ★ University of Tennessee ★ "Stallone's Shape Shifts"

Paul McDonald ★ University of Portsmouth ★ "Stallone's Stomach: Physical Change and the Rites of Actorly Legitimation in *Cop Land*"

Ian Huffer ★ Massey University ★ "'Who Wouldn't Want a Body Like That?': Masculinity, Muscularity and Male Audiences for the Films of Sylvester Stallone"

respondent: **Timothy Corrigan** ★ University of Pennsylvania

D14 LGBT Identity and Contemporary Media
Performances, Community and Masculinity

room: Congress B—Fourth Floor
chair: **Christopher Pullen** ★ Bournemouth University

Christopher Pullen ★ Bournemouth University ★ "Gay Youths in Educational Documentary: Coming Out, Partnerships and Race"

Mary Gray ★ Indiana University ★ "Negotiating Identities/Queering Desires: Coming Out Online and the Remediation of the Coming Out Story"

Margaret Cooper ★ Southern Illinois University ★ "The Online Transitional Identity and Its Role in the Coming Out Process for GLBT Youth"

Scott Stoddart ★ Manhattanville College ★ "The Man That Got Away: *Brokeback Mountain* as Site for Masculine Memory"

sponsor: *Queer Caucus*

D15 The Unknown Michael Haneke
Haneke's Made-for-TV Films

room: Congress C—Fourth Floor
chair: **Roy Grundmann** ★ Boston University

Roy Grundmann ★ Boston University ★ "Cinema, Television, and the National: Haneke's Made-for-TV Films in Multiple Contexts"

Peter Brunette ★ Wake Forest University ★ "A Closer Look at Haneke's Made-for-TV Film *Lemmings II*"

Tobias Nagl ★ University of Western Ontario ★ "Televisuality and Cinephilia in Michael Haneke's *Fraulein—Ein Deutsches Melodram*"

Janelle Blankenship ★ University of Western Ontario ★ "Architecture(s) of the Avant-garde: Perception, Fragmentation, and Venice as Hallucinatory Landscape in Haneke's *Who was Edgar Allen?*"

D16 Genre and Loss, The Iraq War and the War on Terror

room: Hospitality Suite 413—Fourth Floor
chair: **Cynthia Fuchs** ★ George Mason University

Tony Grajeda ★ University of Central Florida ★ "Bringing the War Home: The Iraq War, *Army Wives*, and the Melodramatic Mode"

Debra White-Stanley ★ Indiana University/Purdue University, Indianapolis ★ "Filming the Observation Machine: The CIA, Surveillance, and Space in Wartime Films"

Cynthia Fuchs ★ George Mason University ★ "'You Just Get Very Used to the Violence Existing': The Iraq War and Documentary Challenges"

D17 Screens

room: Hospitality Suite 414—Fourth Floor
chair: **Eric Freedman** ★ Florida Atlantic University

Ariel Rogers ★ University of Chicago ★ "Between Bodies: The Widescreen Revolution and Its New Affective Possibilities"

Rick Warner ★ University of Pittsburgh ★ "Frame, Event, and Architecture in Brian De Palma's Split Cinema"

David Fresko ★ Emory University ★ "Defining the Split Screen: Formal Permutations and Theoretical Implications"

Eric Freedman ★ Florida Atlantic University ★ "Notes from Economy Class: The Architecture of Screen Space"

D18 Cinematic Cities 2

room: Hospitality Suite 415—Fourth Floor
chair: **Joern Ahrens** ★ Justus-Liebig University, Giessen

Laura Frahm ★ Humboldt University, Berlin ★ "Metropolis in Transformation. Filmic Spaces between Topography and Topology in City Films"

Nora Gortcheva ★ Yale University ★ "Where is Berlin—Film City in Process?"

Tung-Hui Hu ★ University of California, Berkeley ★ "Berlin, citta aperta: Redevelopment, New Media, and the Politics of Display"

Joern Ahrens ★ Justus-Liebig University, Giessen ★ "Images in Ruins. German 'Trümmerfilm' and the Aesthetics of Distraction"

D19 Listening In

room: Hospitality Suite 416—Fourth Floor
chair: **Sarah Florini** ★ Indiana University

Tim Anderson ★ Denison University ★ "Musical Assemblages In Critical Disorganization: Music Journalism in the Age of Blogging"

David Uskovich ★ University of Texas, Austin ★ "Youth Against Fascism: Programming Progressive College Radio in the 1980s"

Sarah Florini ★ Indiana University ★ "Bringing the Virtual Community to Analog Side of the Digital Divide: Musical Performance as an Extension of the Cyber-diaspora"

D20 Front Row Center
Issues of Exhibition

room: Jefferson Boardroom—Third Floor
chair: **William Paul** ★ Washington University

Kevin Esch ★ Tulane University ★ "*Grindhouse* and Theatrical Nostalgia"

Deron Overpeck ★ University of California, Los Angeles ★ "Subversion, Desperation and Captivity: A History of the Gradual Acceptance of Screen Advertising in American Movie Theatres"

William Paul ★ Washington University ★ "An Art of the Theater: Making Movies Fit"

D21 Screening D

room: Parlor 1—Third Floor

Maquilapolis

Vicky Funari and Sergio De La Torre, USA/Mexico, 2006, 69 min

sponsors: *Latino/a Caucus and Women's Caucus*

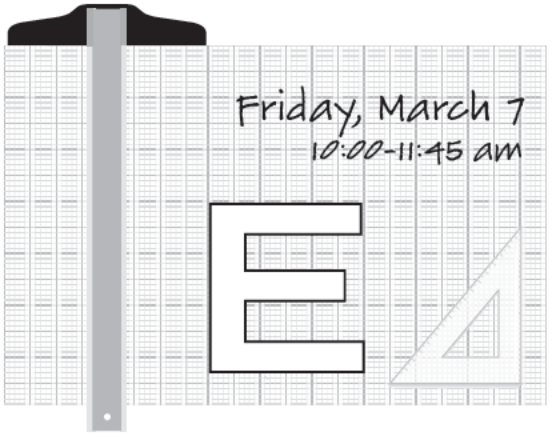
Filmmaker Vicky Funari will be available for questions.

For more information see the Screening Synopses following the index.

D22 Meeting D

room: Roberts Board Room—Thirty-third Floor

Experimental Film and Media Scholarly Interest Group



E1 Intimate and Instructive Views
Museum Sponsored Expedition Films of the Twenties

room: Commonwealth A1—Second Floor
chair: **Theresa Scandiffio** ★ University of Chicago
co-chair: **Alison Griffiths** ★ City University of New York, Baruch College

Alison Griffiths ★ City University of New York, Baruch College ★ "Film and the Museum Sponsored Expedition: Developments at the AMNH in the 1920s"

Amy Staples ★ Smithsonian Institution ★ "Trapping Wild Game in Africa: The Smithsonian-Chrysler Expedition to East Africa, 1926"

Theresa Scandiffio ★ University of Chicago ★ "Philanthropists Go Wild: Field Museum Trustee Films in 1920s Chicago"

respondent: **Jennifer Peterson** ★ University of Colorado, Boulder

E2 Bollywood and Beyond

room: Commonwealth A2—Second Floor
chair: **Sangita Gopal** ★ University of Oregon

Manishita Dass ★ University of Michigan ★ "Bombay Dreams: The Studio-made City in 1950s Hindi Cinema"

Sreya Mitra ★ University of Wisconsin, Madison ★ "From Bombay to Mumbai: Localizing the Urbane in the Cinematic Text"

Ozgur Cicek ★ State University of New York, Binghamton ★ "The Conflicting Self and Other in Bollywood"

Sangita Gopal ★ University of Oregon ★ "The 'Multiplex' Film: Genre and Architecture in Indian Cinema"

sponsor: *Asian/Pacific American Caucus*

E3 Film Theory and Marxism
New Approaches

room: Commonwealth B—Second Floor
chair: **Masha Salazkina** ★ Colgate University

Jane Gaines ★ Duke University ★ "Film Theory: How Many Marxisms?"

Philip Rosen ★ Brown University ★ "Eisenstein's Marxism, Marxism's Eisenstein"

Masha Salazkina ★ Colgate University ★ "Early Soviet Film Theory in Latin American Radical Film Theory and Practice"

John MacKay ★ Yale University ★ "Did Vertov Have a Theory of Spectatorship?"

E4 Aesthetics, Quality, Value and Judgment in Television Studies

room: Commonwealth C—Second Floor
chair: **Jonathan Nichols-Pethick** ★ DePauw University

Roberta Pearson ★ University of Nottingham ★ "Television Aesthetics as Marketing Device"

Christine Geraghty ★ University of Glasgow ★ "Ever-decreasing Circles: The Question of Quality in Contemporary Television Studies"

David Thorburn ★ Massachusetts Institute of Technology ★ "Aesthetic Interpretation: Return of the Repressed"

John Caldwell ★ University of California, Los Angeles ★ "On the Lot: Practitioner Aesthetics and the Logic of Production for Scholars and Researchers"

sponsor: *Television Studies Scholarly Interest Group*

E5 Touchy-Feelie
Interfaces and Interactivity

room: Commonwealth D—Second Floor
chair: **David Parisi** ★ New York University

Matthew Solomon ★ College of Staten Island, City University of New York ★ "A Trip to the Fair, *A Trip to the Moon*"

David Parisi ★ New York University ★ "Mediated Tactility: Gamic vs. Cinematic Touch"

Erik Marshall ★ Wayne State University ★ "The Interactive Networked Spectator: Video Games, Cinema, Machinima"

E6 Architectures of African Cinema in the Age of Globalization

room: Tubman—Third Floor
chair: **Carmela Garritano** ★ University of St. Thomas

Sheila Petty ★ University of Regina ★ "The Architecture of Metropolis: Psychic Spaces in *Dôlé*"

Victoria Pasley ★ Clayton State University ★ "Saharan Architecture in *La Vie sur Terre* and *Heremakono*"

Carmela Garritano ★ University of St. Thomas ★ "A New Critical Architecture for African Grassroots Cinemas: Nigerian Video in Ghana, Pirate Economies and Transnational Media Flows"

E7 Globalization and Cinema of Postcolonial Societies
The Architectonics of Displacement and the Reinscription of Space

room: Anthony—Third Floor
chair: **Reena Dube** ★ Indiana University, Pennsylvania

Ruby Cheung ★ University of St. Andrews ★ "Postcolonial Liminality and Spatial Reconstruction: Fruit Chan's *Hollywood Hong Kong* (2002)"

Reena Dube ★ Indiana University, Pennsylvania ★ "Affective Re-inscription of Space and Social/Economic Boundaries: The Films of Majid Majidi in the Era of Regional Conflict, Wars, and Globalization"

Gerald Sim ★ Florida Atlantic University ★ "How Postcolonial Contradictions Impede National Identity Formation in Singaporean Cinema."

Renu Dube ★ Boise State University ★ "Ideoscape of a Post-national Bollywood: The Films of Karan Johar and the Re-invention of Nationalism"

WORKSHOP

E8 Evolving Paradigms of Media Literacy Pedagogy

room: Adams—Third Floor
chair: **Kelly Mendoza** ★ Temple University

WORKSHOP PARTICIPANTS:

Rob Williams ★ Action Coalition for Media Education
Bambi Haggins ★ University of Michigan
Andrew J. Douglas ★ Bryn Mawr Film Institute
Carole Gerster ★ University of California, Santa Cruz
Renee Hobbs ★ Temple University

sponsors: *African/African American Caucus, Latino/a Caucus, Media Literacy & Outreach Scholarly Interest Group*

WORKSHOP

E9 Synaesthetic-Effects
Intermodality and Film

room: Washington A—Third Floor
chair: **Gertrud Koch** ★ Freie Universität Berlin

WORKSHOP PARTICIPANTS:

Jennifer Barker ★ University of Wisconsin, Milwaukee
Robin Curtis ★ Freie Universität Berlin
Christiane Voss ★ Freie Universität Berlin
Linda Williams ★ University of California, Berkeley

E10 American Independents

room: Washington B—Third Floor
chair: **Alisa Perren** ★ Georgia State University

Chris Cooling ★ Santa Monica College ★ "What's the Matter with *Gummo*? Irony, the Pastoral, and Other Legacies of the American 'Indie' Film"

Rachel Thibault ★ University of Massachusetts, Amherst ★ "Mumblecore and Movie Love: Articulating American Cinephilia through the Lo-Fi Indie Films"

Geoff King ★ Brunel University ★ "Speciality Architecture in Focus: The Design of an Indiewood Cinema Release Slate"

Alisa Perren ★ Georgia State University ★ "Indie 2.0? The Rise of 'Mumblecore' and the Re-formulation of Low-budget Film Distribution Practices in the New Millennium"

E11 Digging Up the Past
Uses of the Archive

room: Washington C—Third Floor
chair: **Janna Jones** ★ Northern Arizona University

Elizabeth Wiatr ★ Boise State University ★ "Modernist Architectures of the 1930s Instructional Film: The TVA's of Pare Lorentz and the Harmon Foundation"

Efren Cuevas ★ Universidad de Navarra ★ "Naming Home Movies. Values and Meanings of Home Movies in Autobiographical Documentaries"

Hossein Khosrowjah ★ University of Rochester ★ "Cinematic Encounters: Revisionist Use of Archival Footage in Mohsen Makhmalbaf's *Once Upon a Time Cinema*"

Janna Jones ★ Northern Arizona University ★ "Fanning the Flames: the 1990s Film Preservation Crisis"

E12 Mediated Masculinity

room: Parlor 2—Third Floor
chair: **Pat Gill** ★ University of Illinois, Urbana-Champaign

Mobina Hashmi ★ Brooklyn College ★ "White, Male, and Cyborg: Imagining a New American for the Global Era"

Elizabeth Clarke ★ Wilfrid Laurier University ★ "'We Fire at Nothing': *Jarhead* and Enacting Masculinity"

Lucia Blanchet ★ Northwestern University ★ "Fanboy Auteurs: Gender, Authorship and Grown-up Geeks"

Pat Gill ★ University of Illinois, Urbana-Champaign ★ "Men Behaving Sadly: Anguished Male Cinema"

E13 Philly's Favorite Son II
Stardom, Work, Hollywood

room: Congress A—Fourth Floor
chair: **Mark Gallagher** ★ University of Nottingham

Mark Gallagher ★ University of Nottingham ★ "Rambo, Lando and Batty: Stallone, Nighthawks, and Hollywood in Transition"

Andy Willis ★ University of Salford ★ "Stallone: Still a Class Act?"

Rebecca Bell-Metereau ★ Texas State University ★ "Sylvester Stallone: Reinvention and Remarketing of the Androgynous Italian Stallion"

respondent: **Rikke Schubart** ★ University of Southern Denmark

E14 Closets and Other Places
Mapping Queer Media

room: Congress B—Fourth Floor
chair: **Kevin Ohi** ★ Boston College

Christian Gay ★ University of Miami ★ "Urban Spaces and Queer Places in John Cameron Mitchell's *Shortbus*"

Amy Villarejo ★ Cornell University ★ "*Tales of the City*, or Stairway to Heaven: Television's Queer Cartographies"

Hollis Griffin ★ Northwestern University ★ "Out of the Closet and on the Road: Identity, Mobility, and Geography in Gay-themed Cultural Production"

Kevin Ohi ★ Boston College ★ "Voyeurism and Annunciation in Almodóvar's *Talk to Her*"

sponsor: *Queer Caucus*

E15 Television Comedy and Performance

room: Congress C—Fourth Floor
chair: **Ethan Thompson** ★ Texas A&M University, Corpus Christi

Christine Becker ★ University of Notre Dame ★ "Acting For the Cameras: Performance in the Multi-camera Sitcom"

Ethan Thompson ★ Texas A&M University, Corpus Christi ★ "Cringe Comedy: Awkward Moments in TV Style, Performance, and Audience Response"

Amber Day ★ Bryant University ★ "And Now . . . The News? Mimesis and the Real in *The Daily Show*"

E16 After 9 / 11

room: Hospitality Suite 413—Fourth Floor
chair: **Neda Atanasoski** ★ Stony Brook University

Stacy Takacs ★ Oklahoma State University ★ "American Heroism and Imperial Melancholia post-9/11"

Heather Warren-Crow ★ University of Wisconsin, Milwaukee ★ "Soft Body Dynamics after 9/11"

Linda Mokdad ★ University of Iowa ★ "9/11 and the Politics of Redemption: Historical Obscurity and Textual Ambiguity in *Syriana*"

Neda Atanasoski ★ Stony Brook University ★ "Structuring Television Justice and Heroism after 9/11: *Veronica Mars*, Teen Noir, and the Limits of Liberal Critique"

E17 The Multiple Narrative Film
Architectures of Time, Space, & Genre

room: Hospitality Suite 414—Fourth Floor
chair: **Glenn Man** ★ University of Hawaii, Manoa

Joseph Kickasola ★ Baylor University ★ "Multi-valence and the Contemporary Cinema"

Allan Cameron ★ Australian Film, Television and Radio School ★ "Deciphering the Present: Simultaneity, Succession and Mediation in *Code Inconnu* and *Time Code*"

Marimar Azcona-Montoliu ★ Universidad de Zaragoza ★ "Unexpected Encounters: The Contemporary Thriller Meets the Multi-protagonist Film"

Glenn Man ★ University of Hawaii, Manoa ★ "The Multiple Narrative Film: Classical Realism to Contingent Reality"

E18 Cinematic Cities 3

room: Hospitality Suite 415—Fourth Floor
chair: **Sabine Haenni** ★ Cornell University

Jonathan Driskell ★ King's College London ★ "Romantic Constructions: Parisian Architecture and the Midinette"

Alberto Zambenedetti ★ New York University ★ "Filming the EUR: Fascist Signification in Cinema"

Michael Siegel ★ Brown University ★ "Rome, Shattered City: Dario Argento, Broken Glass, and Roman Urban History"

Sabine Haenni ★ Cornell University ★ "Cinema and Marseille Urbanism"

E19 Biologies of the Avant-garde

room: Hospitality Suite 416—Fourth Floor
chair: **Jennifer Fay** ★ Michigan State University

Justus Nieland ★ Michigan State University ★ "The Sex Appeal of the Organic: On the Vitalism of David Lynch"

Hanna Shell ★ Harvard University ★ "Experiments in Mimicry: Animal Camouflage, Chameleonic Film and the Direct Animation of Len Lye and Stan Brakhage"

Kevin Anderson ★ Clark University ★ "Altered States of Embodiment: Considering the Gap between Feature and Ethnographic Filmic Representations of Possession"

Jennifer Fay ★ Michigan State University ★ "Polanski's Mammals"

Films by Hanna Shell will screen during Sessions H21 and I21.

E20 Tune in Yesterday
Radio Histories

room: Jefferson Boardroom—Third Floor
chair: **Alexander Russo** ★ Catholic University of America

Clifford Doerksen ★ Princeton University ★ "From Basement to Boudoir: Gender, Design and the De-masculinization of Consumer Electronics in the Jazz Age"

Shawn VanCour ★ University of Wisconsin, Madison ★ "'From Dialogue to High Drama': Aesthetic Transformations of the Early American Radio Play"

Cynthia Meyers ★ College of Mount Saint Vincent ★ "The Ad Man in 1940s Hollywood"

Alexander Russo ★ Catholic University of America ★ "Cowcatchers and Hitchhikers Take Listeners for a Ride: Attention, Irritation, and Alienation in the Flow of Network Radio Advertising"

E21 Screenings E

room: Parlor 1—Third Floor

The Other Side
Bill Brown, USA, 2005, 45 min

Floods, Ghosts and Contamination
Jenny Stark and Mark Yzaguirre, USA, 2003, 15 min

sponsors: *Caucus on Class*

For more information see the Screening Synopses following the index.

E22 Meeting E

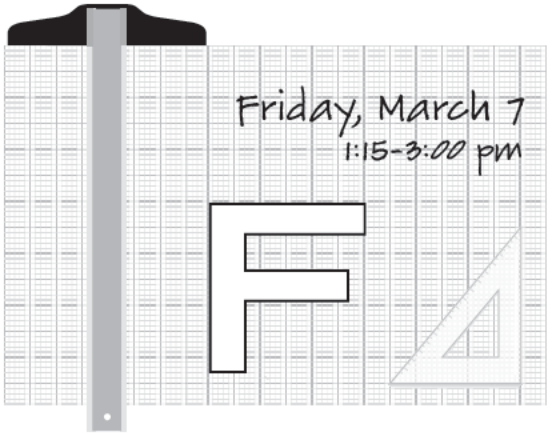
room: Roberts Boardroom—Thirty-third Floor

Public Policy Committee

Friday, March 7
12:00 noon—1:00 pm

Members' Business Meeting

room: Commonwealth B—Second Floor



F1 Space, Popular Music, and the Logics of Racialisation

room: Commonwealth A1—Second Floor
chair: **Bliss Lim** ★ University of California, Irvine

Patricia Ahn ★ University of Southern California ★ "Scoring Orange County: The Racialisation of Space and Music in Prime-time Television"

Christine Balance ★ University of California, Riverside ★ "Tool Time, Party Time, and Where We Stick the Kids: Garages and Suburban Cultural Production"

Bliss Lim ★ University of California, Irvine ★ "Re-placing Mestiza Stardom: Sharon Cuneta and the Noranian Imaginary in Filipino Cinema"

respondent: **Karen Tongson** ★ University of Southern California

F2 Contemporary Slovenian Cinema

room: Commonwealth A2—Second Floor
chair: **Meta Mazaj** ★ University of Pennsylvania

Denis Valic ★ University of Ljubljana ★ "Language in Slovenian Cinema: Redefining the Cinematic in Igor Šterk's *Gone with the Train* (1997)"

Meta Mazaj ★ University of Pennsylvania ★ "Freewheeling on the Margins in Janez Burger's *Idle Running* (1999)"

respondent: **Andy Horton** ★ University of Oklahoma

F3 Brainstorming: SCMS at 50
Tokyo and Los Angeles Planning Session

room: Commonwealth B—Second Floor

"SCMS at 50" will be our year-long celebration of the Society's Golden Anniversary beginning with our conference in Tokyo in May 2009 and concluding with our conference in Los Angeles in March of 2010. Please join us in this important planning session to contribute ideas and suggestions for both conferences as well as other ways to celebrate this important milestone. Volunteers for local Host Committees and those with ideas for special conference events are especially welcome!

F4 Not Your Average Couch Potato
Television Fandom

room: Commonwealth C—Second Floor
chair: **Kirsten Pullen** ★ Texas A&M University

Suzanne Scott ★ University of Southern California ★ "Authorized Resistance: Is *Battlestar Galactica* Fan Production Frakked?"

Ashley Moss ★ University of Arizona ★ "Courting the Interactive Audience: Integrating Fan Videos into Network Marketing Campaigns"

Julie Russo ★ Brown University ★ "The Shape of Things to Come: Online Promotions, Fan Videos, and Other Queer Technologies in the Progeny of *Battlestar Galactica*"

Kirsten Pullen ★ Texas A&M University ★ "Evaluating Without Pity: *So You Think You Can Dance* and the Terrain of Television Talent Show Fandom"

F5 Techno-knowledge

room: Commonwealth D—Second Floor
chair: **Jack Bratich** ★ Rutgers University

Lisa Parks ★ University of California, Santa Barbara ★ "Digging into Google Earth"

Greg Siegel ★ University of California, Santa Barbara ★ "Forensic Media: Technology, Epistemology, and Historiography"

Kelly Gates ★ University of California, San Diego ★ "Digital Credibility: Photographic Truth in Video Forensics"

Jack Bratich ★ Rutgers University ★ "Collective Intelligence Agencies: The 911 Truth Movement, Convergence Culture, and Information Warfare"

F6 Toward a "New" Third Cinema?
Recent Argentinean Film and the Re-emergence of Class (Part 1): Fiction Film from Neoliberalism to Post-2001 Crisis

room: Tubman—Third Floor
chair: **Fernanda Zullo-Ruiz** ★ Hanover College

Sophia McClennen ★ Pennsylvania State University, University Park ★ "Neoliberalism and the New Latin American Cinema: Adrian Caetano's *Pizza, birra, y faso* and *Bolivia*"

Ana Ros ★ University of Michigan ★ "Live-in Maid: Argentinean Crisis and "Class-transference" Phenomenon"

sponsors: *Latino/a Caucus and Caucus on Class*

F7 Global 'Time-images'?
Postwar Cinema in Comparative Perspectives

room: Anthony—Third Floor
chair: **Jie Li** ★ Harvard University

Jaimey Fisher ★ University of California, Davis ★ "Dismantling the Target: Demilitarizing the Wartime Gaze in the German Rubble Film"

Ayumi Hata ★ University of Ulster ★ "Words, Barricade and Postwar Subjectivity: Japanese Strike Films in the 1960s"

Jie Li ★ Harvard University ★ "The Nation Shattered: Rubbles and Ruins in Fei Mu's *Springtime in a Small Town*"

WORKSHOP

F8 Architectures and Designs of Global Media Circulation, 1858–2008

room: Adams—Third Floor
chair: **James Schwoch** ★ Northwestern University
co-chair: **James Hay** ★ University of Illinois

WORKSHOP PARTICIPANTS:

James Hay ★ University of Illinois
Paul Torre ★ Southern Illinois University, Carbondale
Benjamin Aslinger ★ University of Wisconsin, Madison
David Tafler ★ Muhlenberg College

F9 Reexamining Sam Fuller Through the Archives

room: Washington A—Third Floor
chair: **Marsha Orgeron** ★ North Carolina State University

Haden Guest ★ Harvard University ★ "The Archaeology of an Auteur"

Marsha Orgeron ★ North Carolina State University ★ "Spying Fuller through a New Lens: Fuller's *FBI File* and *Pickup on South Street*"

Lisa Dombrowski ★ Wesleyan University ★ "When Politics, Art, and Commerce Collide: The Muzzling of Samuel Fuller's *White Dog*"

respondent: **John Belton** ★ Rutgers University

F10 Poverty, Ideology and the Media

room: Washington B—Third Floor
chair: **Steve Macek** ★ North Central College

Stephen Charbonneau ★ Florida Atlantic University ★ "Branching Out: Young Appalachian Selves, Auto-ethnographic Aesthetics, and the Founding of Appalshop"

Devorah Heitner ★ Northwestern University ★ "The Good Side of the Ghetto: Inside Bedford Stuyvesant 1968–1971"

Robert Koulish ★ Goucher College ★ "The Baltimore Community Radio Coalition"

Shivaani Selvaraj ★ Media Mobilizing Project, Philadelphia ★ "Media Making Movement in Philadelphia"

sponsor: *Caucus on Class*

F11 Film and Public Debate

room: Washington C—Third Floor
chair: **Bonnie Blake** ★ Ramapo College of New Jersey

Shelley Stamp ★ University of California, Santa Cruz ★ "*The People vs. John Doe*: Early Motion Pictures and the Crusade against Capital Punishment"

Lynne Jackson ★ St. Francis College ★ "Free and Open to All: Possibilities for Micromovies and the Public Debate"

Susan Ryan ★ College of New Jersey ★ "Documentaries and Public Discourse: The Case for Michael Moore"

Scott Weiss ★ St. Francis College ★ "A Case Against the Singular Perspective of the Documentary Film"

sponsor: *Caucus on Class*

F12 New Masculinities

room: Parlor 2—Third Floor
chair: **Ron Becker** ★ Miami University

Celine P. Shimizu ★ University of California, Santa Barbara ★ "Sexual Problems: Crises of Racial Masculinity in Representations of Asian/American Masculinities"

Peter Alilunas ★ University of Texas, Austin ★ "'Nothing I Do is Ever Good Enough': Troubled Masculinity in the Films of Vince Vaughn"

Ron Becker ★ Miami University ★ "Guy Love: Post-closet TV and the New Straight Man"

F13 Re-viewing Stardom

room: Congress A—Fourth Floor
chair: **Julie Wilson** ★ University of Minnesota
co-chair: **Amber Watts** ★ University of Wisconsin, Madison

Christine Quail ★ State University of New York, College at Oneonta ★ "Don't Believe the Hype: Flavor Flav and The Political Economy of 'Celebreality'"

Amber Watts ★ University of Wisconsin, Madison ★ "Britney Broken Down: Reflexive Transparency in Popular Celebrity Discourse"

Julie Wilson ★ University of Minnesota ★ "Star Testing: Celebrity Gossip and the Politics of Neo-liberal Capitalism"

Barry King ★ Auckland University of Technology ★ "Contemporary Celebrity and the Comodification of Fan Sub-cultures"

F14 WARNING: Adult Content

room: Congress B—Fourth Floor
chair: **Ian Olney** ★ York College of Pennsylvania

Jane Fader ★ Wayne State University ★ "A Perverse Implantation: Squirting Pornography and the Law of the Father"

Ryan Powell ★ King's College, London ★ "Go West: Liberatory Emasculation and Utopian Ideology in Joe Gage's *Kansas City Trucking Co.*"

Kevin Wynter ★ University of California, Berkeley ★ "A Phenomenological Introduction to Interactive Sex Simulators and The Crisis of Male Identity in Virtual Pornography"

Ian Olney ★ York College of Pennsylvania ★ "'It's Just Like the Sixties, Only With Less Hope': Unsimulated Sex in Contemporary American Independent Cinema"

F15 HBO's *The Wire*

room: Congress C—Fourth Floor
chair: **David Lerner** ★ University of Southern California

Christopher Hanson ★ Loyola Marymount University ★ "'A Man Must Have a Code': The Many Languages of *The Wire*"

David Lerner ★ University of Southern California ★ "Way Down in the Hole: Baltimore as Location and Representation in *The Wire*"

Daniel Herbert ★ University of Michigan ★ "*The Wire* and Anti-allegory Television Drama"

Marsha Kinder ★ University of Southern California ★ "Re-wiring Baltimore: The Emotive Power of Systemics, Seriality and the City"

F16 The Hideous Pageant of War and Terror

room: Hospitality Suite 413—Fourth Floor
chair: **Corey Creekmur** ★ University of Iowa

Denise O'Malley ★ Boston College ★ "Tales that Wag and Dogs that Byte: *Saving Jessica Lynch* and other Rhetorical Rescues"

Jeffrey Chown ★ Northern Illinois University ★ "Iraq War Documentaries and the Problem of Interpretation"

John Bridge ★ University of California, Los Angeles ★ "Attack Videos, Communiques, and Martyr Profiles: Rumors of Insurgency and Terror in a 'Post-propaganda' Digital Context"

Corey Creekmur ★ University of Iowa ★ "The Sound of the War on Terror"

F17 Constructing Meaning
The Politics of Appropriation and the Ethics of Recontextualization

room: Hospitality Suite 414—Fourth Floor
chair: **Broderick Fox** ★ Occidental College

Stuart Davis ★ University of Minnesota ★ "De-coding Brazilian Hollywood: Collage Filmmaking as Third Cinema Practice in Rogério Sganzerla's *Tudo é Brasil* (1998)"

Broderick Fox ★ Occidental College ★ "From Early Video Activism to YouTube: Reconnecting Strategies of Appropriation to Their Politicized Origins"

Dan Leopard ★ Saint Mary's College, California ★ "Other Cinema: Appropriation as Exhibition"

Sara Sullivan ★ University of Iowa ★ "Holding Fast: Constellating Archival AIDS Videos according to Benjamin's Allegory"

F18 Issues of Design and Architecture in the Cinema of Transnationalism

room: Hospitality Suite 415—Fourth Floor
chair: **Sumita Chakravarty** ★ The New School

Martin Roberts ★ The New School ★ "Beyond *Baraka*: Transnational Documentary and the Cinematic Sublime"

Jiwon Ahn ★ Keene State College ★ "Transnational Cinema in Costume: Shifting National Imageries in the Genre of East Asian Period Drama"

Nancy Srebro ★ University of Pennsylvania ★ "Transforming the Look of Heritage: Mira Nair's *Vanity Fair* and Gurinder Chadha's *Bride and Prejudice*"

Sumita Chakravarty ★ The New School ★ "Crafting the Transnational: Accident and Design in Mira Nair's *The Namesake*"

F19 Anarchitectural Cinemas

room: Hospitality Suite 416—Fourth Floor
chair: **Genevieve Yue** ★ University of Southern California

Jennifer Reynolds ★ University of Southern California ★ "Following this Wall: The Politics of Visual Control and Gordon Matta-Clark's *Made in America*"

Pauline Stakelon ★ University of California, Santa Barbara ★ "Light, Death, and the Golden Gate Bridge: Representations of the Bridge in Contemporary Experimental Video"

Genevieve Yue ★ University of Southern California ★ "Architectures of the Inside: The Rhetoric of the Cut in the Films of Gordon Matta-Clark and Stan Brakhage"

Erica Levin ★ University of California, Berkeley ★ "Shock, Static, and the Space of Invasion in Martha Rosler's Found Media Work"

F20 Notes on Soundtracks

room: Jefferson Boardroom—Third Floor
chair: **Senta Siewert** ★ University of Amsterdam

Lisa Schmidt ★ University of Texas, Austin ★ "They Are Among Us! The Electronic in Science Fiction Film Music"

Lara Hrycaj ★ Wayne State University ★ "Ooh La La: Wes's 30 Century Man and Sofia's City Girl—The Soundtrack Album and the Contemporary American Filmmaker"

Mark Minett ★ University of Wisconsin, Madison ★ "The Hollywood Film Score and the DJ Aesthetic"

Senta Siewert ★ University of Amsterdam ★ "Transcultural Music and Universal Spaces in Contemporary European Cinema"

F21 Screenings F

room: Parlor 1—Third Floor

Three Short Films by Annemarie Jacir:

An Explanation: and then burn the ashes
Annemarie Jacir, USA/Palestine, 2005, 6 min

like twenty impossibles: Ka'inna 'Ashrun Mustaheel
Annemarie Jacir, Palestine/USA, 17 min

A Few Crumbs for the Birds
Annemarie Jacir and Nassim Amaouche, France/Jordan, 2005, 28 min

sponsor: *Middle East Caucus*

Filmmaker Annemarie Jacir will be available for questions.
For more information see the Screening Synopses following the index.

F22 Meeting F

room: Roberts Boardroom—Thirty-third Floor

Nontheatrical Film and Media Scholarly Interest Group

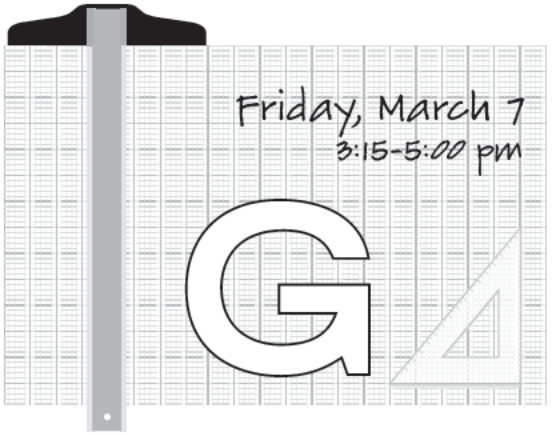
Friday, March 7
1:30-3:00 pm

Special Offsite Event

"Building Bridges with *The Village*: Connecting the University to the Community through Youth Media Production" Screening & Discussion

location: WHYY (PBS Affiliate), Independence Mall West, 150 N. 6th Street
Directions from Loews Philadelphia Hotel will be available at the conference registration desk.

sponsors: *Media Literacy and Outreach Scholarly Interest Group, African/African American Caucus, and the Media Education Lab, Temple University*



G1 The Asian Body on the American Screen

room: Commonwealth A1—Second Floor
chair: **Philippa Gates** ★ Wilfrid Laurier University

Adrian Khactu ★ University of Pennsylvania ★ "Performing the Asian Body in Early American Film: Anna May Wong's Visual Grammar of Race"

Russell Meeuf ★ University of Oregon ★ "John Wayne's Asia: Race, Romance, and Global Capitalism in *The Barbarian and the Geisha* (1958)"

Lisa Funnell ★ Wilfrid Laurier University ★ "The Disappearing Asian Body: Exploring the Asian-American and Pan-Asian Identities of Lucy Liu in *Charlie's Angels* (2001) and *Kill Bill* (2003)"

Theresa L. Geller ★ Rutgers University ★ "'I'm Not Low': The Subversive Laughter of *Harold and Kumar Go to White Castle* (2004)"

sponsor: *Asian/Pacific American Caucus*

G2 Exchange, Icon, Material Practice
Film and Circulation in India

room: Commonwealth A2—Second Floor
chair: **Nitin Govil** ★ University of California, San Diego

Sudhir Mahadevan ★ New York University ★ "The Purchase and Reach of Cameras: Towards a Pre-history of Early Cinema in Bengal (1840–1920)"

Priya Jaikumar ★ University of Southern California ★ "Visualizing Architectures of Insurgency"

Rosie Thomas ★ University of Westminster ★ "Tarzan Goes to India"

Ranjani Mazumdar ★ Jawaharlal Nehru University ★ "Event Management and the Promotional Logic of Bombay's Film Stardom"

sponsor: *Asian/Pacific American Caucus*

G3 Technologies of the Filmic Self Part 1

room: Commonwealth B—Second Floor
chair: **Angelica Fenner** ★ University of Toronto

David Gurney ★ Northwestern University ★ "Tell Us Everything about You(Tube): Navigating the Construction of Self through Video Blogging"

José Gatti ★ Universidade Federal de São Carlos ★ "(Im)personations of Glauber Rocha by Glauber Rocha"

Alisa Lebow ★ Brunel University ★ "Taking Symptoms for Signs: Chasing Modernity's Tail in Two Contemporary First Person Films"

Alexandra Juhasz ★ Pitzer College ★ "MP:me: Variant of a Manifesta, 2007"

G4 Television as a Cultural Center
The Future of the Public Sphere

room: Commonwealth C—Second Floor
chair: **Sharon Ross** ★ Columbia College, Chicago

Shanti Kumar ★ University of Texas, Austin ★ "Redefining the 'Public' in Indian Television"

Yeidy Rivero ★ Indiana University, Bloomington ★ "Public Television for the 'Other' Publics: ESAA-TV (1972–1980)"

Henry Jenkins ★ Massachusetts Institute of Technology ★ "The Public Sphere in a 'Hybrid Media Ecology': YouTube, Network Television, and Presidential Politics"

Jostein Gripsrud ★ Universitetet i Bergen ★ "Television and the Digital Public Sphere"

sponsor: *Television Studies Scholarly Interest Group*

G5 Media Subcultures

room: Commonwealth D—Second Floor
chair: **Katie Mills** ★ Occidental College

Josh Guilford ★ Brown University ★ "Resurrecting the Bones Brigade: Skateboard Videos and Publicity"

Robert Jones ★ New York University ★ "Machinimateur Wanted: The Professionalization of Machinima Software"

Amanda Fleming ★ Indiana University ★ "Looking at the Monstrous Human: Serial Killer Fans Online"

Katie Mills ★ Occidental College ★ "Viral Mobility: Lowrider Videos on YouTube"

G6 Toward a "New" Third Cinema?
Recent Argentinean Film and the Re-emergence of Class (Part 2): The Post-2001 Resurgence of Nonfiction Film

room: Tubman—Third Floor
chair: **Susan Ryan** ★ College of New Jersey

Antonio Prado ★ Knox College ★ "Towards a Gendered Perspective of the Third Cinema Premises: Working Class Women in the Recent Videoactivism in Argentina"

Patricia Keeton ★ Ramapo College of New Jersey ★ "Third Cinema Principles and Contemporary Worker Struggles: Documentary Representations of Zanon-'Fasinpat' in Argentina"

Fernanda Zullo-Ruiz ★ Hanover College ★ "The New Argentine Cinema: What's Class Got To Do With It?"

sponsors: *Latino/a Caucus and Caucus on Class*

G7 On a Global Basis
Studies in Ethnicity, Transnationalism and Imperialism

room: Anthony—Third Floor
chair: **Darrell Newton** ★ Salisbury University

Stephanie Schulte ★ George Washington University ★ "Economic Weapon or Tool for Social Uplift: American and European Visions of the Internet"

Pamela Wilson ★ Reinhardt College and **Michelle Stewart** ★ State University of New York, Purchase College ★ "Indigeneity and Indigenous Media on the Global Stage"

Emma Robertson ★ Sheffield Hallam University ★ "'I Get a Real Kick Out of Big Ben': BBC Versions of Britishness on the Empire and World Service, 1932–1967"

Darrell Newton ★ Salisbury University ★ "Transnational Travelers' Tales: BBC Caribbean Radio and West Indies Programming"

WORKSHOP

G8 The Architectonics of Costume Design

room: Adams—Third Floor
chair: **Alisia Chase** ★ State University of New York, Brockport

WORKSHOP PARTICIPANTS:

Alisia Chase ★ State University of New York, Brockport
Deborah Landis ★ University of the Arts London
Tamar Jeffers McDonald ★ University of Kent
Pamela Church Gibson ★ University of the Arts London

WORKSHOP

G9 Copyright and Publishing

room: Washington A—Third Floor
chair: **John Belton** ★ Rutgers University
co-chair: **Peter Decherney** ★ University of Pennsylvania

WORKSHOP PARTICIPANTS:

Jon Lewis ★ Oregon State University
Peter Jaszi ★ American University, Washington College of Law
Daphne Ireland ★ Princeton University Press
Eric Schwartz ★ Mitchell, Silberberg & Knupp, LLP

sponsor: *Public Policy Committee*

G10 A*L*T*M*A*N
Gender, Genre and Social Discourse

room: Washington B—Third Floor
chair: **Richard Ness** ★ Western Illinois University

Robert T. Self ★ Northern Illinois University ★ "Social Spaces and the Geographic Imaginary in Robert Altman's *McCabe & Mrs. Miller*"

Todd Berliner ★ University of North Carolina, Wilmington ★ "*Nashville* and Narration in Seventies Cinema"

Richard Ness ★ Western Illinois University ★ "'Doing Some Replacin': Undermining Patriarchal Power in Robert Altman's Performance Films"

respondent: **Jackie Byars** ★ Wayne State University

G11 The Documentary Text and Social Change
An Investigation of Political Dissent

room: Washington C—Third Floor
chair: **Angela Aguayo** ★ Eastern Illinois University
co-chair: **Carrie Wilson-Brown** ★ University of Illinois

Deirdre Boyle ★ The New School ★ "Social Documentaries: Subject to Change"

Angela Aguayo ★ Eastern Illinois University ★ "The Camera as a Tool of Social Upheaval: A Critique of Contemporary Activist Documentary Film and Video"

Kristen Hoerl ★ Auburn University ★ "Mourning Activism in Documentary Films about Radical Protest Movements"

G12 Film Characters and the Architecture of Emotion
Designing Different Spectator Responses

room: Parlor 2—Third Floor
chair: **Henriette Heidbrink** ★ University of Siegen

Jens Eder ★ Universitaet Hamburg ★ "Responding to Characters: Levels and Shifts, Mainstream and Margin"

Margrethe Bruun Vaage ★ University of Oslo ★ "The Attraction of Empathy: The Suffering Male Hero"

Henriette Heidbrink ★ University of Siegen ★ "Old Feelings in New Architectures? Ludic Film-forms and their Impact on the Engagement with Characters"

respondent: **Jochen Venus** ★ University of Siegen

G13 Bette Davis
Actor and Star

room: Congress A—Fourth Floor
chair: **Martin Shingler** ★ University of Sunderland

Martin Shingler ★ University of Sunderland ★ "Bette Davis: Actor/Star and Consummate Liar"

Cynthia Baron ★ Bowling Green State University ★ "*Jezebel* (1938): A Davis, Wyler, Rapper Production"

Ed Sikov ★ Independent Scholar ★ "Don't Let's Ask for the Moon—We Have a Star!: Bette Davis as Gay Icon"

G14 The Geography of Desire
Screening Public Sex and Queer Subjects in the United States

room: Congress B—Fourth Floor
chair: **Margaret DeRosia** ★ University of Western Ontario

Joseph Wlodarz ★ University of Western Ontario ★ "'How'd You Like to Disappear?': *Cruising* and Crises of Gay Visibility"

Julianne Pidduck ★ Université de Montréal ★ "'We Are Family': Gender and Kinship in Transgender Documentary"

Nick Haffie-Emslie ★ Independent Scholar ★ "Is That the First Time Somebody Sang the National Anthem into your Ass?': 9/11, Public Sex and the Politics of Permeability in John Cameron Mitchell's *Shortbus*"

sponsor: *Queer Caucus*

G15 Excessive Designs
Melodrama and Contemporary Television

room: Congress C—Fourth Floor
chair: **Susan Kerns** ★ University of Wisconsin, Milwaukee

Terri Williams ★ University of Wisconsin, Milwaukee ★ "Building Suspicion: Prison Break, Melodrama, and the War on Terror"

Ruth Wollersheim ★ St. Cloud State University ★ "Melodrama and the Biological Clock: How American Television Constructs Anxiety about Fertility during the War on Terror"

Suzanne Leonard ★ Simmons College ★ "Melodrama Meets Mode: *Ugly Betty's* Generic Revisions"

Susan Kerns ★ University of Wisconsin, Milwaukee ★ "Merging Church and State Fair through Deviant Bodies in HBO's *Carnivale*"

G16 The Critical Repsonse

room: Hospitality Suite 413—Fourth Floor
chair: **Jonathan Lupo** ★ Colorado State University

Robert Cagle ★ University of Illinois, Urbana-Champaign ★ "Encounters in the Mirror: Violence, Morality, and the South Korean 'Extreme' Film"

Paul Rixon ★ Roehampton University ★ "British TV Criticism and American Programmes: From the Surreal to the Carnevalesque"

Erik Hedling ★ Lund University ★ "Ingmar Bergman and the Vietnam Movement"

Jonathan Lupo ★ Colorado State University ★ "A New Critical Order, or: How Professional Critics Learned to Stop Worrying and Love the Internet"

G17 The Contemporary Multi-plot Film

room: Hospitality Suite 414—Fourth Floor
chair: **Ned Schantz** ★ McGill University
co-chair: **John Bruns** ★ College of Charleston

John Bruns ★ College of Charleston ★ "Polyphonic Film"

Derek Nystrom ★ McGill University ★ "Social Totality and Its (Incomplete) Maps: Multinational Capitalism and the Contemporary Multi-plot Film"

Ned Schantz ★ McGill University ★ "Lost Dogs: Melodrama and Social Assemblage in *Amores Perros*"

G18 Cinematic Space
Theory and Practice

room: Hospitality Suite 415—Fourth Floor
chair: **Jim Bizzocchi** ★ Simon Fraser University

R. Rutsky ★ San Francisco State University ★ "Architecture without Arché"

Anne Rutherford ★ University of Western Sydney ★ "How do Stones Talk, How Does Space Dance, Why Does Mise en Scéne Pulse and Quiver? The Dramaturgy of Space in Kobayashi's *Harakiri*"

Sylvia Martin ★ University of California, Irvine ★ "Explosions and Cyborgs: the Innovation and Destruction of Space and Technology on Hollywood Sound Stages and Studio Lots"

Jim Bizzocchi ★ Simon Fraser University ★ "The Virtual, the Real, and the Design of Cinematic Storyworlds"

G19 Histories of Sound in Cinema

room: Hospitality Suite 416—Fourth Floor
chair: **Kevin John Bozelka** ★ University of Texas, Austin

Hyungshin Kim ★ Northwestern University ★ "When the First Korean Talkie Was Born: The Discourses of Locality, Vernacular Language, and Foreign Media Consumption in the Early Korean Film Cultures"

Christina Petersen ★ University of Chicago ★ "Saying It With Songs: American Film Melodrama and the Coming of Sound in Al Jolson's First All-talking, All-singing Picture"

Meredith Ward ★ Northwestern University ★ "Insurgent Sounds and Rumpled Suits: Art vs. Engineering in Early Sound Pictures"

Kevin John Bozelka ★ University of Texas, Austin ★ "Media Mergers/ Professional Mergers: Rock's Ascendancy Over Tin Pan Alley and Its Impact on the Hollywood Film Industry"

G20 Exhibition Micro-histories

room: Jefferson Boardroom—Third Floor
chair: **R. Bruce Brasell** ★ Independent Scholar

Denise Khor ★ Yale University ★ "Movie House Culture, Asian Immigrants, and Rural Hawaii, 1909–1930s"

Denise Cummings ★ Rollins College ★ "Placing Memory, Exploring Context: Local Exhibition and Winter Park, Florida's Mid-century Theaters"

Martin Johnson ★ New York University ★ "The Agora Downtown with Comfortable Seats: The Small-town Movie Theater as Civic Space"

R. Bruce Brasell ★ Independent Scholar ★ "Desecration or Recreation? The Intersection of Commerce and Religion Over Sunday Motion Picture Exhibition Policy in Birmingham, Alabama, 1918–1932"

G21 Screenings G

room: Parlor 1—Third Floor

The Roof/Al-sateh
Kamal Aljafari, Germany/Palestine, 2006, 60 min

Visit Iraq
Kamal Aljafari, Germany, 2003, 25 min

sponsors: *Middle East Caucus, Asian/Pacific American Caucus and Women's Caucus*

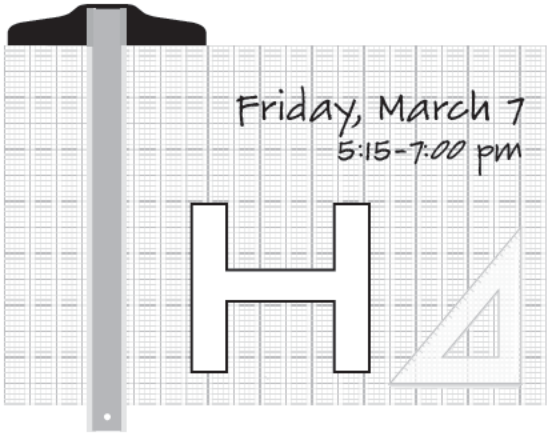
Filmmaker Kamal Aljafari will be available for questions. He will also discuss these films during Session I6.

For more information see the Screening Synopses following the index.

G22 Meeting G

room: Roberts Boardroom—Thirty-third Floor

Latino/a Caucus



H1 The Euroteaurs

room: Commonwealth A1—Second Floor
chair: **Luca Caminati** ★ Colgate University

Michael Anderson ★ Yale University ★ "Face and Form in Rohmer: From *Ma nuit chez Maud's* Talking Cinema to the Denial of Eloquence in *Le Rayon vert*"

Dominique Russell ★ Independent Scholar ★ "The Sight and Sound Gag in Luis Buñuel: Designs of an Auteur Persona"

Luca Caminati ★ Colgate University ★ "'Only Marxists Love the Past': Pier Paolo Pasolini's *The Walls of Sana'a*"

H2 Beyond Techno-Orientalism
Transmedial and Transnational Film Technologies, with Reference to Japan

room: Commonwealth A2—Second Floor
chair: **Daisuke Miyao** ★ University of Oregon

Jonathan M. Hall ★ University of California, Irvine ★ "iimura, Space, and the Phenomenological Operation"

Thomas Lamarre ★ McGill University ★ "The Exploded View: Technologies of Limited Animation"

Daisuke Miyao ★ University of Oregon ★ "Let There Be Light: Henry Kotani and the Emergence of Cinematography in Japan"

Mitsuyo Wada-Marciano ★ Carleton University ★ "*Vermilion Pleasure Night*: Tokyo Pop Television"

H3 Technologies of the Filmic Self Part 2

room: Commonwealth B—Second Floor
chair: **Alisa Lebow** ★ Brunel University

Robin Curtis ★ Freie Universität Berlin ★ "Comportment and the Past: The Spatial Specifics of Autobiographical Recollection"

Angelica Fenner ★ University of Toronto ★ "Intersubjectivity and the Documentary Camera"

Sophie Mayer ★ University of Cambridge ★ "The 'I' in Home: Michelle Citron's Architecture of a Filmic Self"

H4 Paratextual Architectures and the Shifting Boundaries of Television

room: Commonwealth C—Second Floor
chair: **Jonathan Gray** ★ Fordham University

Jonathan Gray ★ Fordham University ★ "Where is(n't) Springfield? Placing *The Simpsons* and Television"

Louisa Stein ★ San Diego State University ★ "Hailing the Fan: Diegetic and Extradiegetic Expansion in Official Online Interfaces"

Jason Mittell ★ Middlebury College ★ "Architectures of Participation: Wiki Fandom and the Case of LostPedia"

Kristina Busse ★ Independent Scholar ★ "Paratextual Commentary as Writer Response Theory"

sponsor: *Television Studies Scholarly Interest Group*

H5 She / He
Gendering the Digital

room: Commonwealth D—Second Floor
chair: **Michele White** ★ Tulane University

Carol Stabile ★ University of Wisconsin, Milwaukee ★ "'The Only Differences Between the Two Genders are Cosmetic': Playing like a Girl on *World of Warcraft*"

Brian Jennings ★ University of California, Los Angeles ★ "White Like Me: The Performance of Race and Sexual Identity in Online Videogame Space"

Tanner Higgin ★ University of California, Riverside ★ "Machinima Masculinities: Video Game Video, Space, and Masculine Performance"

Michele White ★ Tulane University ★ "Designing IT: eBay's 'You Can Get It on eBay' Campaign and the Regulation of Gender and Sexuality"

H6 Variations of Animation

room: Tubman—Third Floor
chair: **Elizabeth Walden** ★ Bryant University

Suzanne Buchan ★ University College for the Creative Arts ★ "Enchantment, Paradox and Spatial Politics: The Architectural Imagination of Animation"

Jason Sperb ★ Indiana University ★ "Affecting Reassurance / On Utopia, Race and (Online) Disney Fandom"

Nikolina Dobreva ★ University of Massachusetts, Amherst ★ "Animate This: Corporate Constructions of Romani Ethnicity in Animated Feature Films from Disney to Anime"

Elizabeth Walden ★ Bryant University ★ "Agnieszka Woznicka's *Birdy*: The Real World of Puppets in the Age of Digital Animation"

H7 Media Canada
Global, National, Local

room: Anthony—Third Floor
chair: **Elana Levine** ★ University of Wisconsin, Milwaukee

Ira Wagman ★ Carleton University ★ "Canadian Content Meets Game Show Form: Local Narratives, National Broadcasting Policies and Global Format Television"

Elana Levine ★ University of Wisconsin, Milwaukee ★ "National Television, Global Market: Canada's *Degrassi: The Next Generation*"

Mark Hayward ★ University of North Carolina, Chapel Hill ★ "Then They Blew Up City Hall: Canadian Audiences and International Productions"

respondent: **Serra Tinic** ★ University of Alberta

WORKSHOP

H8 The Recording Industry and Media Studies

room: Adams—Third Floor
chair: **Kyle Barnett** ★ Bellarmine University

WORKSHOP PARTICIPANTS:

Norma Coates ★ University of Western Ontario
Robert Sloane ★ Bowling Green State University
C. Michael Elavsky ★ Penn State University
Kembrew McLeod ★ University of Iowa

WORKSHOP

H9 Going on the Job Market?

room: Washington A—Third Floor
chair: **Hollis Griffin** ★ Northwestern University

WORKSHOP PARTICIPANTS:

Hector Amaya ★ Southwestern University
Amy Shore ★ State University of New York, Oswego
Janet Staiger ★ University of Texas, Austin
Mimi White ★ Northwestern University
Scott Curtis ★ Northwestern University
Eric Schaefer ★ Emerson College

sponsor: *Graduate Student Organization*

H10 Forgetting to Duck
The Reaganization of U.S. Media

room: Washington B—Third Floor
chair: **Alexandra Keller** ★ Smith College

Alexandra Keller ★ Smith College ★ "The Cowboy President and the Staging of the Western as Political Theater"

Isabelle Freda ★ Vassar College ★ "Missing in Action in *Morning in America*"

Joe McElhaney ★ Hunter College, City University of New York ★ "Voluptuous Toilets: Morrissey, *Mixed Blood*, and the Emergence of the Indie Film"

H11 Health Films in the Early, Middle, and Late-Twentieth Century

room: Washington C—Third Floor
chair: **Kirsten Ostherr** ★ Rice University

Kirsten Ostherr ★ Rice University ★ "Medical Motion Pictures at the American College of Surgeons: The Unknown Institution at the Center of Nontheatrical Health Film Distribution"

Oliver Gaycken ★ Temple University ★ "Surrealist Contagion: *Le Vampire*"

Ron Greene ★ University of Minnesota ★ "Taking the Audience's Temperature: Entertainment-Education and the Promotion of Reproductive Health"

James Boyda ★ University of Southern California ★ "The Design of Disease: The Visual Culture of Alzheimer's and the Brain"

H12 Contemporary Cinema and Constructions of Masculinity from the Margins

room: Parlor 2—Third Floor
chair: **Ian Conrich** ★ Birkbeck, University of London

Ian Conrich ★ Birkbeck, University of London ★ "Masculinity and a Pacific Island Diaspora within New Zealand Film"

Tamao Nakahara ★ University of California, Berkeley ★ "Haxortopia: Masculinity and Race in Hacker Films"

H13 Heavenly Bodies
Stars of the Studio Era

room: Congress A—Fourth Floor
chair: **Abigail Cheever** ★ University of Richmond

Kathy Fuller-Seeley ★ Georgia State University ★ "Negotiating Sexuality and Innocence in Shirley Temple's Star Image during the Great Depression"

Kathrina Glitre ★ University of the West of England, Bristol ★ "Not Just a Pretty Face: Cary Grant's Body and the Physicality of his Performance"

Kristy Rawson ★ University of Michigan, Ann Arbor ★ "Directing the Girl with the Built in Drive: The Tashlin/Mansfield Collaboration"

H14 Screening Sexuality

room: Congress B—Fourth Floor
chair: **Sarah Sinwell** ★ Indiana University

Meheli Sen ★ Emory University ★ "Ménage-à-Trois: Erotic Triangles in Global Bollywood"

Julia Mendenhall ★ Temple University ★ "The Queer Architecture of Mainstream Televisual Hetero-pornographic Images"

Robb Hernandez ★ University of Maryland ★ "Archival Body/Archival Space: The Experimental Documentaries of Valentin Aguirre and Augie Robles"

Sarah Sinwell ★ Indiana University ★ "Reel Girls Have Sex: (Re)Imagining Chicana Sexualities and Spaces in *Quinceanera* (2006)"

H15 Sports and Media

room: Congress C—Fourth Floor
chair: **Sudeep Sharma** ★ University of California, Los Angeles
co-chair: **Eric Vanstrom** ★ University of California, Los Angeles

Eric Vanstrom ★ University of California, Los Angeles ★ "Allegories of (Sports) Media: Political Economy, Aesthetics and Circuits of Promotion in ESPN's 'This Is Sportscenter' Promotions"

Sudeep Sharma ★ University of California, Los Angeles ★ "The Worldwide Leader in (blank)—Reading ESPN Against Niches"

Eric Dewberry ★ Georgia State University ★ "Televising Soccer in the Classic Network Era: ABC's Failed Attempt to Broadcast the North American Soccer League, 1979–1981."

H16 Architectures of Despair
Influences of Expressionism in Classical Hollywood

room: Hospitality Suite 413—Fourth Floor
chair: **Dion Tubrett** ★ York University

Sarah LaBeau Delahousse ★ Wayne State University ★ "Hybrid Expressionism: A Case for F.W. Murnau's *Sunrise: A Song of Two Humans* (1927)"

David Lugowski ★ Manhattanville College ★ "James Whale: An (Expressionist) Cinema Defined in (Campy) Shadow"

Dion Tubrett ★ York University ★ "'I Runne to Death, and Death Meets Me as Fast, and All My Pleasures Are Like Yesterday': Val Lewton's *The Seventh Victim* (1943) and the Internalization of an American Expressionism"

respondent: **Robin Wood** ★ Independent Scholar

H17 Grammatological Approaches to Film and Television

room: Hospitality Suite 414—Fourth Floor
chair: **Kate Casey-Sawicki** ★ University of Florida
co-chair: **Nicholas Guest-Jelley** ★ University of Florida

Nicholas Guest-Jelley ★ University of Florida ★ "The Way of Cynicism: Chaplin's Bodily Philosophy"

Kate Casey-Sawicki ★ University of Florida ★ "Third Worlders of Time Bear Witness: Chris Marker's *Islands* and the *Differend*"

Brendan Riley ★ Columbia College, Chicago ★ "Mysterious Architecture: How Mise-en-Scene Made Holmes into Marlowe"

Brian Doan ★ Oberlin College ★ "Peter Gallagher's Eyebrows"

H18 Designing the Dream
Production Design in the Cinema

room: Hospitality Suite 415—Fourth Floor
chair: **Ken Provencher** ★ University of Southern California

Steven Jacobs ★ Saint Lukas College of Art, Brussels ★ "Floor Plans That Knew Too Much: Alfred Hitchcock's Single-set Films"

Andy Horton ★ University of Oklahoma ★ "Henry Bumstead and Hollywood Art Direction from *To Kill a Mockingbird* to *Flags of Our Fathers*"

Ken Provencher ★ University of Southern California ★ "Production Design as Urban History: Patrizia Von Brandenstein's "Dated" New York City Architecture in *Beat Street*, *Working Girl*, and *Six Degrees of Separation*"

H19 Technological Interchanges in Experimental Film and Video

room: Hospitality Suite 416—Fourth Floor
chair: **Federico Windhausen** ★ California College of the Arts

Lucy Reynolds ★ University of East London ★ "'Real TIME/SPACE': Performance at the London Filmmakers' Co-operative"

Melissa Ragona ★ Carnegie Mellon University ★ "Diaries, Televisions, and Interviews: Andy Warhol's Recording Aesthetics"

Federico Windhausen ★ California College of the Arts ★ "Televisual Film and Owen Land's Modes of Address"

H20 Technologies of the Voice and the Limits of Cinematic Space

room: Jefferson Boardroom—Third Floor
chair: **Jennifer Fleeger** ★ University of Iowa

Jacob Smith ★ University of Nottingham ★ "Tearing Speech to Pieces: Voice Technologies of the 1940s"

Jennifer Fleeger ★ University of Iowa ★ "How to Say Things With Songs: Al Jolson, Vitaphone Technology, and the Rhetoric of Warner Bros. in 1929"

Anastasia Saverino ★ New York University ★ "Unreality Effects and the Off-screen"

Kevin McDonald ★ University of Iowa ★ "Voice-over as Supplement: Deconstructing Hollywood's Classicism"

H21 Screenings H

room: Parlor 1—Third Floor

Locomotion in Water
Hanna Rose Shell, Italy/France/USA, 2005, 13 min

Reading the Water: Lectures on Home Video from the Gulf of ME
Niklas Sven Vollmer, USA, 2007, 40 min

Filmmaker Hanna Rose Shell will be available for questions.
She will also present a paper during Session E19.

For more information see the Screening Synopses following the index.

H22 Meeting H

room: Roberts Boardroom—Thirty-third Floor

Asian/Pacific American Caucus

Friday, March 7
6:00—9:30 pm
Special Offsite Event

"Community Media: New Directions, New Faces"

Reception at 6:00 pm

Roundtable Discussion: at 7:00–8:00 pm

screening series: *Storyville* (works by filmmakers of color in Philadelphia) at 8:00–9:30 pm

scheduled participants: **Louis Massiah** ★ Executive Director, Scribe; **Charlene Gilbert** ★ University of Toledo
DeeDee Hall ★ independent documentary filmmaker; and **George Yudice** ★ University of Miami

location: Scribe Video Center, 4212 Chestnut Street, Philadelphia, PA 19104, http://www.scribe.org
Printed directions will be available at the registration desk.

sponsor: *Latino/a Caucus and African/African American Caucus*

Louis Massiah will also screen films in K21 and P21. Selections from the Scribe Video Center's Selections *Precious Places Community History Project* will screen during Session P21.

Friday, March 7
7:15–8:45 pm
Cinema Journal Editorial Board Meeting

room: Roberts Boardroom—Thirty-third Floor

Friday, March 7
7:30—9:00 pm
Special Offsite Event

"Views from Cinema's Other Screening Spaces:
A Smorgasbord of Nontheatrical Media
at the Wagner Free Institute of Science"

location: Wagner Free Institute of Science, 1700 West Montgomery Avenue, Philadelphia, PA 19121, Telephone: 215-763-6529, http://www.wagnerfreeinstitute.org

This special event will take place at the Wagner Free Institute of Science, a rare example of a Victorian venue that has changed very little since the early 1900s. The program will consist of a lantern-slide show drawn from the Wagner's own collection, and a sampling from such nontheatrical genres as the popular science film, the travelogue, the industrial, the home movie, and more. It will be projected and presented by Jay Schwartz, a local collector/exhibitor whose "Secret Cinema" shows have become a mainstay of the Philadelphia independent cinema scene.

Seating is limited. Tickets are available at the conference registration desk on a first-come, first-served basis. Shuttles will leave the hotel at 7:15 pm, returning around 9:30 pm.

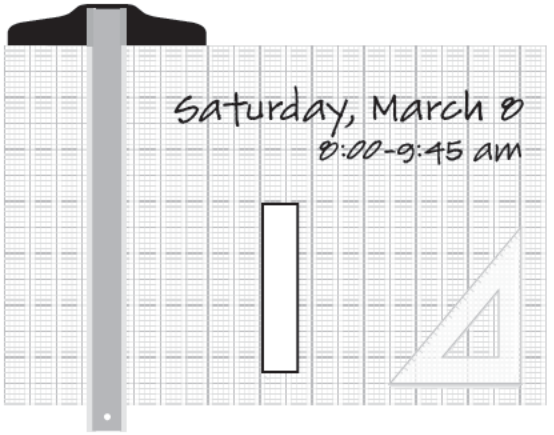
sponsor: *Host Committee, Media Archives Committee, Nontheatrical Film and Media Scholarly Interest Group*

Friday, March 7
9:00 pm
Special Offsite Event

Queer Caucus—Reception and Meeting

location: Bump Lounge (http://www.bumplounge.com), located in Philadelphia's Gayborhood, Bump can be found within walking distance of Loews Philadelphia Hotel at 1234 Locust Street, on the southeast corner of 13th and Locust streets.

The reception is at 9:00 pm, and the annual meeting will begin at approximately 10:00 pm.



1 Indigenous Cinema in Non-indigenous Worlds

room: Commonwealth A1—Second Floor
chair: **Houston Wood** ★ Hawaii Pacific University

Joanna Hearne ★ University of Missouri, Columbia ★ "'Indians Watching Indians on TV': Visual Repatriation and the Politics of Recognition"

Laura Beadling ★ University of Wisconsin, Platteville ★ "The Landscape of Cultural Trauma: Embedded Narratives in Chris Eyre's *Skins*"

Jean O'Reilly ★ University of Connecticut ★ "*Rabbit-Proof Fence* and Mixed-race Film"

Houston Wood ★ Hawaii Pacific University ★ "Four Contending Perspectives on Indigenous Cinema"

2 Convergence, Co-option, or Conflict?
Reflections on the Disciplines of Indian Film Research

room: Commonwealth A2—Second Floor
chair: **Clare Wilkinson-Weber** ★ Washington State University, Vancouver

Monika Mehta ★ State University of New York, Binghamton ★ "Interdisplinarity and Film Censorship in India"

Amitabh Rai ★ Florida State University ★ "Nonlinear Dynamics and the Media Assemblage"

Clare Wilkinson-Weber ★ Washington State University, Vancouver ★ "'Who But Us Know This?' The Judgments and Practices of Bombay Film Workers"

Jigna Desai ★ University of Minnesota ★ "Diasporas, Globalism, and Interdisciplinarity: Approaches to Bollywood"

3 Women, Modernity and Cinema

room: Commonwealth B—Second Floor
chair: **Anne Friedberg** ★ University of Southern California

E. Ann Kaplan ★ Stony Brook University ★ "Women, Affect and 'Late' Modernity: Duras' and Sontag's 1970s Cinema"

Mary Ann Doane ★ Brown University ★ "Modernity and the Faces of Women"

Veronica Pravadelli ★ Università di Roma Tre ★ "The Modern Woman and Visual/Sexual Display in Early Sound Cinema"

respondent: **Patrice Petro** ★ University of Wisconsin, Milwaukee

4 Color TV
Issues of Race and Television

room: Commonwealth C—Second Floor
chair: **Peter X Feng** ★ University of Delaware

Jennifer Fuller ★ University of Texas, Austin ★ "'The Story of Ruby Valentine' and the Construction of the 'Negro Market'"

Benjamin Min Han ★ New York University ★ "A Failed Dream? Asian American Television in the U.S."

Jon Kraszewski ★ Seton Hall University ★ "'I Don't Know Who You Are': Multiracial Identity, *The Real World*, and MTV's New Brand"

Alexandra Bevan ★ Northwestern University ★ "The Ethics of Redesign: Gender, Race, and Class in *Dr. 90210*"

5 Republic of Users

room: Commonwealth D—Second Floor
chair: **Patricia Lange** ★ University of Southern California

Lindsay Fullerton ★ Northwestern University ★ "Read/Write Web: Architectures of Participation in Web 2.0"

Brett McCracken ★ University of California, Los Angeles ★ "Filler Upload: User-generated Fuel for the Internet Economy"

Joshua Green ★ Massachusetts Institute of Technology ★ "The People Formerly Known as: What Happens to the Audience When We're All 'Users'?"

Patricia Lange ★ University of Southern California ★ "The Return of the Unruly Active Audience: Structuring Feedback on YouTube"

6 Architecture, Geography, and Space in Palestinian and Israeli Cinema

room: Tubman—Third Floor
chair: **Peter Limbrick** ★ University of California, Santa Cruz

Kamal Aljafari ★ Independent Filmmaker and Scholar ★ "A 'Cinematic Occupation': Reality and Fiction in Jaffa"

Peter Limbrick ★ University of California, Santa Cruz ★ "The Architecture of Memory, Ruins, and Place: Filmic Discourse and Inscriptions of Space in Kamal Aljafari's *The Roof* and Maher Abi Samra's *Roundabout Chatila*"

B. Ruby Rich ★ University of California, Santa Cruz ★ "Waiting for Palestine: The Mutabilities of Space, Identity, and Genre"

sponsor: *Middle East Caucus*

Kamal Aljafari's films *The Roof* and *Visit Iraq* will be screened during Session G21.

7 Images of a Metropolis
Cinematic Representations of Berlin from Weimar to the Present

room: Anthony—Third Floor
chair: **Caitlin McGrath** ★ University of Chicago

Nicole Huber ★ University of Washington ★ "Screening the 'New Objectivity': Adolf Behne's Cinematic Reports on Weimar Architecture"

Caitlin McGrath ★ University of Chicago ★ "*Asphalt's* Architecture: Between Expressionism and Neue Sachlichkeit"

Ralph Stern ★ University of Nevada, Las Vegas ★ "Spies, Thrillers and Quillers: Cinema and the Cold War Berlin of the 1960s"

Janet Ward ★ University of Nevada, Las Vegas ★ "Filmic Stagings of the Berlin Wall"

WORKSHOP

8 Consumerism and Children's Global Media Culture

room: Adams—Third Floor
chair: **Aniko Imre** ★ University of Southern California

WORKSHOP PARTICIPANTS:

Jyotsna Kapur ★ Southern Illinois University
Steve Kline ★ Simon Fraser University
Katalin Lustyik ★ Ithaca College

WORKSHOP

9 Towards a Documentary Cinephilia

room: Washington A—Third Floor
chair: **Joshua Malitsky** ★ Indiana University

WORKSHOP PARTICIPANTS:

Jane Gaines ★ Duke University
Oliver Gaycken ★ Temple University
Paul Arthur ★ Montclair State University
Julia Lesage ★ University of Oregon

10 Alfonso Cuarón's *Children of Men*
Aesthetics and Politics in a Post-9/11 Film

room: Washington B—Third Floor
chair: **Daniel Humphrey** ★ Keene State College

James Udden ★ Gettysburg College ★ "Child of the Long Take: Alfonso Cuarón's Syncretic Auteurism in *Children of Men*"

Daniel Ziegert ★ University of Cologne ★ "Depictions of Disaster: Notes on the Representation of Violence and Disaster from Early Cinema to 9/11 and *Children of Men*"

Christina Sisk ★ University of Houston ★ "Beyond National Identity? Alfonso Cuarón's *Children of Men*"

Anne Petersen ★ University of Texas ★ "Narrative as Hostage to Cinema: The Politics of Abjection in Alfonso Cuarón's *Children of Men*"

sponsor: *Latino/a Caucus*

11 Film and the Other Arts

room: Washington C—Third Floor
chair: **Louise Hornby** ★ Tulane University

Raphaël Lambert ★ University of Tsukuba ★ "The Strange Career of *Tamango*: From Prosper Mérimée's 1829 Novella to Its 1958 Film Adaptation"

Laura Marks ★ Simon Fraser University ★ "Baroque Fascination in Casino Movies and Safavid Carpets"

David Gerstner ★ City University of New York, College of Staten Island ★ "James Baldwin's Cinematic Rooms"

Louise Hornby ★ Tulane University ★ "Forms of Stillness: Photography and Film"

12 The Continental

room: Parlor 2—Third Floor
chair: **Kevin Sweeney** ★ University of Tampa

Michelle Kelley ★ New York University ★ "The Dialectical Image: Hegelian Dialecticism and the Film Theory and Historiography of Gilles Deleuze"

Seung-hoon Jeong ★ Yale University ★ "Aesthetic Breakthrough or Ontological Impasse?: Jacques Rancière and the Post-Deleuzian French Film Theory"

Kevin Sweeney ★ University of Tampa ★ "Bourdieu and the Critique of Taste in *Sideways* (2004)"

13 The Pleasures and Perils of Celebrity

room: Congress A—Fourth Floor
chair: **Michael Kackman** ★ University of Texas, Austin

Helle Kannik Haastrup ★ University of Copenhagen ★ "Profiling Celebrities—Strategies of Representing (In)famous People"

Hannah Hamad ★ University of East Anglia ★ "Tom Cruise and the Media Phenomenon of Celebrity Postfeminist Fatherhood"

Heather Muse ★ Temple University ★ "Appetite for Destruction: The Architecture of Disaster in VH1's 'Celebreality' and Pop Culture Programming"

Michael Kackman ★ University of Texas, Austin ★ "6000 Letters From Ghana: The Global Reception of a B-western Star"

14 Gender Confusions

room: Congress B—Fourth Floor
chair: **Sarah Hagelin** ★ New Mexico State University

Jessica Metzler ★ Cornell University ★ "Closeted Camp: Blackness, Queerness, and Cultural Visibility"

E. Corzo-Duchardt ★ Northwestern University ★ "Three Transitions: Race, Gender and Spatial Continuity in *A Florida Enchantment*"

Sarah Hagelin ★ New Mexico State University ★ "Sexual Violence and Queer Vulnerability in *Boys Don't Cry*"

15 Watching the Detectives

room: Congress C—Fourth Floor
chair: **Steven Cohan** ★ Syracuse University

Karen Williams ★ New York University/Fordham University ★ "Channeling Interactivity in NBC's *Medium*: Reflexivity and Containment in the New Episodic Series"

Sarah Street ★ University of Bristol ★ "Heritage Crime: The Case of Agatha Christie"

Sherra Schick ★ DePauw University ★ "Television's Female Detective: Structuring Mechanisms within *Prime Suspect* and *The Closer*"

Steven Cohan ★ Syracuse University ★ "What Happens in Vegas: The Architecture of Technology and the Spectacle of Science in *CSI: Crime Scene Investigation*"

16 Genesis and Media

room: Hospitality Suite 413—Fourth Floor
chair: **Judith Weisenfeld** ★ Princeton University

Pamela Grace ★ City University of New York, Brooklyn College ★ "'Utterly Destroy Them': Alternatives to a Tribal or Nationalist God in Sissoko's *Genesis*"

Scott Krzych ★ Oklahoma State University ★ "Technically Speaking: The Evangelical-creationist Film"

Michael Lawrence ★ Middlesex University ★ "Representing Creation in Huston's *The Bible: In the Beginning* (1966)"

Brian Price ★ Oklahoma State University ★ "The Sacred and the Violent: On the Origins of Film Style"

17 Theoretical Approaches to Film, Part 1

room: Hospitality Suite 414—Fourth Floor
chair: **James Tweedie** ★ University of Washington

Michael Meneghetti ★ University of Iowa ★ "A Message without a Home? The Cinephilic Image and History"

Elizabeth Hornbeck ★ University of Missouri ★ "The 'Heterotopia' as Analytical Tool for Studying Architecture in Film: A Pedagogical Approach"

James Tweedie ★ University of Washington ★ "Delirious Cities and their Cinema: On Koolhaas and Film Studies"

18 Architectures of Revolt
The Cinematic City circa 1968

room: Hospitality Suite 415—Fourth Floor
chair: **Mark Shiel** ★ King's College London/Princeton University

Jennifer Stob ★ Yale University ★ "In media res: Situationist Cinematic Theory and the Cinétracts"

Jon Lewis ★ Oregon State University ★ "*Medium Cool* and Chicago 1968"

Mark Shiel ★ King's College London/Princeton University ★ "On the Threshold of Revolution and Postmodern Decline: Cinematic Representations of Los Angeles circa 1968"

Ruben Gallo ★ Princeton University ★ "Cinematic Responses to the 1968 Student Massacre in Tlatelolco, Mexico City"

19 Early Cinema History

room: Hospitality Suite 416—Fourth Floor
chair: **Paul McEwan** ★ Muhlenberg College

Ted Hovet ★ Western Kentucky University ★ "Framing Motion: Early Cinema's Conservative Methods of Display"

Moya Luckett ★ New York University/Queens College, City University of New York ★ "Early Feature Films, Progressivism and the Self-aware Spectator"

Torey Liepa ★ New York University ★ "Figures of Silent Speech: Silent Film Dialogue and the Space of the Intertitle"

Paul McEwan ★ Muhlenberg College ★ "Fleeing the Burden of History: The Sound-era Version of *The Birth of a Nation*"

20 Music + Image

room: Jefferson Boardroom—Third Floor
chair: **Nathan Carroll** ★ College of St. Scholastica

Thomas Cohen ★ State University of New York, Plattsburgh ★ "Musical Performance and Facial Expression in Documentary Cinema: *From Mao to Mozart*"

Yuna de Lannoy ★ Birkbeck College, University of London ★ "Happiness and Sadness in Counterpoint: Revaluing the Psychology of Music and Image in Akira Kurosawa's *The Bad Sleep Well* (1960)"

Neil Lerner ★ Davidson College ★ "Why Music Matters in *Buffy*: The Buffy-Riley Leitmotif in Season Four"

Nathan Carroll ★ College of St. Scholastica ★ "The Auteur & the Opera: Herzog, Nietzsche, and the Wagnerian Sublime"

21 Screenings I

room: Parlor 1—Third Floor

Cartoneros

Ernesto Livon-Grosman, Argentina/USA, 2006, 60 min

Secondhand (Pepe)

Hanna Rose Shell and Vanessa Bertozzi, Haiti/Canada/USA, 2007, 24 min

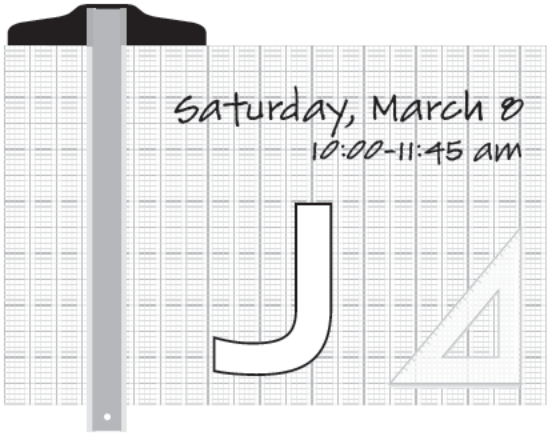
Filmmaker Hanna Rose Shell will be available for questions.
She will also present a paper during Session E19.

For more information see the Screening Synopses following the index.

22 Meeting I

room: Roberts Boardroom—Thirty-third Floor

Caucus on Class



J1 Black Cinema

room: Commonwealth A1—Second Floor
chair: **Kathleen Kuehn** ★ Pennsylvania State University

Ryan Friedman ★ Ohio State University ★ "'Black Became the Fad': White-collar Workers and Negro Films"

Roopali Mukherjee ★ City University of New York/Queens College ★ "Call and Response: Rewriting the Sixties in Black Films of the Post-soul Moment"

Christopher Sieving ★ University of Notre Dame ★ "Black Fire, Black (Smoke) Screens: The Black Arts Movement's Theories of Film Practice"

Kathleen Kuehn ★ Pennsylvania State University ★ "Rise Up: The Commodification of Blackness in David LaChapelle's *Rize*"

sponsor: *African/African American Caucus*

J2 Cel Structure
Investigating Japanese Animation

room: Commonwealth A2—Second Floor
chair: **Maja Manojlovic** ★ University of California, Los Angeles

Michael Arnold ★ University of Michigan ★ "Introducing Anime: Toei Doga and the Globalization of Japanese Animation in the 1950s"

Brian Ruh ★ Indiana University ★ "Documenting the Anime City: Auteurism and the Anime-ic Documentary in Oshii Mamoru's *Tokyo Scanner* and *Tokyo Vein*"

Marc Steinberg ★ Brown University ★ "Animated Spaces and Image Architectures in Rintaro's *Metropolis* and *Gankutsuou*"

Maja Manojlovic ★ University of California, Los Angeles ★ "Satoshi Kon's *Paprika* (2007): Digital Aesthetics and the Shaping of the New Sensorium"

sponsor: *Asian/Pacific American Caucus*

J3 American Film in the Age of Terrorism

room: Commonwealth B—Second Floor
chair: **Stephen Prince** ★ Virginia Tech University

Wheeler Winston Dixon ★ University of Nebraska ★ "Not Whether But When: Post 9/11 Nuclear Terrorism"

Sarah Kozloff ★ Vassar College ★ "Irony Post 9/11"

Sarah Childress ★ Vanderbilt University ★ "Seeing It All: The Panoptic Aesthetic of Post-9/11 Films"

Stephen Prince ★ Virginia Tech University ★ "Hollywood's Visions of Terrorism"

J4 Copyright Frontiers
Imitation, Remixing, and Censorship

room: Commonwealth C—Second Floor
chair: **Lucas Hilderbrand** ★ University of California, Irvine

Peter Decherney ★ University of Pennsylvania ★ "'Legally Unique': Chaplin, Copyright, and the Beginning of the End of Participatory Culture"

Abigail Derecho ★ Columbia College Chicago ★ "License to Remix: Structuring a Creativity-copyright Balance by Reviving Fair Pay Proposals for Fan Productions, Sampling, and Other Digital Appropriations"

Patricia Aufderheide ★ American University and **Peter Jaszi** ★ American University, Washington College of Law ★ "Pirates of the Remix Universe: Online Video Practices on the Frontier of the Copyright Wars"

Lucas Hilderbrand ★ University of California, Irvine ★ "Focus on the Family: The Family Entertainment and Copyright Act and Personal Censorship"

J5 The (Video) Games People Play

room: Commonwealth D—Second Floor
chair: **Mark J. P. Wolf** ★ Concordia University, Wisconsin

Kara Andersen ★ University of Pittsburgh ★ "'There is a Small Mailbox Here': The Insert in Interactive Fiction Games and Classical Hollywood Film"

Patrik Vacek ★ Masaryk University, Brno and **Jana Kratka** ★ Masaryk University ★ "Wire Aesthetics: The Computer Game Generated Image and Its Representation Discipline in *System Shock*"

P. Konrad Budziszewski ★ Indiana University ★ "My Hard Drive Is Bigger Than Yours: Video Game Culture and the Politics of Hardware"

Mark J. P. Wolf ★ Concordia University, Wisconsin ★ "Z-axis Development in the Video Game"

J6 The Role of TV Globo in Both Film and Television in Brazil

room: Tubman—Third Floor
chair: **Courtney Brannon** ★ University of Texas, Austin
co-chair: **Joe Straubhaar** ★ University of Texas, Austin

Joe Straubhaar ★ University of Texas, Austin ★ "Constructing a Monolith: the Role of Time-Life, Inc. and Brazilian Television and Film Producers and Writers in the Growth of TV Globo"

Cacilda Rego ★ Utah State University ★ "Stairway to Heaven: State Policy, Globo TV and the Rise of Filmmaking in Brazil (1995–2006)"

Courtney Brannon ★ University of Texas ★ "Globo Filmes and the Brazilian Pós-retomada: Recent Trends in Popular Cinema"

respondent: **Tamara Falicov** ★ University of Kansas

sponsor: *Latino/a Caucus*

J7 Collective Fantasies in National Cinema Revisited

room: Anthony—Third Floor
chair: **Suzanne Gauch** ★ Temple University

Sandra Carter ★ Penn State, Harrisburg ★ "Urban versus Rural in Moroccan Film: Filmmakers, Videomakers; Architectures of Place and Representation"

Huma Dar ★ University of California, Berkeley ★ "Framing the Central Asian Jewel in the South Asian Crown: Kashmir & Kashmiris in Indian Cinematic Discourses"

Walid El-Khachab ★ York University ★ "The Veil Architecture: Fabric as Marker and Organizer of Cinematic Space"

sponsor: *Middle East Caucus*

WORKSHOP

J8 Rethinking Marx in Film and Media Studies

room: Adams—Third Floor
chair: **Kevin McDonald** ★ University of Iowa

WORKSHOP PARTICIPANTS:

Steve Macek ★ North Central College
Benedict Stork ★ University of Minnesota
Jason Rovito ★ Ryerson University
Gerald Sim ★ Florida Atlantic University
Claudia Pummer ★ University of Iowa
Paul Smith ★ George Mason University

sponsor: *Caucus on Class*

WORKSHOP

J9 Writing for Students
A Workshop on Textbook Publishing

room: Washington A—Third Floor
chair: **Louise Spence** ★ Kadir Has University, Istanbul
co-chair: **Vinicius Navarro** ★ College of Staten Island

WORKSHOP PARTICIPANTS:

Harry Benshoff ★ University of North Texas
Sean Griffin ★ Southern Methodist University
Kristin Thompson ★ University of Wisconsin, Madison
Jeremy Butler ★ University of Alabama
Chris Freitag ★ McGraw-Hill Higher Education

J10 Hitchcock and Morality

room: Washington B—Third Floor
chair: **Adrienne L. McLean** ★ University of Texas, Dallas

David Sterritt ★ Columbia University and **Mikita Brottman** ★ Maryland Institute College of Art ★ "The Destruction That Wasteth at Noonday: *Frenzy*, Theodicy, and Horrendous Evil"

George Toles ★ University of Manitoba ★ "Moral Accidents: The Life of a Cigarette Lighter in Hitchcock's *Strangers on a Train*"

William Rothman ★ University of Miami ★ "Moral Perfectionism and the Hitchcock Thriller"

Murray Pomerance ★ Ryerson University ★ "Hitchcock the 'Moralist': Proprieties of Appearance in *The Lodger* and *The Man Who Knew Too Much* (1956)"

J11 Claiming the Real
The Documentary Practice

room: Washington C—Third Floor
chair: **Shilyh Warren** ★ Duke University

Tanine Allison ★ University of Pittsburgh ★ "Codifying the Contingent: Realism and the Nonfiction Films of World War II"

Carolina Larrain ★ New York University ★ "The Chilean 9/11; Trauma, Testimony and Liberation through Documentary Film"

Nicole Seymour ★ Vanderbilt University ★ "'In Case of Health Disaster': Reframing Futurity and Creativity in *Silverlake Life*"

Shilyh Warren ★ Duke University ★ "Feminist Documentaries: Realism and Real Women in Feminist Film Production in the 1970s"

J12 Desiring Difference
Issues of the Otherized Body and Desire

room: Parlor 2—Third Floor
chair: **Christopher Smit** ★ Calvin College

Allison De Fren ★ University of Southern California ★ "The Exquisite Corpse: The Surreal Desires of the Internet Fetish Community: alt.sex.fetish.robots"

Ingrid Fernandez ★ Florida International University ★ "Architectures of Memory: The Evolution of the Male Protagonist in the Films of David Cronenberg"

Christopher Smit ★ Calvin College ★ "Desiring Difference in Browning's *The Unknown*"

respondent: **James Cherney** ★ Miami University

J13 History, Memory, Imagination
Ontologies of the Image

room: Congress A—Fourth Floor
chair: **Alison McKee** ★ San Jose State University

David Pendleton ★ Harvard University ★ "The Head of Janus, or Documenting the Interzones with Murnau and Eisenstein"

Elena Creef ★ Wellesley College ★ "Looking at 1950s Japanese Brides School Films: Where the Postwar Archive Meets Family History & Memory"

Alison McKee ★ San Jose State University ★ "The Fourth World: The Collision of History, Memory, and Fantasy in Peter Jackson's *Heavenly Creatures* and the Parker-Hulme Affair"

Edward O'Neill ★ Stanford University ★ "Imagined Films: Borges, Orpheus and the Ontology of Intermediality"

J14 HOMO-LESS
The Persistence of Difference in Queer Cinema

room: Congress B—Fourth Floor
chair: **Hoang Tan Nguyen** ★ University of California, Berkeley

Hoang Tan Nguyen ★ University of California, Berkeley ★ "A Bottom with a View: Queer Domesticity in *Reflections in a Golden Eye* (1967)"

Gregory Youmans ★ University of California, Santa Cruz ★ "The Recuperation of Salomé: Téo Hernandez, Super-8 Kodachrome, and French Queer Experimental Film Culture of the Late Seventies"

Scott Richmond ★ University of Chicago ★ "Damaged Adolescence: Age Difference and Impossible Queer Desire in Gregg Araki's *Mysterious Skin*"

Damon Young ★ University of California, Berkeley ★ "Pain Porn"

sponsor: *Queer Caucus*

J15 The World According to *Idol* (Part 1)
"*American Idol* Goes Global?"

room: Congress C—Fourth Floor
chair: **Erica Bochanty** ★ University of California, Los Angeles

Katherine Meizel ★ University of California, Santa Barbara ★ "*Idol* Discourse: Transnationalism, Democracy Promotion, and the *Idols* Franchise"

Erica Bochanty ★ University of California, Los Angeles ★ "We Are the World: *American Idol*'s Global Self-posturing"

Sheri Chinen Biesen ★ Rowan University ★ "Globalization, the Cult of Celebrity Commodity, and the *American Idol* Franchise"

Robert Foote ★ Simmons College ★ "Branding the Viewer Unconscious: Subliminal Advertising in *American Idol*"

J16 The Horror . . . The Horror . . .

room: Hospitality Suite 413—Fourth Floor
chair: **Kristen Loutensock** ★ University of California, Berkeley

Nicholas Schlegel ★ Wayne State University ★ "'Let The Dead Bury The Living'—Locating Identity In Amando De Ossorio's *Blind Dead* Series"

Luciana Ugrina ★ University of Wisconsin, Milwaukee ★ "Returning to Sexual Difference: *Stigmata* and Luce Irigaray's Bleeding Woman"

Devan Goldstein ★ University of Pittsburgh ★ "An American Tale: Horrors of Race and Place in *Candyman*"

Kristen Loutensock ★ University of California, Berkeley ★ "Haunted Houses, Haunted Minds: Gothic Horror and Autism in Stephen King's *Rose Red* and *The Haunting*"

J17 Theoretical Approaches to Film, Part 2

room: Hospitality Suite 414—Fourth Floor
chair: **David Andrews** ★ Independent Scholar

Michael Hetra ★ University of Iowa ★ "Rhythm and Other Concepts Attributed to Music in the Theories of Sergei M. Eisenstein, Jean Mitry, and Susanne K. Langer"

Clint Bergeson ★ University of Pittsburgh ★ "The Philosophical Nature of Terrence Malick's New Worlds"

Sheila Skaff ★ University of Texas, El Paso ★ "Karol Irzykowski's *The Tenth Muse*"

David Andrews ★ Independent Scholar ★ "Toward An Inclusive, Exclusive Approach to Art Cinema"

J18 Domestic Bliss

room: Hospitality Suite 415—Fourth Floor
chair: **Matt Yockey** ★ University of California, Irvine

Elizabeth Nathanson ★ Northwestern University ★ "Birth Pangs and The Chaos of Everyday Life: Childrearing, Daily Schedules and Lifestyle Television in the Postfeminist Context"

Rebecca DeRoo ★ Washington University, St. Louis ★ "Unhappily Ever After: Domestic Space and Housewives' Labor in Agnes Varda's *Happiness*"

Matt Yockey ★ University of California, Irvine ★ "Headquarters: Domestic Space, Affect, and Meaning in *The Monkees*"

J19 Architectures of the Avant-garde

room: Hospitality Suite 416—Fourth Floor
chair: **Mark Bartlett** ★ San Francisco Art Institute

Elsie Walker ★ Salisbury University ★ "Interpretation Through Experimental Re-scoring: a scene from *Vertigo*"

Mark Benedetti ★ Indiana University ★ "Confounding the Avant-garde: Ubuweb, Copyright, and Medium Specificity"

Mark Bartlett ★ San Francisco Art Institute ★ "Vanderbeek's Social Critique of Media Production Architectures: Dome, Laboratory, TV Studio, Planetarium"

J20 Museum and/as Media

room: Jefferson Boardroom—Third Floor
chair: **Natasha Ritsma** ★ Indiana University

Matthew Croombs ★ Carleton University ★ "Digital Curiosities"

Germaine Halegoua ★ University of Wisconsin, Madison ★ "Revisiting Recombinant Architecture in the Context of the Museum"

Volker Pantenburg ★ Freie Universität, Berlin ★ "Post-cinema? Movies, Museums, Mutations"

Natasha Ritsma ★ Indiana University ★ "'Never Not an Artist': Remapping the Geography of the Art Museum Environment"

J21 Screening J

room: Parlor 1—Third Floor

The Last Slide Projector
Paige Sarlin, USA, 2006, 59 min

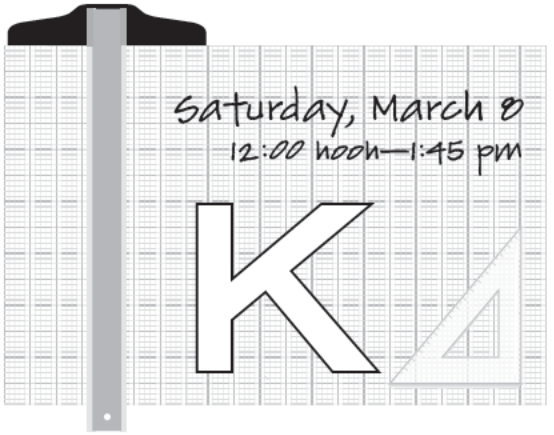
Filmmaker Paige Sarlin will be available for questions.
She will also discuss her film during Session O16.

For more information see the Screening Synopses following the index.

J22 Meeting J

room: Roberts Boardroom—Thirty-third Floor

African/African American Caucus



K1 The Color of Film and Television

room: Commonwealth A1—Second Floor
chair: **Jans Wager** ★ Utah Valley State College

Melvyn Stokes ★ University College London ★ "Fighting the Color Line in Montmartre and Montparnasse: The Reception of D. W. Griffith's *The Birth of a Nation* in France"

Charlene Regester ★ University of North Carolina, Chapel Hill ★ "John Ford's Liberalism or Racial Ambivalence?: Parallels between the Protagonists in *Sergeant Rutledge* and *The Searchers*"

Kristen Warner ★ University of Texas, Austin ★ "'Of Course I'm a Sellout. What Else Would I Be?' Diahann Carroll, Richard Roundtree and the Discourse of Colorblindness in *Grey's Anatomy*"

Jans Wager ★ Utah Valley State College ★ "Noir Resurrected: Seeing *Shaft* as Sam Spade"

K2 Asian Film Genres

room: Commonwealth A2—Second Floor
chair: **Steven Rawle** ★ York St. John University

Xiangyang Chen ★ New York University ★ "Parading Modernity: Hong Kong Musicals in the early 1960s"

Charles Kronengold ★ Cornell University/Wayne State University ★ "Intensifying the Ordinary in Hong Kong Action Films"

Yung bin Kwak ★ University of Iowa ★ "Am I Responsible for Kwangju?: The Question of Responsibility in Contemporary Korean Cinema"

Steven Rawle ★ York St. John University ★ "From *The Black Society* to *The Isle*: Miike Takashi and Kim Ki-Duk at the Intersection of Asia Extreme"

sponsor: *Asian/Pacific American Caucus*

K3 Architecture(s) of the Moving Image
Space, Time and Light

room: Commonwealth B—Second Floor
chair: **Patrice Petro** ★ University of Wisconsin, Milwaukee

Giuliana Bruno ★ Harvard University ★ "Fabrics of Light: Architecture and Cinema"

Lucy Fischer ★ University of Pittsburgh ★ "Art Deco and the Musical: Cinematic Architecture On And Off the Screen"

Anne Friedberg ★ University of Southern California ★ "Immaterials: Glass, Transparency & Architectures of the Metaverse"

K4 Cut, Paste, Learn
Educational Affordances of Remix Production

room: Commonwealth C—Second Floor
chair: **Michael RobbGrieco** ★ Temple University

Michael RobbGrieco ★ Temple University ★ "Mash-up, Mix-down: Mapping Remix Discourses towards an Understanding of the Educational Possibilities of Remix Practices"

Matthew Payne ★ University of Texas, Austin ★ "Everything I Know About Filmmaking I Learned From Playing *The Sims 2*: The Educational Promise of Machinima"

Kelly Mendoza ★ Temple University ★ "Remixing in an Online Game: Tweens Learning Media Literacy Skills"

Anna Van Someren ★ Massachusetts Institute of Technology ★ "*Moby Dick* Remixed: Appropriation as a New Media Literacy"

K5 The Structure of Sitcom Laughter
Gender and Sexuality in Grayscale

room: Commonwealth D—Second Floor
chair: **Becca Cragin** ★ Bowling Green State University

Shawna Feldmar ★ University of Southern California ★ "Constructing Uncommon Comedy for Tweens: Gender Reversals in Disney's *Hanna Montana*"

Taylor Nygaard ★ University of Southern California ★ "Quality Post-feminism: *Sex & The City*, the Curved Mirror, and the Experimental Situation Comedy"

Ethan Tussey ★ University of California, Santa Barbara ★ "Television Toga Party at the WWW Frat House: Masculinity and Hybridity in *The Office*"

Becca Cragin ★ Bowling Green State University ★ "A Queer Double Helix: Gender and Sexuality in *Roseanne's* Narratives of Family"

K6 Walls
Representations of Barriers and Borders in Middle Eastern Cinema and Beyond

room: Tubman—Third Floor
chair: **Chris Lippard** ★ University of Utah

Terri Ginsberg ★ North Carolina State University ★ "Bordering on Disaster: An Epistemology of Divided Cinematic Space"

Azadeh Saljooghi ★ University of Utah ★ "Walls and Roads: From Palestine to Texas with Emily Jacir"

Jaime Nasser ★ University of Southern California ★ "Living in a Bubble: Understanding the Possibilities, Limitations and Geo-politics of 'the Closet' in Eytan Fox's *The Bubble*"

Anne Ciecko ★ University of Massachusetts, Amherst ★ "Constructing Yemen Onscreen: The Walled Architecture of a Nascent National/Diasporic Cinema"

sponsor: *Middle East Caucus*

K7 The Four Corners
Looking at World Cinema

room: Anthony—Third Floor
chair: **Christy Burns** ★ College of William & Mary

Tee-Tuan Foo ★ Nanyang Technological University ★ "Chinese Transnational Film Production: Global- or Regional-alliance?"

Fernando Mascarello ★ UniSINOS, Brazil ★ "Rethinking the Concept of Brazilian National Cinema"

Temenuga Trifonova ★ University of New Brunswick ★ "The Discourse of the Multiple in Hollywood and European Cinema"

Vinicius Navarro ★ College of Staten Island ★ "Other Places: Transnational Imagination and Third World Imagery in Fernando Meirelles"

WORKSHOP

K8 Interdisciplinary Film Festival Working Group

room: Adams—Third Floor
chair: **Vanessa Schwartz** ★ University of Southern California

WORKSHOP PARTICIPANTS:

Vanessa Schwartz ★ University of Southern California
Toby Lee ★ Harvard University
Ragan Rhyne ★ New York University
Marijke de Valck ★ University of Amsterdam
Aynne Kokas ★ University of California, Los Angeles

WORKSHOP

K9 Scholarly Writing in the Digital Age

room: Washington A—Third Floor
chair: **Avi Santo** ★ Old Dominion University
co-chair: **Kathleen Fitzpatrick** ★ Pomona College

WORKSHOP PARTICIPANTS:

Tara McPherson ★ University of Southern California
Jason Mittell ★ Middlebury College
Alexandra Juhasz ★ Pitzer College
Christian Keathley ★ Middlebury College

K10 *Babel* and its Transnationalisms

room: Washington B—Third Floor
chair: **Patricia White** ★ Swarthmore College

Aine O'Healy ★ Loyola Marymount University ★ "Foreign Embodiments of *Babel*"

Marguerite Waller ★ University of California, Riverside ★ "*Babel* and Transnational Feminism"

respondent: **Aniko Imre** ★ University of Southern California

sponsor: *Latino/a Caucus*

K11 Non-theatrical Film

room: Washington C—Third Floor
chair: **Kirsten Thompson** ★ Wayne State University

Allyson Field ★ Harvard University ★ "Filming Uplift and Projecting Possibility: Motion Picture Production at Hampton Institute (1913–1915)"

John Laughlin ★ University of Michigan ★ "'Educating' America: The Early Industrial and Sponsored Films of The Ford Motor Company"

Kirsten Thompson ★ Wayne State University ★ "'New Patterns for Living': Design and the Industrial Films of Jam Handy"

respondent: **Devin Orgeron** ★ North Carolina State University

K12 Arnheim's Legacy
Observation, Invention, and Contemporary Film Studies

room: Parlor 2—Third Floor
chair: **Scott Higgins** ★ Wesleyan University

Colin Burnett ★ University of Wisconsin, Madison ★ "Arnheim on Style History"
Patrick Keating ★ Trinity University ★ "Arnheim, Kracauer, and the Space of Neorealism"
Scott Higgins ★ Wesleyan University ★ "Attractions and Repulsions: Bringing Arnheim Back to Color Cinema"
Nora Alter ★ University of Florida ★ "Screening Out Sound: Arnheim and Cinema's Silence"

K13 Expressive Prostheses
Rethinking the Star, Celebrity, and Icon

room: Congress A—Fourth Floor
chair: **Andrea Fontenot** ★ University of California, Santa Barbara
co-chair: **Bishnupriya Ghosh** ★ University of California, Santa Barbara

Margaret Schwartz ★ University of Iowa ★ "The Horror of Something to See: Celebrity 'Vaginas' as Prostheses"
Bishnupriya Ghosh ★ University of California, Santa Barbara ★ "Recursive Supplement: the Itinerary of the Iconic Prosthetic"
Andrea Fontenot ★ University of California, Santa Barbara ★ "Hedwig's Wig: Prosthesis, Style, and Queer Celebrity"

respondent: **Vivian Sobchack** ★ University of California, Los Angeles

K14 Transgressive Sexuality in Television and Convergent Media

room: Congress B—Fourth Floor
chair: **Julia Himberg** ★ University of Southern California
co-chair: **Candace Moore** ★ University of California, Los Angeles

Candace Moore ★ University of California, Los Angeles ★ "The Queerer or the Queered? Canny and Uncanny Female Subjects of '60s Television"
Julia Himberg ★ University of Southern California ★ "Constructing & Contesting Lesbianism: Consumerism & the Niche Cable Market"
Eric Mack ★ University of California, Los Angeles ★ "Are You Gay.Com?: Identity, Consumption and Climax—Logging On to the Know on Gay.Com"
Margo Miller ★ Northwestern University ★ "Him, Timmy, She's 'The Ugliest Girl in Town': Commodified Countercultures and the Industrial Production of a Transgender Subject"

sponsor: *Queer Caucus*

K15 The World According to *Idol* Part 2
Global *Idol* and the Paradoxes of Globalization

room: Congress C—Fourth Floor
chair: **Sharon Shahaf** ★ University of Texas, Austin

Sharon Shahaf ★ University of Texas, Austin ★ "'Globalized' or 'Globalizing'? Notes from the Field of Israeli *Kohav Nolad* (A Star is Born)"
Li Liu ★ University of Washington ★ "Consumer Culture and Audience Response in the Global Age: the Case of a Chinese *Supergirl*"
Elena Knox ★ University of Sydney ★ "East of *Idol*—Following Alsumaria's *Iraq Star*"
Biswarup Sen ★ University of Oregon ★ "Idol Worship: Ethnicity and Eros in Global Television"

K16 Disparate Identities

room: Hospitality Suite 413—Fourth Floor
chair: **Jun Okada** ★ State University of New York, Geneseo

Derek Kane-Meddock ★ New York University ★ "'Uh oh, Here Come the Gangsters': Suspect Entertainment and the Marketing of Urban Authenticity"
Mark Kligerman ★ University of Michigan ★ "Still Kicking the Vietnam Syndrome: The Gulf Vet in Prime Time"
Moira O'Keeffe ★ University of Pennsylvania ★ "Can't Take the Sky from Me: Astronauts and Fictional Portrayals of Space Travel"
Jun Okada ★ State University of New York, Geneseo ★ "Asian American Trash: The Films of Jon Moritsugu and Gregg Araki"

K17 Apocalyptic Visions

room: Hospitality Suite 414—Fourth Floor
chair: **Kirsten Strayer** ★ University of Pittsburgh

Norman Gendelman ★ University of California Berkeley ★ "Impossible Continuity: Moral Fundamentalism and Base Materialism in the Films of Mel Gibson."
Kevin Flanagan ★ North Carolina State University ★ "Urban Apocalypse: Dystopian Gang Films, 1979–1985"
Martin Watson ★ York University ★ "The Dissolution of Architecture: Dystopia and Decay in Post-apocalyptic Film"
Kirsten Strayer ★ University of Pittsburgh ★ "The Spaghetti and its Double: Italian Westerns and the Theater of Cruelty in Alejandro Jodorowsky's *El Top*"

K18 The Spatial Metaphor

room: Hospitality Suite 415—Fourth Floor
chair: **Nicholas Sammond** ★ University of Toronto
co-chair: **Cynthia Chris** ★ College of Staten Island, City University of New York

Cynthia Chris ★ College of Staten Island, City University of New York ★ "Cable and the Courts: The Conviction of *Dick Smart*"

Dore Bowen ★ San Jose State University ★ "The Spectacle as Spatial Allegory in Contemporary Installation"

Emile Devereaux ★ University of Rochester ★ "Foreign Skin in Sebastian Lifshitz's *Wild Side*"

Nicholas Sammond ★ University of Toronto ★ "Jungle Jive: Race, Space and Desire in Depression-era Cinema"

K19 Frampton Comes Alive!

room: Hospitality Suite 416—Fourth Floor
chair: **Rebecca Sheehan** ★ University of Pennsylvania

Ken Eisenstein ★ University of Chicago ★ "'When I Grow Up, I Want To Be a City . . .'—Hollis Frampton, Age 16"

Michelle Puetz ★ University of Chicago ★ "Variable Area : Hearing Images and Visualizing Sound in Experimental Cinema"

Rebecca Sheehan ★ University of Pennsylvania ★ "Hollis Frampton's Architects: Modernist Fecundity and the Cinematic Index"

K20 More Notes on Soundtracks

room: Jefferson Boardroom—Third Floor
chair: **Carol Vernallis** ★ Arizona State University

Jeff Smith ★ University of Wisconsin, Madison ★ "Knowing the Score: Notes Toward a Cluster Account of Film Music"

Joseph Tompkins ★ University of Minnesota ★ "What's the Deal With Horror Film Soundtracks?"

Nancy Inouye ★ University of Massachusetts, Amherst ★ "Scoring Vietnam: Film Music, Melodrama, and Racial Representation in Hollywood War Film"

Carol Vernallis ★ Arizona State University ★ "Soundtracks for the New Cut-up Cinema: Music, Speed and Memory"

K21 Screening K

room: Parlor 1—Third Floor

The Bombing of Osage Avenue
Louis Massiah and Toni Cade Bambara, USA, 1986, 60 min

sponsor: *Caucus on Class*

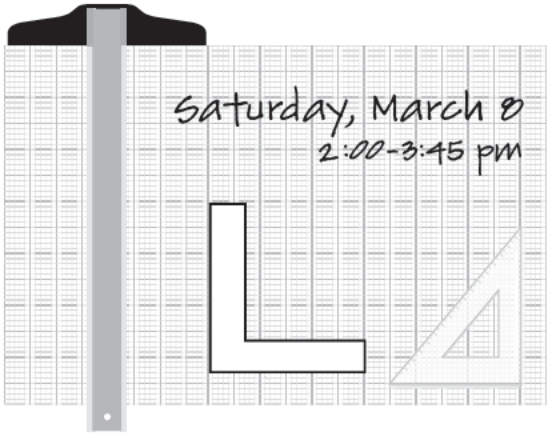
Louis Massiah, filmmaker and Executive Director of the Scribe Video Center, will be available for questions.

The film screened in K21 will be discussed during Session B1.
For more information see the Screening Synopses following the index.

K22 Meeting K

room: Roberts Board Room—Thirty-third Floor

French/Francophone Scholarly Interest Group



L1 The Other Sites of Orientalism

room: Commonwealth A1—Second Floor
chair: **Guo-Juin Hong** ★ Duke University

Guo-Juin Hong ★ Duke University ★ "Japan's Orient: Documentary in Pre–1945 Colonial Taiwan Cinema"

Homay King ★ Bryn Mawr College ★ "Sign in the Void: Ulrike Ottinger's *Johanna D'Arc of Mongolia*"

Sylvia Chong ★ University of Virginia ★ "A Mirror Scene of Racial Interpellation: Asian Americans and the Virginia Tech Shootings"

sponsor: *Asian/Pacific American Caucus*

L2 Old German Cinema / New German Cinema

room: Commonwealth A2—Second Floor
chair: **Jan-Christopher Horak** ★ University of California, Los Angeles

Grant Bollmer ★ The University of North Carolina, Chapel Hill and **Cat Manolis** ★ University of North Carolina, Chapel Hill ★ "M is for Modernity: The Coevolution of Biopower, Discipline, and Technological Autonomy in Fritz Lang's *M*"

Laura Heins ★ University of Virginia ★ "Fascist Modernity's Resisters: Female and Rural Spectators in the Third Reich"

Claudia Pummer ★ University of Iowa ★ "Out of the Ruins: Straub-Huillet in the Context of Postwar European Cinema and Politics"

Marco Abel ★ University of Nebraska ★ "Underground Film in Germany: The 'Cologne Group'"

L3 *Mystifying Movies* and Contemporary Film Theory

room: Commonwealth B—Second Floor
chair: **Malcolm Turvey** ★ Sarah Lawrence College

Malcolm Turvey ★ Sarah Lawrence College ★ "Film, Distraction and Modernity: A Critique"

Jinhee Choi ★ Carleton University ★ "Post-contemporary Film Theory and the Spatial Turn"

Noel Carroll ★ Temple University ★ "*Mystifying Movies*—the Constructive Program"

L4 The 'Looks' of Television

room: Commonwealth C—Second Floor
chair: **Susan Murray** ★ New York University

Drew Beard ★ University of Oregon ★ "'If These Walls Could Talk': Set Decoration and the Creation of 'Soap Opera Realism'"

Olof Hedling ★ Lund University/Växjö University ★ "The Chronicle—on Style, Design and Architecture in Contemporary TV Drama"

Jesse Schlotterbeck ★ University of Iowa ★ "What Happens When Real People Start Getting Cinematic: *Laguna Beach* and Contemporary TV Aesthetics"

Susan Murray ★ New York University ★ "*i-Caught*, Viral Video, and Television in the Digital Age"

L5 Hollywood and the Internet

room: Commonwealth D—Second Floor
chair: **Elissa Nelson** ★ University of Texas, Austin
co-chair: **Kimberly Owczarski** ★ University of Texas, Austin

Elissa Nelson ★ University of Texas, Austin ★ "A Collection of Film Trivia Turns into an Indispensable Hollywood Resource: The History and Impact of the Internet Movie Database"

Kimberly Owczarski ★ University of Texas, Austin ★ "Understanding the Impact of the Internet on Hollywood: A Case Study of 'Ain't It Cool News'"

Charles Tryon ★ Fayetteville State University ★ "Networked Film Publics: Online Distribution and the New Independents"

Alejandro Pardo ★ University of Navarra ★ "Hollywood and the iPod Generation: Bigger Business on Smaller Screens"

6 Cameras on Africa

room: Tubman—Third Floor
chair: **Leshu Torchin** ★ University of St. Andrews

Patrick Brereton ★ Dublin City University ★ "African Representations of Poverty"

Olivier Tchouaffe ★ University of Texas, Austin ★ "Between Reels and Reality: Notes on Child Soldiers in Contemporary Cinema"

Robert Lang ★ University of Hartford ★ "Resisting Tyranny: Sexuality and the Police State in Férid Boughedir's Halfaouine ★ Tunisia, 1990)"

Leshu Torchin ★ University of St. Andrews ★ "Citizen Tube: Focus on Darfur"

7 Translating Third Cinema
Intertextual Strategies of Filmic Resistance

room: Anthony—Third Floor
chair: **Stuart Davis** ★ University of Minnesota

Angelo Restivo ★ Georgia State University ★ "Third Cinema and the Time-image"

Rachel Gabara ★ University of Georgia ★ "The Films of Abderrahmane Sissako: African and Cosmopolitan Third Cinema"

respondent: **Gregory Flaxman** ★ University of North Carolina, Chapel Hill

WORKSHOP

8 Developing Consensus on Fair Use for Media Literacy

room: Adams—Third Floor
chair: **Renee Hobbs** ★ Temple University

WORKSHOP PARTICIPANTS:

Katie Donnelly ★ Temple University
Kevin Maness ★ Eastern University
Belinha DeAbreu ★ Drexel University

WORKSHOP

9 Mentoring Ph.D. Students

room: Washington A—Third Floor
chair: **Jackie Byars** ★ Wayne State University

WORKSHOP PARTICIPANTS:

Chuck Kleinhans ★ Northwestern University
Charles Ramirez Berg ★ University of Texas, Austin
Chon Noriega ★ University of California
Amy Villarejo ★ Cornell University
Sarah Childress ★ Vanderbilt University
Nicholas Schlegel ★ Wayne State University

sponsor: *Teaching Committee*

10 The Hays Office in the 1920s and '30s

room: Washington B—Third Floor
chair: **Bonnie MacDonald** ★ Rhode Island College

Sean Griffin ★ Southern Methodist University ★ "Loves That Could Not Speak Their Name: Heterosexualities, Censorship and Silence in *A Woman of Affairs* (1928)"

William Romanowski ★ Calvin College ★ "Will Haysing Protestantism: A Study of Events in the Decline of Protestant-Hollywood Relations, 1922–1931"

Bonnie MacDonald ★ Rhode Island College ★ "Looking at Love, Sex, and Marriage: Toward a Taxonomy of Pre- and Post-code Women's Films Released in the Mid–1930s"

11 Issues in Contemporary Documentary

room: Washington C—Third Floor
chair: **Tonia Edwards** ★ Indiana University

Ohad Landesman ★ New York University ★ "The Impact of Digital Video Technologies on the Essay-film Tradition in Documentary"

J. Scott Oberacker ★ University of Massachusetts, Amherst ★ "The Documentary and Me: Michael Moore and the Politics of Celebrity"

Tonia Edwards ★ Indiana University ★ "Mixed Modes and Mommies Dearest: Identification and Subjectivity in Alma and Tarnation"

L12 A New Kind of Hero
Evolving Masculinities in Post-9/11 Film and Television

room: Parlor 2—Third Floor
chair: **David Coon** ★ Indiana University

Maria San Filippo ★ University of California, Los Angeles ★ "Cock-swinging and Ball-busting: *Rescue Me* and the Resurrection of Post-9/11 Heteromasculinity"

Stephanie Wooten ★ University of Southern California ★ "Looking for a Hero: *V for Vendetta* and Gender in Post-9/11 America"

David Coon ★ Indiana University ★ "Desperate Husbands: Domestic Masculinity in *The Pacifier* and *Mr. & Mrs. Smith*"

Nicholas Giannini ★ Emory University ★ "The Good Husband: Fatherhood & Heroism in *Reign Over Me*"

L13 Nags, Hags, Crones, and Scolds

room: Congress A—Fourth Floor
chair: **Joanna E. Rapf** ★ University of Oklahoma

Victoria Sturtevant ★ University of Oklahoma ★ "'Leather-lunged Lady': The Working-class Body of Marjorie Main"

Kathleen Rowe Karlyn ★ University of Oregon ★ "'Oh Mother, Shut Up': *Titanic* and Postfeminism"

Mia Mask ★ Vassar College ★ "Fat Suits You: Momma, Madea and *Norbit* are Tellin' It Like It Is!"

Joanna E. Rapf ★ University of Oklahoma ★ "Screwball Senior Style: An Angry Old Woman *Waiting for God*"

L14 Homosocial / Homoerotic / Homosexual

room: Congress B—Fourth Floor
chair: **Krin Gabbard** ★ State University of New York, Stony Brook

Thomas Roach ★ Bryant University ★ "Murderous Friends: The Problem of Homosocial Excess in Alfred Hitchcock's ROPE and Gus Van Sant's *Elephant*"

Robert Payne ★ University of Western Sydney ★ "'Skylarking': Homosexual Panic and the Death of Private Kovco"

Drew Ayers ★ Georgia State University ★ "Demanding Perversion: The Conflicted Desires of *300*"

Krin Gabbard ★ State University of New York, Stony Brook ★ "The Circulation of Homoerotic Desire in 300 and *Troy*"

L15 Adjusting the Rabbit Ears
Television Histories

room: Congress C—Fourth Floor
chair: **Philip Sewell** ★ Washington University, St. Louis

Elizabeth Gough-Gordon ★ Rutgers University ★ "Representations of Gender and the Domestic Sphere in Television Set Ad Campaigns, 1940–present"

Abigail Salerno ★ Duke University ★ "Television's 'Intense' Phenomenology: A Historical Case Study"

Allison Perlman ★ Pennsylvania State University, Erie ★ "Television Up in the Air: The Midwest Program on Airborne Television Instruction and the Signficance of Educational Television"

Philip Sewell ★ Washington University, St. Louis ★ "'Lean in Me Hearties': Adventures in U.S. Amateur Television during the Early Experimental Era"

L16 Events and Open Texts
Contingency, Singularity, and Reference in Audiovisual Media

room: Hospitality Suite 413—Fourth Floor
chair: **Carlos Kase** ★ University of Southern California

Carlos Kase ★ University of Southern California ★ "Documenting the Art Event: Christian Marclay's *Guitar Drag*"

Robert Cavanagh ★ Northwestern University ★ "The (Media) Event: Between the Instances of a Death"

Vicente Rodriguez Ortega ★ New York University ★ "Multi-window Events: Spoof Trailers, Cinephilia and Genres on the Web"

respondent: **Ivone Margulies** ★ Hunter College, City University of New York

L17 Anything for a Laugh

room: Hospitality Suite 414—Fourth Floor
chair: **Scott Ferguson** ★ University of California, Berkeley

Susan Linville ★ University of Colorado, Denver ★ "Rebirth and Laughter: Keaton's Uncanny Wombs"

Curt Hersey ★ Georgia State University ★ "The Discourses of Weekend Update: *SNL's* First Season of Fake News"

Joseph Kerr ★ Georgia State University ★ "Consumer/Producer Convergence in Fan Videotexts"

Scott Ferguson ★ University of California, Berkeley ★ "Hysterical Heterochrony: Judd Apatow & the Imbroglios of Contemporary Maturation"

L18 Architectures of Gender, Power, and the Law
Configurations of Urban Space from Neorealism to Neo-noir

room: Hospitality Suite 415—Fourth Floor
chair: **Peter Lurie** ★ University of Richmond

Susan White ★ University of Arizona ★ "Driven to Hurt: The Automobile and Gendered Violence in Post-WWII Hollywood Cinema"

Hunter Vaughan ★ University of Oxford ★ "The Lost Search for Male Identity: Post-war Urban Alienation in Neorealism and Neo-noir"

Peter Lurie ★ University of Richmond ★ "Deathly Exoticism in *Voyage to Italy* and *Don't Look Now*"

Stanley Corkin ★ University of Cincinatti ★ "The Neo-noir Spaces of Crime and Corruption: New York in the 1970s and the Global Drug Trade"

L19 Three Warhols and a Deren

room: Hospitality Suite 416—Fourth Floor
chair: **Erika Balsom** ★ Brown University

Sarah Keller ★ University of Chicago ★ "Maya Deren and Poetic Cinema: Image, Influence and Metaphor"

Erika Balsom ★ Brown University ★ "An Aesthetics of Prattle, A Riot of Detail: The Early Films of Andy Warhol"

Eric Crosby ★ University of Wisconsin, Madison ★ "Paroxysmal Poetics: Strobe Cutting in Warhol's Films, 1966–1969"

Nadia Bozak ★ University of Toronto ★ "Andy Warhol's Empire: The Cinematic Pyramid"

L20 Alternative Exhibition

room: Jefferson Boardroom—Third Floor
chair: **Maeve Connolly** ★ Institute of Art Design and Technology

Tom Yoshikami ★ University of Wisconsin, Madison ★ "Fighting over the Canon: New York Film Festival Programming, 1963–1966"

Andrea Comiskey ★ University of Wisconsin-Madison ★ "Campus Cinematheque: Film Exhibition and Spectatorship at American Universities, 1963–1974"

Azadeh Farahmand ★ University of California, Los Angeles ★ "On the Marketing and Distribution of Contemporary Art (House) Films"

Maeve Connolly ★ Institute of Art Design and Technology ★ "Imaginary Cinemas: The Architecture of the Movie Theatre in Artists' Film and Video"

L21 Screening L

room: Parlor 1—Third Floor

Un Poquito de Tanta Verdad/A Little of So Much Truth
Jill Freidberg, USA/Argentina, 2006, 90 min

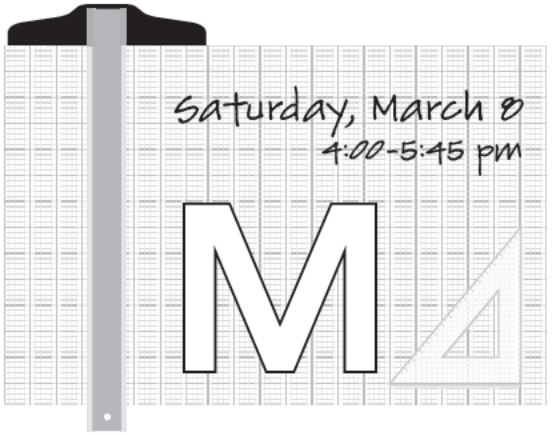
sponsors: *Caucus on Class and Latino/a Caucus*

For more information see the Screening Synopses following the index.

L22 Meeting L

room: Roberts Board Room—Thirty-third Floor

Sound Studies Scholarly Interest Group



M1 Race and Place

room: Commonwealth A1—Second Floor
chair: **Paula Massood** ★ Brooklyn College, City University of New York

Jennifer Petersen ★ Tulane University ★ "Policing New Orleans: Violence, Race and Recovery on *K-ville*"

Laura Vazquez ★ Northern Illinois University ★ "Poverty and Whiteness: The Stakes of Visibility; Representing Women and Girls Who Live on the Streets"

Donte McFadden ★ University of Wisconsin, Milwaukee ★ "A Cycle of Perpetual Stagnancy: South Central Los Angeles as an Embedded Site of Surveillance and Oppression in *Bush Mama* and *Killer of Sheep*"

Arthur Knight ★ College of William and Mary ★ "Searching for the Apollo: Black Moviegoing in Segregation-era, Small-town, Virginia"

M2 Traveling Geographies
Reframing Location and Place Across East Asian Media and Film

room: Commonwealth A2—Second Floor
chair: **Stephanie DeBoer** ★ Indiana University, Bloomington

Chunchi Wang ★ National Dong Hwa University ★ "Rethinking Transnational Landscapes: The Staging of Japan in *Millennium Mambo* and *Yi yi: A One and a Two*"

Lori Hitchcock Morimoto ★ Indiana University ★ "I Heard the News Today: Digital Fandom and the Making of Trans/cultural Geographies"

Stephanie DeBoer ★ Indiana University, Bloomington ★ "Designing Locations between Capitals and Mediums: Temporalizing Hong Kong/Tokyo, Technology/Film"

Sharon Hayashi ★ York University ★ "Translocal Imaginaries: New Social Movements and New Media in Japan"

sponsor: *Asian/Pacific American Caucus*

M3 Orphans, Undergrounds, Collectives, and Communities
Discursive Architectures of the Avant-garde and Documentary Traditions

room: Commonwealth B—Second Floor
chair: **Tess Takahashi** ★ Oberlin College

Scott MacDonald ★ Hamilton College ★ "Crossroads: 'Avant-garde' and 'Documentary'"

Ed Halter ★ Bard College ★ "Documenting Subculture: The American Underground Cinema of the 1990s"

Benjamin Gerdes ★ Binghamton University ★ "Art and Community: Contemporary Collaborative Media Practices"

Dan Streible ★ New York University ★ "A Populist Vanguard: Media Artists, Outsider Archivists, and the Case of Helen Hill"

M6 Programa Ibermedia and Contemporary Latin American Cinema

room: Tubman—Third Floor
chair: **Jeffrey Middents** ★ American University

Tamara Falicov ★ University of Kansas ★ "Programa Ibermedia: How Economic Imperatives Shape Transnational Representation in Spanish-Latin American Co-productions"

Jeffrey Middents ★ American University ★ "Ibermediating National Cinemas"

Libia Villazana ★ University of the West of England ★ "Subaltern Particularities of 'Ibermedian Cinema': The Case of *Mariposa Negra*"

Mar Binimelis ★ Vic University/Rovira i Virgili University ★ "The Geopolitics of Ibermedia Co-productions: An Analysis of Their Presence in International Film Festivals"

sponsor: *Latino/a Caucus*

M7 Femininity and Feminism in a Global Context

room: Anthony—Third Floor
chair: **Kathleen McHugh** ★ University of California, Los Angeles

Samiha Matin ★ New York University ★ "The Architecture of Femininity: Privacy, Interiors, and Female Ennui in Sofia Coppola's *Marie Antoinette*"

Kathleen McHugh ★ University of California, Los Angeles ★ "Post or Lost? Historicizing Media Feminism in its Transnational Contexts"

Katarzyna Chmielewska ★ Indiana University ★ "Welcome to a Ghost Town: *City of Women* and the Construction of Online Female Subjectivity in 1990s Poland"

Patricia White ★ Swarthmore College ★ "'To Each Her Own Cinema': World Cinema and the Woman Cineaste"

WORKSHOP

M8 Presence of Pleasure
The Work of Cinephilia in the Age of Digital Reproduction

room: Adams—Third Floor
chair: **Scott Balcerzak** ★ University of Florida

WORKSHOP PARTICIPANTS:

Edward Pigeon ★ Villanova University
Robert Burgoyne ★ Wayne State University
Catherine Russell ★ Concordia University
Jason Sperb ★ Indiana University

WORKSHOP

M9 The Future of Television Studies

room: Washington A—Third Floor
chair: **William Uricchio** ★ Massachusetts Institute of Technology

WORKSHOP PARTICIPANTS:

Michele Hilmes ★ University of Wisconsin, Madison
William Boddy ★ Baruch College, City University of New York
Anna Everett ★ University of California, Santa Barbara
Roberta Pearson ★ University of Nottingham
Máire Messenger Davies ★ University of Ulster

sponsor: *Television Studies Scholarly Interest Group*

M10 The Contemporary Horror Film

room: Washington B—Third Floor
chair: **Adam Lowenstein** ★ University of Pittsburgh

Margaret Ervin Bruder ★ Western Carolina University ★ "Rube Goldberg Torture Machines: *Saw* and Suboptimal Culture"

Yoko Ono ★ Oxford Brookes University ★ "Fear Lives Here in Disguise: A Study of Contemporary Japanese Horror"

Amy Rust ★ University of California, Berkeley ★ "Plugging In and Bugging Out: The Tortuous Logic of Contemporary Horror"

Adam Lowenstein ★ University of Pittsburgh ★ "Haunted Houses in the Global Village: Recent Japanese Horror Films and Globalization"

M11 Documentary Synergy and Remediation

room: Washington C—Third Floor
chair: **Roger Hallas** ★ Syracuse University

Roger Hallas ★ Syracuse University ★ "Documentary Synergy Between the Page and the Screen"

Dale Hudson ★ Amherst College ★ "Remediating 'Documentary' across the Global Digital Divide"

Peter Hughes ★ La Trobe University ★ "Individualisation of the Documentary: Documentary on New Media"

Irina Leimbacher ★ University of California, Berkeley ★ "Documentary at Documenta: Documenting the World for the Art Museum"

M12 Surrounded Submerged Seduced
Re-considering Cinematic Immersion

room: Parlor 2—Third Floor
chair: **Patrik Sjöberg** ★ Karlstad University

Patrik Sjöberg ★ Karlstad University ★ "Jacques Costeau Meets Berthold Brecht—Remarks on Immersion and Reflexivity"

Joshua Malitsky ★ Indiana University ★ "Immersion and/in the Documentary"

Michael Booth ★ Northwestern University ★ "Taking Possession of the Apparatus: Maya Deren's Ethnographic Evidence of Ritual Cinema"

Jan Holmberg ★ Malmö University College ★ "You'll Feel What's Happening on the Big Screen from Head to Toe"

respondent: **Valerie Morignat** ★ Sorbonne University, IDEAT, Paul Valery University

M13 Everyday Feminism

room: Congress A—Fourth Floor
chair: **Erin Hill** ★ University of California, Los Angeles

Shelley Bradfield ★ Indiana University, Bloomington ★ "The Re-birth of the Nation: Home Affairs and Feminist Solidarity"

Elizabeth Ault ★ University of Minnesota ★ "A Sense of Control in a World Full of Chaos": Disciplining Consumers and Designing Women on *What Not to Wear*"

Catherine Clepper ★ Northwestern University ★ "The Hunger Artists; or the Construction of Female Appetite in Food Network's Daytime Cooking Programs"

Erin Hill ★ University of California, Los Angeles ★ "Of Studio Secretaries and Executive Assistants: A History of Creative Support in the Film and Television Industry"

M14 The Pedophilic Imagination
Children, Sex, Movies

room: Congress B—Fourth Floor
chair: **Ara Osterweil** ★ Muhlenberg College

Harry Benshoff ★ University of North Texas ★ "Victor Salva: Pedophile Auteur?"

Kristen Hatch ★ University of California, Irvine ★ "The Pedophile and the Performing Child in 1930s Hollywood"

Daniel Humphrey ★ Keene State College ★ "Imported Cinema/Exported Desire: Disavowed Eroticism in the European 'Art' Film"

Ara Osterweil ★ Muhlenberg College ★ "Invasion of the Child Snatchers: The Pedophilic Imagination of American Independent Film"

sponsor: *Queer Caucus*

M15 Film Sound/Film Narrative

room: Congress C—Fourth Floor
chair: **Lea Jacobs** ★ University of Wisconsin, Madison

Charles Wolfe ★ University of California, Santa Barbara ★ "'Far Be Me From It': Vocal Articulation, Spatial Construction and the Early Sound Comedy Short"

Katherine Spring ★ Wilfrid Laurier University ★ "Out of Character: The 'Jolson Effect' during the Transition to Sound"

Charles O'Brien ★ National Galley of Art/Carleton University ★ "Songs in Film Narration, across the Atlantic: From Ufa's *Der Blaue Engel* (1930) to Paramount's *Morocco* (1930)"

Lea Jacobs ★ University of Wisconsin, Madison ★ "The Maternal Melodrama and the Transition to Sound"

M16 Mug Shots
Criminal Identity and Visual Representation

room: Hospitality Suite 413—Fourth Floor
chair: **April Miller** ★ University of Northern Colorado

Aviva Dove-Viebahn ★ University of Rochester ★ "Seeing is Believing?: Violent Dreams, Justice and the Discourse of True Vision in *CSI: Crime Scene Investigation* and *Medium*"

Robert Bodle ★ College of Mount St. Joseph ★ "'Reading the 'Scramble Suit' in *A Scanner Darkly*: A Discourse on Surveillance, Power, and Identity"

Sara Hall ★ University of Illinois, Chicago ★ "Cinematic Wanted Posters and Moving Mug shots in Germany"

April Miller ★ University of Northern Colorado ★ "'Turning the Kliegs on Reform Schools': The Perils and Pleasures of Disciplining and Punishing *The Godless Girl*"

M17 Crossing Cultures

room: Hospitality Suite 414—Fourth Floor
chair: **Joseph Bierman** ★ Rowan University

Sangjoon Lee ★ New York University ★ "The Man from Hong Kong: The Rise and Demise of Global Asian Co-productions"

Sunka Simon ★ Swarthmore College ★ "The Architecture of Transcultural Mediation: The 2002 German Teen-Drama *Sternenfänger* (Star Catcher) and *Dawson's Creek* (1998–2003)"

Katrina Boyd ★ University of Oklahoma ★ "Designs on Paris: '50s Hollywood Musicals and the Clash of Cultures"

Joseph Bierman ★ Rowan University ★ "Global Flows and Narrative Drifts: Cross-cultural Fusion in the Films of Irish Filmmaker Jim Sheridan"

M18 Land of the Giants
The Great Directors

room: Hospitality Suite 415—Fourth Floor
chair: **Rashna Richards** ★ State University of New York, Brockport

Olga Solovieva ★ Georgia Institute of Technology ★ "Akira Kurosawa's Adaptation of Dostoevsky's *The Idiot*: Where the East Meets the West"

Seth Friedman ★ Indiana University, Bloomington ★ "The Master of Surprise: Alfred Hitchcock and Multi-media Misdirection"

Jyotika Virdi ★ University of Windsor ★ "Of Modernity's Masters and Slaves: Revisiting Satyajit Ray's *Oeuvre*"

Rashna Richards ★ State University of New York, Brockport ★ "Naming Names: The Strange Case of Orson Welles in Postwar Hollywood"

M20 Beyond the Page
Spatializing Print Culture

room: Jefferson Boardroom—Third Floor
chair: **Aurora Wallace** ★ New York University

Paul S Moore ★ Ryerson University ★ "Printed Whispers about the Wonderland: Smalltown Cinema's Appearance in 1907 Local Gossip Columns"

Will Straw ★ McGill University ★ "Squawkies and Talkies"

Aurora Wallace ★ New York University ★ "Public Reading: Outdoor News Architecture"

Sandra Gabriele ★ University of Windsor ★ "Newspaper as Assemblage: Trains, a Stereoscopic Apparatus and Radio"

M21 Screenings M

room: Parlor 1—Third Floor

Blu in You
Michelle Mohabeer, Canada, 2007, 50 min

Period: The End of Menstruation?
Giovanna Chesler, USA, 2006, 54 min

sponsors: *Queer Caucus and Women's Caucus*

Please stay after the screening for conversation with filmmakers Michelle Mohabeer and Giovanna Chesler. Giovanna Chesler will also present a paper during Session B6.

For more information see the Screening Synopses following the index.

M22 Meeting M

room: Roberts Boardroom—Thirty-third Floor

Middle East Caucus

Saturday, March 8
6:15-7:30 pm
Plenary Session

Architectures of the Moving Image

room: Commonwealth C—Second Floor

"Designing China"

Ackbar Abbas ★ Professor of Comparative Literature ★ University of California, Irvine

Ackbar Abbas was Professor of Comparative Literature and Co-Director of Center for the Study of Globalization and Cultures at the University of Hong Kong, before becoming Professor of Comparative Literature at the University of California, Irvine. His publications include *Hong Kong Culture and the Politics of Disappearance* (1997) as well as articles in periodicals such as *New Literary History, New German Critique, Public Culture, Positions,* and *Discourse*. In addition to studies of Jean Baudrillard, Walter Benjamin, film theory, and postmodernism, Abbas reflects on culture in Hong Kong. His most recent book *The Last Emporium: Hong Kong Culture and the Politics of Disappearance* is to be published this year. It investigates the processes, epistemology, and social consequences of urbanization in the city-region of Hong Kong at the time of the expiration of the lease between China and Great Britain.

"The Eisenstein Effect: Architecture as Narrative Montage"

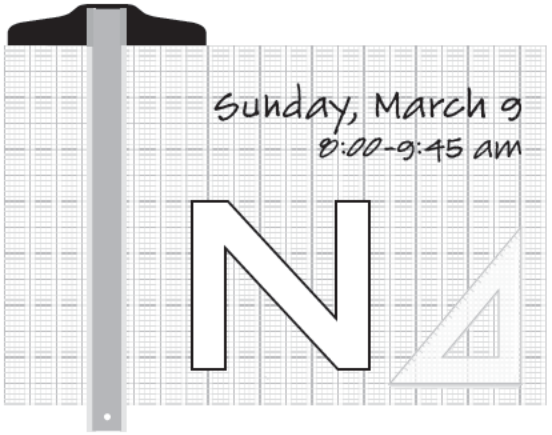
Anthony Vidler ★ Dean and Professor, School of Architecture ★ Cooper Union, New York

Anthony Vidler received his B.A. in Architecture and Fine Arts, and his Diploma in Architecture from Cambridge University, England, and his Ph.D. from Delft University of Technology, the Netherlands. He was a member of the Princeton University School of Architecture faculty from 1965-93, during which time he served as Director of the Program in European Cultural Studies. In 1993 he took up a position as professor and Chair of the Department of Art History at the University of California, Los Angeles, with a joint appointment in the School of Architecture from 1997. In 2001 he was appointed Acting Dean of the Irwin S. Chanin School of Architecture of The Cooper Union, and has served as Dean of the School since 2002. Vidler has received awards from the Guggenheim Foundation, the National Endowment for the Humanities, and was a Getty Scholar, at the Getty Center for the History of Art and the Humanities in 1992-93. His publications include *The Architectural Uncanny: Essays in the Modern Unhomely* (MIT Press, 1992), *Antoine Grumbach* (Centre Georges Pompidou, 1996), and *Warped Space: Architecture and Anxiety in Modern Culture* (MIT Press, 2000).

Saturday, March 9
7:30—8:30 pm
Special Offsite Event

Television Studies Scholarly Interest Group—Meeting and Reception

location: The Black Sheep Pub and Restaurant, 247 S. Latimer, between Spruce and Locust
Directions will be available at the conference registration desk.



N1 Racial Ambiguity, Racial Authenticity, and Celebrity Culture

room: Commonwealth A1—Second Floor
chair: **Kim Hester-Williams** ★ Sonoma State University

Kim Hester-Williams ★ Sonoma State University ★ "'I'm Sorry Mama': Eminem, *8 Mile*, and the Dangers of Possessive Individualism"

Shilpa Dave ★ Brandeis University ★ "Asian Accents in America: Gandhi, Apu, and Animated Asian Americans"

Jennifer Chan ★ San Francisco State University ★ "Miscegenating Madness: Chang and Eng Bunker, Reproduction and AsianAmerican Monstrosity"

N2 Political Cinema in Europe

room: Commonwealth A2—Second Floor
chair: **Mariah Larsson** ★ Lund University

Brigitte Humbert ★ Middlebury College ★ "Women at War & the French Heritage Film: *Lucie Aubrac* from Page to Screen"

Raya Morag ★ Hebrew University ★ "Post-trauma, Post-queer: The Hitlerian Imago and the New German Cinema"

Imke Meyer ★ Bryn Mawr College ★ "Architectures of Alienation: Globalization, National History, and Mediated Affect in Barbara Albert's *Free Radicals*"

Mariah Larsson ★ Lund University ★ "The Architecture of Ralph Erskine in Mai Zetterling's *The Girls*: Modernity, Masculinity and the Swedish Welfare State"

N3 Digital Exhibition Experiences
What Uses Are Audiences Making of Today's Digital Venues?

room: Commonwealth B—Second Floor
chair: **Robin Larsen** ★ California State University, San Bernardino

Allan Barber ★ Temple University ★ "The Revival House Reborn in the Age of Digital Projection"

Robin Larsen ★ California State University, San Bernardino ★ "A New Cinephilia Generation?"

Paul Swann ★ Temple University ★ "Bazin Rolls in His Grave: The Death of the Big Box?"

Frederick Wasser ★ Brooklyn College ★ "What Do the Big Boys Think?"

N4 Liveness Part 1

room: Commonwealth C—Second Floor
chair: **Stephen Groening** ★ University of Minnesota

Elizabeth Evans ★ University of Nottingham ★ "*4 On Demand* as Television Archive: Liveness, Immediacy and Agency in Downloaded Television Drama"

Gina Giotta ★ University of Iowa ★ "Laughing Matters: How Television Dramedies Inscribe Liveness"

Adrienne L. McLean ★ University of Texas, Dallas ★ "Performing Live: Acting, Authenticity, and Reality Television"

Stephen Groening ★ University of Minnesota ★ "Liveness in an Era of Media Saturation"

N5 Inside the Box
The Design of Television Policy and Programming

room: Commonwealth D—Second Floor
chair: **John McMurria** ★ DePaul University

Sindhu Zagoren ★ University of North Carolina, Chapel Hill ★ "Conduit and Content: An Architectural Analysis of Media Access"

Paul Torre ★ Southern Illinois University, Carbondale ★ "The (Needless) Race for Space: The Battle for Control of Content across the Digital Spectrum"

John McMurria ★ DePaul University ★ "Re-casting Media Policy: Race and the Limits to Liberal Democracy"

N6 Trespassing Boundaries and Negotiating Power in Middle Eastern Women's Cinema

room: Tubman—Third Floor
chair: **Gayatri Devi** ★ Lock Haven University, Pennsylvania

Ali Akbar Mahdi ★ Ohio Wesleyan University ★ "Claiming their Space: Women in the Post-revolutionary Iranian Cinema"

Eylem Atakav ★ Southampton Solent University ★ "Double Imprisonment: On Metaphor of Prison in the Cities of Demirkubuz"

Cheira Belguellaoui ★ DePauw University ★ "Unmasking and Screening Terror in *Rachida* by Yamina Bachir-Chouikh"

May Telmissany ★ University of Ottawa ★ "Mutiny in the Harem: Nadir Mokneche's Algerian Trilogy"

sponsor: *Middle East Caucus*

N7 Changing Architectures of Contemporary French CInema

room: Anthony—Third Floor
chair: **Charlie Michael** ★ University of Wisconsin, Madison
co-chair: **Tim Palmer** ★ University of North Carolina, Wilmington

Jonathan Buchsbaum ★ Queen's College ★ "National Cinemas in the European Union: A Place for French Cinema?"

Tim Palmer ★ University of North Carolina, Wilmington ★ "States of Mind, States of the Art: Contemporary French Perceptual Cinema"

Charlie Michael ★ University of Wisconsin, Madison ★ "*Parkour* in the Banlieue: French Cinema, Globalization and the Art of Displacement"

Catherine Portuges ★ University of Massachusetts, Amherst ★ "Benoit Jacquot's *Princesse Marie* (2004): Cinematic Design, Urban Space and the Modernist Consulting Room"

WORKSHOP

N8 Institution Building
Challenges and Issues in Administration

room: Adams—Third Floor
chair: **Joanne Hershfield** ★ University of North Carolina, Chapel Hill

WORKSHOP PARTICIPANTS:

Karen Beckman ★ University of Pennsylvania
James Castonguay ★ Sacred Heart University
Mary Desjardins ★ Dartmouth College

sponsor: *Professional Development Committee*

WORKSHOP

N9 The Architecture of Film Regulation
Primary Documents of the Production Code and Rating System

room: Washington A—Third Floor
chair: **Kevin Sandler** ★ University of Arizona

WORKSHOP PARTICIPANTS:

Matthew Bernstein ★ Emory University
Thomas Doherty ★ Brandeis University
Richard Maltby ★ Flinders University
Ellen Scott ★ University of Pennsylvania

N10 Missions and Meanings in Clint Eastwood's *Flags of our Fathers* and *Letters from Iwo Jima* (2006)

room: Washington B—Third Floor
chair: **Anne Gjelsvik** ★ Norwegian University of Science & Technology

David Slocum ★ New York University ★ "Post-classical Explorations of Heroism in Clint Eastwood's War Cinema"

Rikke Schubart ★ University of Southern Denmark ★ "'What Enemy?': National Identity as 'Other' in *Flags of our Fathers* (2006) and *Letters from Iwo Jima* (2006)"

Anne Gjelsvik ★ Norwegian University of Science & Technology ★ "Care or Glory: Picturing a New War Hero in *Flags of our Fathers*"

N11 Against the Clock
Unfolding Time with/in the Documentary

room: Washington C—Third Floor
chair: **Kristopher Fallon** ★ University of California, Berkeley
co-chair: **Ilona Hongisto** ★ Turku University

Kristopher Fallon ★ University of California, Berkeley ★ "Time's Up: Political Documentary and the Expiration of the Call to Action, or 'Why We Needed a New *Why We Fight*'"

Ilona Hongisto ★ Turku University ★ "Documenting the Possible: Soviet Russia, Material Evidence and Imagined Pasts"

Malin Wahlberg ★ Stockholm University ★ "Visceral Moments and Persistent Memories: 'The Trace' in Documentary"

Jeffrey Skoller ★ University of California, Berkeley ★ "The Promise of Happiness: Refiguring Time in the Historical Documentary"

N12 Isn't It Romatic?

room: Parlor 2—Third Floor
chair: **Sara Ross** ★ Sacred Heart University

Robert Kilker ★ Lehigh University ★ "Mother, I May: The Recuperation of Maternal Sexuality in *Woman of the Year*"

Antje Ascheid ★ University of Georgia ★ "A Cinema of Love? A Cinema of Hate?: Representations of Romance, Nihilism, and 'Singularization' and the Emergence of the "Post-romance" in International Art Cinema."

Nina Martin ★ Connecticut College ★ "Baby Love: Mothering and Agency in *Knocked Up* and *Waitress*"

Sara Ross ★ Sacred Heart University ★ "Changing Functions of the 'Gay Friend' in Romantic Comedy"

N13 The Woman on the Silver Screen

room: Congress A—Fourth Floor
chair: **Cristina Stasia** ★ Syracuse University

Joan Dagle ★ Rhode Island College ★ "Filming the 'New Woman': The Athletic Girl and the Typist"

Rebecca Sullivan ★ University of Calgary ★ "Sex and Single Girls in Pre-sexual Revolution Hollywood"

Bita Mahdaviani ★ McGill University ★ "Modern Women and Gothic Spaces in *I Walked with a Zombie*, *Notorious*, and *Secret Beyond the Door*"

Cristina Stasia ★ Syracuse University ★ "'Failure Is Not an Option': Feminist Film Theory and the Female Action Hero"

N14 (Re)Constructing Bisexual Spaces

room: Congress B—Fourth Floor
chair: **Maria San Filippo** ★ University of California, Los Angeles
co-chair: **Jennifer Moorman** ★ University of California, Los Angeles

Caryn Murphy ★ University of Wisconsin, Madison ★ "'Going Through a Phase': Bisexuality and Adolescence as Liminal Identities in Teen Television Drama"

L. Ayu Saraswati P. ★ Emory University ★ "Foreplay or For Play?: Making Love and Remaking Bisexual Identities in Cyberspace"

Jennifer Moorman ★ University of California, Los Angeles ★ "The Game of *(Second) Life*: Bi/Sexual Identities in Online Gaming"

respondent: **Alexander Doty** ★ Lehigh University

sponsor: *Queer Caucus*

N15 The Cinema of the Coen Brothers

room: Congress C—Fourth Floor
chair: **Daniel H. Wild** ★ Rutgers University

Dina Smith ★ Drake University ★ "Raising Trailer Trash: The Coen Brothers' *Raising Arizona*"

Robert Silberman ★ University of Minnesota ★ "The Coen Brothers and the 'Boring' Issue of Movie Violence"

Erica Stein ★ University of Iowa ★ "The Coen Brothers and their Detectives: Impostors, Authors, Adaptation"

Michael Newman ★ University of Wisconsin, Milwaukee ★ "The Coen Brothers and Pastiche"

N16 Team Spirit

room: Hospitality Suite 413—Fourth Floor
chair: **Nabil Echchaibi** ★ University of Colorado, Boulder

Jorie Lagerwey ★ University of Southern California ★ "The Evolution of Religion in *Heroes* and *Battlestar Glactica*"

Evans Chan ★ Northwestern University ★ "Tibetan Lama Films: New Age Resistance?"

Nabil Echchaibi ★ University of Colorado, Boulder ★ "Hyper-fundamentalism? Market-mediated Islam from the Halal Website to the Islamic Bank"

N19 The Biopic Story
From the 1930s to the 2000s

room: Hospitality Suite 416—Fourth Floor
chair: **Dennis Bingham** ★ Indiana University/Purdue University

Kevin Hagopian ★ Penn State University ★ "The Cult of the Common Man in the Biopic, 1936–1945"

Michelle Arrow ★ University of Sydney ★ "Through our Eyes: Witnessing Traumatic Histories of the Lindy Chamberlain Case in *A Cry in the Dark* and *Through My Eyes*"

Dennis Bingham ★ Indiana University/Purdue University ★ "Erin Brockovich: The 'Common Woman' and the Traps of Representation in the Female Biopic"

Clare Connors ★ University of Pittsburgh ★ "Innovations in the Contemporary Biopic: Fusing Classic Biopic Conventions and Documentary Strategies in the Films of Werner Herzog"

N20 Designing Musical Media
From Biomechanical to Bioinformatic Screens

room: Jefferson Boardroom—Third Floor

chair: **James Tobias** ★ University of California, Riverside

Peter Schaefer ★ University of Iowa ★ "Musical Modes and Sonic Screens: Interface Architecture for the Fledgling Phonograph"

Kathryn Kalinak ★ Rhode Island College ★ "Early Interfaces in Image and Sound"

James Tobias ★ University of California, Riverside ★ "A Certain Ratio: Musical Reception and Authorship in Screen Media"

N21 Screening N

room: Parlor 1—Third Floor

Mumia: A Case for Reasonable Doubt

John Edginton, USA, 1997, 74 min

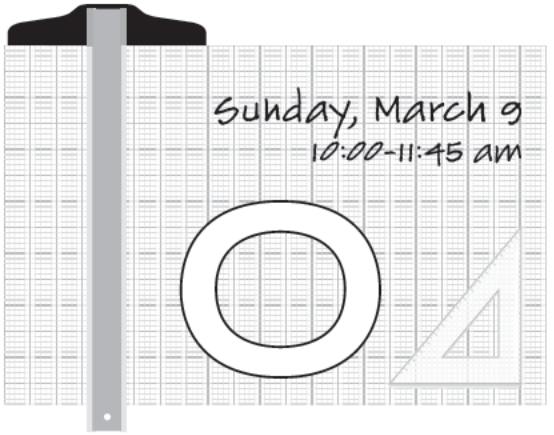
sponsor: *Caucus on Class*

For more information see the Screening Synopses following the index.

N22 Meeting N

room: Roberts Boardroom—Thirty-third Floor

Oscar Micheaux Society



01 Turkish German Dialogues on Screen

room: Commonwealth A1—Second Floor
chair: **Daniela Berghahn** ★ Royal Holloway, University of London

Randall Halle ★ University of Pittsburgh ★ "Experiments in Turkish German Filmmaking: Ayse Polat, Kutlug Ataman, Neco Çelik, Aysun Bademsoy, and Kanak Attack."

Deniz Gokturk ★ University of California, Berkeley ★ "Dressing up in Uniform in Search of a Passport: Attacks on Authority in Film Comedy"

Daniela Berghahn ★ Royal Holloway, University of London ★ "Culture Conflict and Hybrid Identity Formation in Turkish German Coming-of-Age Films"

Savas Arslan ★ Bahcesehir Universitesi ★ "A Nation in 'Trans': Questioning the Turkishness of the New 'Turkish' Cinema"

02 Stages of Reality
Theatricality in Film

room: Commonwealth A2—Second Floor
chair: **André Loiselle** ★ Carleton University

Jeremy Maron ★ Carleton University ★ "My Father's Gift to Me: Theatrical Games and the Reality of the Fable in Roberto Benigni's *Life is Beautiful*"

Brenda Austin-Smith ★ University of Manitoba ★ "Melodrama as Pharmakon in Rivette's *Celine et Julie Vont en Bateau*"

Ivone Margulies ★ Hunter College, City University of New York ★ "Implicating Dialogue: *Socrates* and *The Talking Picture*"

André Loiselle ★ Carleton University ★ "The Quebec Horror Film: Realism, Theatricality and the 'Moment of Horror'"

03 The Female Star/New Perspectives
The American Studio Era and Beyond

room: Commonwealth B—Second Floor
chair: **Linda Mizejewski** ★ Ohio State University

Gaylyn Studlar ★ University of Michigan, Ann Arbor ★ "The Little Girl with the Big Voice: Deanna Durbin and the Paradoxes of Adolescent Stardom"

Lois Banner ★ University of Southern California ★ "The Making of Marilyn Monroe"

Linda Mizejewski ★ Ohio State University ★ "Backlash: Meryl Streep and Feminism in the 1980s"

Lucy Fischer ★ University of Pittsburgh ★ "Bette Davis: 'Worker and Queen'"

04 Liveness Part 2

room: Commonwealth C—Second Floor
chair: **Mark Williams** ★ Dartmouth College

Scott Ruston ★ University of Southern California ★ "Liveness in the Palm of Your Hand"

Laurel Westrup ★ University of California, Los Angeles ★ "Life After Death: The Logic(s) of 'Live' Rock Performance on Screen"

Mark Williams ★ Dartmouth College ★ "From *Uncle Josh* to *i-Caught*: Notes on Inter-medial Approaches to Immediacy"

respondent: **David Crane** ★ University of California, Santa Cruz

05 The Business of the Web

room: Commonwealth D—Second Floor
chair: **Aswin Punathambekar** ★ University of Michigan

Megan Sapnar ★ University of Wisconsin, Madison ★ "Designers as Auteurs in the Dot-com Boom: Industry Logics and the Looks of the Web"

Sheila Murphy ★ University of Michigan ★ "What is Reactrix?: Corporeality, Interactivity and Smart™ Advertising"

Mats Bjorkin ★ Goteborg University ★ "You or the Consultant? Designing Audiovisual Material on Corporate Websites"

Aswin Punathambekar ★ University of Michigan ★ "Location Matters: Spatial Logics of Bollywood-Dotcom Convergence"

06 On the Border
Cinema in Mexico and Hollywood in the Early 1930s

room: Tubman—Third Floor
chair: **Mara Fortes** ★ University of Chicago

Colin Gunckel ★ University of California, Los Angeles ★ "'Fashionable Charros and Chinas Poblanas': Nationalism and Mexican Cinema in 1930s Los Angeles"

Sandra Garcia-Myers ★ University of Southern California ★ "Out of the Shadows: Shedding New Light on Latina Representation in Hollywood's Spanish Language Films of the 1930's"

Mara Fortes ★ University of Chicago ★ "Between the Brothel and the Cinema: *La Mujer del Puerto*, Cosmopolitan Nationalism and the Mexican Chica Moderna"

sponsor: *Latino/a Caucus*

07 Expanding Expanded Cinema
On the Multiple Modalities of Cinematic Architectonics

room: Anthony—Third Floor
chair: **Jihoon Kim** ★ New York University
co-chair: **Gregory Zinman** ★ New York University

Jihoon Kim ★ New York University ★ "Redistribution, Relation, and Differentiation: The Aesthetic Tendencies of Cinema in the Post-medium (or media) Condition"

Janine Marchessault ★ York University ★ "Erkki Kurenniemi's *Dance of the Anthropoids* (or The Future of Life on Mars)"

Gregory Zinman ★ New York University ★ "Forms of Radiance: Reading the Joshua Light Show through the Bauhaus and Paracinema"

Eivind Røssaak ★ University of Oslo ★ "Douglas Gordon and the Future of the (Moving) Image"

WORKSHOP

08 Layers of Localization
Audiovisual Translation and/as Reformatting

room: Adams—Third Floor
chair: **Chiara Ferrari** ★ California State University, Chico

WORKSHOP PARTICIPANTS:

Mark Nornes ★ University of Michigan
Gina Giotta ★ University of Iowa
Michela Ardizzoni ★ University of Louisville
Joe Straubhaar ★ University of Texas, Austin
Tim Havens ★ University of Iowa

WORKSHOP

09 Writing French Film History
New Methods and Practices

room: Washington A—Third Floor
chair: **Eric Smoodin** ★ University of California, Davis

WORKSHOP PARTICIPANTS:

Eric Smoodin ★ University of California, Davis
Dudley Andrew ★ Yale University
Richard Neupert ★ University of Georgia
Kelley Conway ★ University of Wisconsin, Madison
Charles O'Brien ★ National Galley of Art (CASVA)/Carleton University

10 Stuck on Love
New Approaches to Contemporary Romantic Comedy

room: Washington B—Third Floor
chair: **Celestino Deleyto** ★ University of Zaragoza

Leger Grindon ★ Middlebury College ★ "On the Margins of the Mainstream: Art and Genre in the Contemporary Romantic Comedy"

Celestino Deleyto ★ University of Zaragoza ★ "Love in Real Time: Romantic Comedy and the Discourse of Independence"

Tamar Jeffers McDonald ★ University of Kent ★ "Romcoms for Boys"

Hilary Radner ★ University of Otago ★ "A New Architecture of Difference: Disability, Romance and the Woman's Film"

11 Documentary and the Evidential

room: Washington C—Third Floor
chair: **Annabelle Honess Roe** ★ University of Southern California
co-chair: **Kristen Fuhs** ★ University of Southern California

Jaimie Baron ★ University of California, Los Angeles ★ "The Excess and the Absence: Experimental Explorations of the Documentary Archive"

Stephen Rifkin ★ Carleton University ★ "Beyond the Evidential: The Myth of Indexicality as Historiographical Ideal"

Annabelle Honess Roe ★ University of Southern California ★ "Illustrated Knowledge: Epistemology and Evidence in Animated Documentary"

Kristen Fuhs ★ University of Southern California ★ "Approaches to Interpreting Evidence in the Contemporary Crime Documentary"

O12 Structures of Postwar Masculinity in American Cinema

room: Parlor 2—Third Floor
chair: **Colleen Glenn** ★ University of Kentucky

Colleen Glenn ★ University of Kentucky ★ "The Traumatized Veteran: Jimmy Stewart's Postwar Roles in Film"

Susan Carruthers ★ Rutgers University ★ "'My Father Never Kissed Me': Captivity, Masculinity and the Korean War Prisoner"

Anna Froula ★ East Carolina Unversity ★ "Harold Russell's Homecomings: Gender and Trauma in *China Beach* and *The Best Years of our Lives*"

Karen Randell ★ Southampton Solent University ★ "Futile Masculinity: Trauma and the Vietnam War"

O13 Performance Anxieties

room: Congress A—Fourth Floor
chair: **Cynthia Erb** ★ Wayne State University

Kyle Stevens ★ University of Pittsburgh ★ "*Angels in America*: Overlapping the Actor"

Jessica Aldred ★ Carleton University ★ "From Synthespian to Avatar: Re-framing the Role of the Digital Actor in *Final Fantasy* and *The Polar Express*"

Cynthia Erb ★ Wayne State University ★ "'New Ways to Look at the Young': Jodie Foster and Brooke Shields as Child Stars in the 1970s"

O14 Werewolves, Gender, and Sexuality

room: Congress B—Fourth Floor
chair: **Robert Spadoni** ★ Case Western Reserve University

Jazmina Cininas ★ RMIT University ★ "The Girlie Werewolf Picture Show: Representations of Female Werewolves Throughout Cinematic History"

Rick Worland ★ Southern Methodist University ★ "Women, Wolves, and War: Transformation Narratives in 1940s Horror"

Dana Och ★ University of Pittsburgh ★ "Spectacular Masculinity in Neil Jordan's *The Company of Wolves* (1984)"

Robert Spadoni ★ Case Western Reserve University ★ "Strange Botany in *Werewolf in London*"

O15 Television Authorship and Ownership in the Digital Era

room: Congress C—Fourth Floor
chair: **Deborah Tudor** ★ Southern Illinois University, Carbondale

Joshua Shepperd ★ University of Wisconsin, Madison ★ "Convergence Crisis: The Changing Program of Network Epistemologies"

Josh Heuman ★ Texas A&M University ★ "Authorships and Ownerships: Television Writers and the FCC Media Ownership Proceeding"

Jennifer Gillan ★ Bentley College ★ "The TV Franchise in the Website Windows: The Architecture of Network TV Programming in the Media Conglomerate Era"

Deborah Tudor ★ Southern Illinois University, Carbondale ★ "Distributed Narrative: The Interactive Audience and The Producer's Voice"

O16 The Device at Hand

room: Hospitality Suite 413—Fourth Floor
chair: **Marc Furstenau** ★ Carleton University

Richard Cante ★ University of North Carolina, Chapel Hill ★ "Redesigning the World with the Medium in Collapse ★ and the Device on the Rise)"

Paige Sarlin ★ Brown University ★ "Illuminating Obsolescence: Dialectics at Stand Still & Eastman Kodak's Carousel Slide Projector"

Angela Dancey ★ Ohio State University ★ "Digital Switchblades: Cell Phones, Gangsters and Going Undercover in *The Departed*"

Marc Furstenau ★ Carleton University ★ "Designing the User: Video Technology and the Structures of an Expanded Cinematic Space"

Paige Sarlin's film *The Last Slide Projector* will be screened during Session J21.

O17 Black List / Cold War

room: Hospitality Suite 414—Fourth Floor
chair: **Pearl Latteier** ★ University of Wisconsin, Madison

Sara Gold ★ University of Pennsylvania ★ "'The Fascist in Each of Us: How Orson Welles and Louis Dolivet Created and Destroyed Mr. Arkadin"

Heather Heckman ★ University of Wisconsin, Madison ★ "Gray or Black? Howard Koch and the Elusive Architecture of the Hollywood 'Lists'"

Rebecca Prime ★ University of California, Los Angeles ★ "Naming Names All Over Again: What the HUAC Testimony of Carl Foreman and Cy Endfield Tells Us About the End of the Blacklist"

Pearl Latteier ★ University of Wisconsin, Madison ★ "Did McCarthyism Kill the Social Problem Film?"

O18 American Empire

room: Hospitality Suite 415—Fourth Floor

chair: **Jose Capino** ★ University of Illinois, Urbana-Champaign

Bjorn Nordfjord ★ University of Iceland ★ "'Don't Be so Scared of the Americans. Oh My Gosh, They're only Yanks': Icelandic Cinema, the US Military Base, and the Cold War"

Gloria Shin ★ University of Southern California ★ "Taylor Made: Elizabeth Taylor, American Empire and the Plantation Film"

Kristina Baumli ★ University of Pennsylvania ★ "The Scandalous Intercourse of Church and State in Lewis Milestone's *Rain* (1932)"

Jose Capino ★ University of Illinois, Urbana-Champaign ★ "'A Tale of Regeneration Growing out of a Morass of Evil': American Empire Melodrama and the Colonial Family Romance"

O19 Film, Industry, Historiography
Alternative Approaches to the Silent Era

room: Hospitality Suite 416—Fourth Floor

chair: **Mark Lynn Anderson** ★ University of Pittsburgh

co-chair: **Mark Garrett Cooper** ★ University of South Carolina

Constance Balides ★ Tulane University ★ "Textual Economies: Commercial Self-reflexivity in Early 'Fordist Cinema'"

Mark Lynn Anderson ★ University of Pittsburgh ★ "Writing American Film History in the 1920s, or How the Federal Trade Commission Made Hollywood Account for Its Past"

Mark Garrett Cooper ★ University of South Carolina ★ "Accounting for Motion Pictures"

Denise McKenna ★ New York University ★ "Scandals and Secret Meetings: The Gendered Division of Labor and the Formation of the Motion Picture Director's Association"

O20 Cut! Controlling Film Content

room: Jefferson Boardroom—Third Floor

chair: **Christie Milliken** ★ Brock University

Maria Belodubrovskaya ★ University of Wisconsin, Madison ★ "Banned Films: The Structure of Censorship in Soviet Cinema of the 1930s"

James Kendrick ★ Baylor University ★ "Controlling Content, Controlling Hollywood: Historical Continuities between the Production Code and the MPAA Ratings System"

Nate Brennan ★ New York University ★ "New York's Motion Picture Division and the Problem of Subjective Film Censorship, 1950–1965"

Christie Milliken ★ Brock University ★ "Hollywood Does the Sexual Revolution: The Sinister Politics of Heterosexual Conjugality in *Carnal Knowldge* and *Bob & Carol & Ted & Alice*"

O21 Screenings O

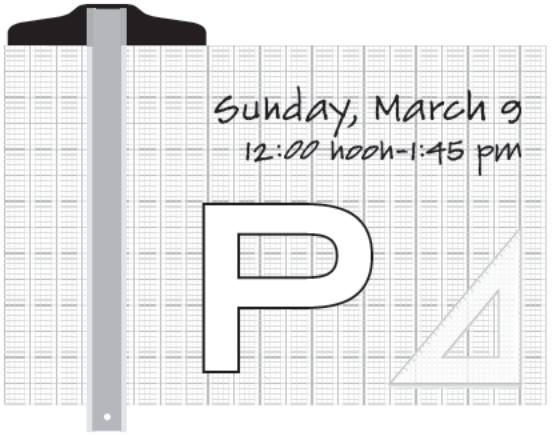
room: Parlor 1—Third Floor

The Aesthetic Pedagogy of Place: Iowa Experimental Filmmaking

Various, USA, 1980–2007, 100 min

Program curator Jennifer Wild and several filmmakers will be available for questions. Jennifer Wild will also participate in a workshop during Session C8.

For more information see the Screening Synopses following the index.



P1 Shadow and the Act
Blackness, Visuality, and Aesthetics

room: Commonwealth A1—Second Floor
chair: **Alessandra Raengo** ★ Georgia State University

Alessandra Raengo ★ Georgia State University ★ "In the Shadow: The Silhouette as Racial Trope"

Michael Gillespie ★ The New School ★ "Smiling Faces: *Chameleon Street*, Passing, and Film Blackness"

Ryan DeRosa ★ Ohio University ★ "*Imitation of Life* and Elkins: Integration Liberalism and the Politics of Passing"

Kimberly Brown ★ Texas A&M University ★ "Is the Nigger Joke Still Funny When the Joke's on You?: Shedding White Privilege in Melvin Van Peebles's *Watermelon Man*"

respondent: **Keith Harris** ★ University of California, Riverside

P2 Tales of The Three Cities
Urban Cinemas of Seoul, Shanghai, and Tokyo during Japanese Colonial Expansion

room: Commonwealth A2—Second Floor
chair: **Sachiko Mizuno** ★ University of California, Los Angeles

Dong Hoon Kim ★ University of Southern California ★ "Kyongsung or Keijo?: The Segregated Film Cultures in Seoul under Japanese Colonial Rule"

Xinyu Dong ★ Harvard University ★ "The Play of Costume: *Hua Mulan*, Costume Play, and the Historical Imaginary in Semi-occupation Shanghai"

Sachiko Mizuno ★ University of California, Los Angeles ★ "Construction of Imperial Capital, on and off Screen"

Mark Nornes ★ University of Michigan ★ "Imagining the Architecture of Asian Cinema: The Archive of the Dismantling"

respondent: **Zhen Zhang** ★ New York University

P3 Untimely Bodies
Towards a Comparative Film Theory of Human Figures, Temporalities and Visibilities

room: Commonwealth B—Second Floor
chair: **James Prakash Younger** ★ University of Western Ontario
co-chair: **Chika Kinoshita** ★ University of Western Ontario

Tom Gunning ★ University of Chicago ★ "Invisible Bodies, Intangible Images: Cinema's Ghostly Ontology of Virtual Images and Invisible Forces"

Brian Wall ★ Binghamton University ★ "'A Deeper Breath': From Body to Spirit in *Kiss Me Deadly*"

Chika Kinoshita ★ University of Western Ontario ★ "Untimely, Unwanted, and Moving: Mizoguchi Kenji's Pregnancy Films"

James Prakash Younger ★ University of Western Ontario ★ "Mystical Necrophilia and Postcolonial Counter-history: The Untimely Bodies of Meena Kumari"

respondent: **Steven Shaviro** ★ Wayne State University

P4 So Say We All
Watching *Battlestar Galactica*

room: Commonwealth C—Second Floor
chair: **Frances Gateward** ★ University of Illinois

Lisa Nakamura ★ University of Illinois, Urbana ★ "Yellow Fever: Artificial Asian Woman and the War on Terror in *Battlestar Galactica*"

Elspeth Kydd ★ University of the West of England ★ "The Look and Feel of Humanity: Cylons and the 'Passing' Narrative in *Battlestar Galactica*"

Ewan Kirkland ★ Kingston University, London ★ "*Battlestar Galactica* and its Media"

Bambi Haggins ★ University of Michigan ★ "Moral Ambiguity & Quality Television or Why I Love & Hate Gaius Baltar"

Robin Roberts ★ Louisiana State University and **Geoffrey Clayton** ★ Louisiana State University ★ "Gender, Leadership and Reproduction in *Battlestar Galactica*"

P5 Work Hard, Play Hard
Digital Games and Labor

room: Commonwealth D—Second Floor
chair: **Aubrey Anable** ★ University of Rochester

Aubrey Anable ★ University of Rochester ★ "Playing at Work: Casual Games and the Video Game Theory of Free Labor"

Casey O'Donnell ★ Rensselaer Polytechnic Institute ★ "Coercive Play and Consenting Work: The Gamer/Game Developer Connection"

Alison Harvey ★ York University ★ "Labor as Play: Value, Ownership, and Regulation in Massively Multiplayer Online Games"

Stephanie Rothenberg ★ State University of New York, Buffalo ★ "School of Perpetual Training"

sponsor: *Caucus on Class*

P6 1968 in Latin American Cinemas

room: Tubman—Third Floor
chair: **Gerard Dapena** ★ Macalester College

Francisco Gonzalez ★ University of Puerto Rico, Rio Piedras ★ "1968's New Latin American Film Heritage: Memorias del Subdesarrollo, Lucía and Hacia un tercer cine Then and Now"

George Flaherty ★ University of California, Santa Barbara ★ "Poaching Space for Memory: *Rojo Amanecer* at Tlatleolco, Mexico City '68'"

Aurelia Gomez ★ Haverford College ★ "Silence of the Other: The Student Movement of 68 in Mexican Cinema"

respondent: **Victoria Ruetalo** ★ University of Alberta

sponsor: *Latino/a Caucus*

P7 Herstories
New Feminist Approaches to Media Historiography

room: Anthony—Third Floor
chair: **Emily Carman** ★ University of California, Los Angeles
co-chair: **Michele Schreiber** ★ University of Wisconsin, Milwaukee

Emily Carman ★ University of California, Los Angeles ★ "Profit Participation: Uncovering Female Agency in the Studio System"

Maya Smukler ★ University of California, Los Angeles ★ "Working Girls: Hollywood Women Directors in the 1970s"

Mirasol Riojas ★ University of California, Los Angeles ★ "Josey Faz: Traces of a Tejana in the Films of Efraín Gutierrez"

Michele Schreiber ★ University of Wisconsin, Milwaukee ★ "Gossip Journalism as/in Hollywood History: The Case of Hedda Hopper and The Red Scare"

respondent: **Vicki Callahan** ★ University of Wisconsin, Milwaukee

WORKSHOP

P8 Brainstorming for the Future
A Workshop for Revitalizing Feminist Media Studies

room: Adams—Third Floor
chair: **Mary Kearney** ★ University of Texas, Austin

WORKSHOP PARTICIPANTS:

Marsha Cassidy ★ University of Illinois, Chicago
Theresa L. Geller ★ Rutgers University
Mary Kearney ★ University of Texas, Austin
Caryn Murphy ★ University of Wisconsin, Madison
Sharon Ross ★ Columbia College, Chicago

P9 Old and New Media After Katrina

room: Washington A—Third Floor
chair: **Diane Negra** ★ University of East Anglia

Joy Fuqua ★ Queens College ★ "The Big Apple & The Big Easy: Articulating Proximity and Disaster in Visual Culture"

Lindsay Steenberg ★ University of East Anglia ★ "Uncovering the Bones: Hurricane Katrina and Contemporary Crime Television"

Maria Pramaggiore ★ North Carolina State University ★ "Expanded Media: NPR and the Katrina Anniversary"

Jeffrey Scheible ★ University of California, Santa Barbara ★ "What's Mr. Pregnant Pregnant With?: Internet Comedy and Post-Katrina Representations of Race"

Diane Negra ★ University of East Anglia ★ "Exile, Return and New Economy Subjectivity in *Last Holiday*"

P10 New Approaches to the Contemporary Hollywood Industry

room: Washington B—Third Floor
chair: **Philip Drake** ★ University of Stirling
co-chair: **Eileen Meehan** ★ Southern Illinois University

Janet Wasko ★ University of Oregon ★ "Growing the Franchise: The Contributions of Merchandising and Tie-ins to Hollywood Film Franchises"

Paul Grainge ★ University of Nottingham ★ "*Lost* Logos: Channel 4 and the Branding of American Event Television"

Philip Drake ★ University of Stirling ★ "The Art of the Deal: Analyzing Contracts in Contemporary Hollywood"

Damian Sutton ★ Glasgow School of Art ★ "Cinema by Design—Networks of Creative Interference and Aesthetic Delegation in Contemporary Production"

respondent: **Eileen Meehan** ★ Southern Illinois University

P11 The Politics of Contemporary American Horror

room: Washington C—Third Floor
chair: **Jason Middleton** ★ University of Rochester

Jason Middleton ★ University of Rochester ★ "The Subject of Torture: Regarding the Pain of Americans in *Hostel*"

Jon Crane ★ University of North Carolina, Charlotte ★ "Outsourced: Borders, Genre and New World Horrors"

Eugenie Brinkema ★ Brown University ★ "Failure to Appear: The Politics of Omission in *Grindhouse*"

Catherine Zimmer ★ Pace University ★ "Caught on Tape: The Politics of Video in the New Torture Film"

respondent: **Mikita Brottman** ★ Maryland Institute College of Art

P12 Cinema and Gentrification

room: Parlor 2—Third Floor
chair: **Rahul Hamid** ★ New York University

Brendan Kredell ★ Northwestern University ★ "Contrasting Different Models for New Urban Cinemas in the 2000s: A Case Study"

Liz Czach ★ University of Alberta ★ "Building a Festival in a Box: The Toronto International Film Festival's Festival Centre and Centering of Film Culture"

Ross Melnick ★ University of California, Los Angeles ★ "The 'Minne' Major: Minneapolis' Lyric Theater Gentrifies the Movie House"

Ragan Rhyne ★ New York University ★ "Lights! Cameras! Gentrify! Cinema and Neighborhood Development in New York City"

Chris Cagle ★ Temple University ★ "*Dead End* and the Chicago School of Sociology: The Emergence of the Social Problem Discourse"

P13 Corporate Authorship
Then and Now

room: Congress A—Fourth Floor
chair: **Kyle Edwards** ★ Oakland University

Avi Santo ★ Old Dominion University ★ "'Who's That Little Chatterbox?': Radio Orphan Annie, Child Consumers and Authorial Moral Management"

Derek Kompare ★ Southern Methodist University ★ "Who Are You?: Following the Evidence of *CSI's* Corporate Authorship"

Kyle Edwards ★ Oakland University ★ "'A Sector of Service': B-film Marketing and Series Filmmaking at Monogram Pictures"

Jerome Christensen ★ University of California, Irvine ★ "Astaire is Born: Studio, Star, The Bandwagon"

Derek Johnson ★ University of Wisconsin, Madison ★ "Licensing Brand X: Marvel Entertainment, Raven Software, and the Creative Constraints of Intellectual Property Tenancy"

P14 Bodily Investigations

room: Congress B—Fourth Floor
chair: **Jim Zeigler** ★ University of Oklahoma

Nicole Richter ★ University of Miami ★ "Imprisoning Women's Bodies: The Role of Architecture in the Films of Sofia Coppola"

Laszlo Strausz ★ Georgia State University ★ "Architecture of Flesh: the Triptych of the Body as History in *Taxideria*"

Sofia Bull ★ Stockholm University ★ "Anatomy Lessons: The Autopsy as Urban Spectacle and Objective Science in *CSI: Crime Scene Investigation*"

Jim Zeigler ★ University of Oklahoma ★ "Grisly Interior: Herzog's Portrait of Timothy Treadwell"

P15 Aesthetic Education and American Silent Film

room: Congress C—Fourth Floor
chair: **Joshua Yumibe** ★ Oakland University
co-chair: **Kaveh Askari** ★ University of California, Berkeley

Joshua Yumibe ★ Oakland University ★ "The Color Aesthetics of Progressive Art Education, from the 'Democratic Art' of Chromolithography to Early Cinema"

Jennifer Peterson ★ University of Colorado, Boulder ★ "Education Through the Eye: Nonfiction Film and the Drive to 'Uplift' the Cinema"

Jennifer Horne ★ The Catholic University of America ★ "Civil Circuits: Film, American Libraries, and Antimodernism"

Kaveh Askari ★ University of California, Berkeley ★ "Aesthetic Composition and Publicity in the 1920s: Zukor, Ingram, and *Scaramouche*"

respondent: **Rob King** ★ University of Toronto

P16 Design Concepts
Technologies of Instruction

room: Hospitality Suite 413—Fourth Floor
chair: **Brenda Weber** ★ Indiana University

Brenda Weber ★ Indiana University ★ "24 Hour Design People: Reality TV's Project Design-atopia"

Lynn Comella ★ University of Nevada, Las Vegas ★ "Personal Transformation and Cultural Redemption on VH1's *Charm School*"

Katherine Sender ★ University of Pennsylvania ★ "Addressing the Body You Have: The Problem of Fat in *The Biggest Loser* and *What Not to Wear*"

respondent: **Dana Heller** ★ Old Dominion University

P17 Medial Disruptions of the Moving Image

room: Hospitality Suite 414—Fourth Floor
chair: **Eivind Røssaak** ★ University of Oslo

Liv Hausken ★ University of Oslo ★ "The Spatiotemporal Complexity of the Slide-motion Film"

Arild Fetveit ★ University of Copenhagen ★ "The Noise of the Medium in a Digital Age"

Susanne Østby Sæther ★ University of Oslo ★ "Into the Strobe Light: The Pulse of Douglas Gordon"

respondent: **Mary Ann Doane** ★ Brown University

P18 Playing Los Angeles As Itself
Cinema, History, and Urban Archaeology

room: Hospitality Suite 415—Fourth Floor
chair: **Doug Cunningham** ★ University of California, Berkeley

Amanda Ann Klein ★ East Carolina University ★ "'Let's Take 'em Back': Reconstructing an Authentic Los Angeles in the Contemporary Hip Hop Video"

Chera Kee ★ University of Southern California ★ "Reading Disneyland: Everyday Practice, Group Invasions, and the Space for Subversion"

Dawn Fratini ★ University of California, Los Angeles ★ "Birth of an Interface: A Case Study in Design or How to Express Los Angeles As an Interactive Screen"

Doug Cunningham ★ University of California, Berkeley ★ "'It Never Goes Away': Whiteness, Memory, and the Ghosts of Postwar Suburbia in *The Two Jakes* and *Devil in a Blue Dress*"

Merrill Schleier ★ University of the Pacific ★ "Harold Lloyd's *Safety Last* (1923): Gendered Celebration of Los Angeles's Modernity"

P19 Collection and Canon
Affirmative Historiographies of International Experimental Film

room: Hospitality Suite 416—Fourth Floor
chair: **Miguel Fernandez Labayen** ★ Universidad Autónoma de Barcelona
co-chair: **John Sundholm** ★ Karlstad University

Miguel Fernandez Labayen ★ Universidad Autónoma de Barcelona and **John Sundholm** ★ Karlstad University ★ "Quoting and Creating History: Film Collections at Major European Art Museums"

Peter Thomas ★ University of Sunderland ★ "Consecration and Categorisation: The Impact of *Perspectives on the UK Avant-garde Film*"

Danielle Zuvela ★ Griffith University ★ "Australian Avant-garde Film, the Art World and Film Performance"

Michael Zryd ★ York University ★ "Canon Formation and Cultural Capital in North American Experimental Film"

respondent: **Lars Gustaf Andersson** ★ Lund University

P20 Now Hear This
Sound Theory and Contemporary Film

room: Jefferson Boardroom—Third Floor
chair: **Mark Kerins** ★ Southern Methodist University
co-chair: **William Whittington** ★ University of Southern California

Mark Kerins ★ Southern Methodist University ★ "Screaming for Attention: *Requiem for a Dream* and the Obtrusive Soundtrack"

Randolph Jordan ★ Concordia University ★ "Militant Acoustic Ecology in the Halls of Institutional Terror: Soundscape Composition in Gus Van Sant's *Elephant*"

Benjamin Wright ★ Carleton University ★ "When Hearing and Touch Collide: Low Frequency Tactility and Immersion in Munich"

William Whittington ★ University of Southern California ★ "Sound of the Living Dead"

respondent: **Liz Weis** ★ Brooklyn College, City University of New York

P21 Screening P

room: Parlor 1—Third Floor

Precious Places Community History Project

People of Philadelphia/Scribe Video Center, USA, 2004–2007, 105 min

Please stay after the screening for a conversation with Louis Massiah of the Scribe Video Center and some of the Philadelphia residents who contributed to this project.

Louis Massiah will also discuss the *Precious Places Project* during Session B1.

For more information see the Screening Synopses following the index.

P22 Meeting P

room: Roberts Boardroom—Thirty-third Floor

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Selvaraj, Shivaani **F10**
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Williams, Rob **E8**
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Williams, Terri **G15**
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Wlodarz, Joseph **G14**
Wolf, Mark J. P. **J5**
Wolfe, Charles **M15**
Wollersheim, Ruth **G15**
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Wood, Robin **H16**
Woodward, Steven **C19**
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Wynter, Kevin **F14**

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Young, Damon **J14**
Younger, James Prakash **P3**
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Zambenedetti, Alberto **E18**
Zeigler, Jim **P14**
Zhang, Zhen **P2**
Ziegert, Daniel **I10**
Zimmer, Catherine **P11**
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Zryd, Michael **D8**, **P19**
Zullo-Ruiz, Fernanda **F6**, **G6**
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2008 SCMS Screening Synopses

screening A

All for the Taking: 21st Century Urban Renewal

George McCollough, USA, 2005, 58 min

sponsor: *Caucus on Class*

Filmmaker George McCollough will be available for questions.

In a highly controversial and precedent-setting decision in mid–2005, the U.S. Supreme Court ruled that the Constitution permitted local governments to use their power of eminent domain to forcibly acquire private property and transfer it to another private owner. In so doing, the Court put its stamp of approval on a nationwide epidemic of eminent domain abuse. This timely and thought-provoking documentary provides an insightful case study of the uses and abuses of the power of eminent domain by the city of Philadelphia as it attempts to redefine itself through "urban renewal" and planned gentrification. *All for the Taking* also explores the consequences of the city's urban renewal policies on the lifelong residents of the communities affected and places their opposition to the city in the context of an increasingly global economic order that devalues labor, local economies, and the sense of community that once formed the core of urban America.

All for the Taking examines the personal struggles of residents impacted by Philadelphia's urban renewal program and illustrates how housing activists are fighting eminent domain abuse. Background commentary is provided by Dr. Mindy Fullilove, Prof. of Clinical Public Health, Columbia Univ., and author of *Root Shock: How Tearing Up City Neighborhoods Hurts America and What We Can Do About It*, and also by Scott Bullock, a senior attorney who litigates cases involving property rights and free speech for the Institute for Justice, in Washington, D.C. Hopefully, this film will engage students and generate discussion in a variety of courses in sociology and social issues, urban studies, American studies, ethnic studies, development studies, and public policy.

screening B

Strange Culture

Lynn Hershman Leeson, USA, 2007, 75 min

sponsor: *Caucus on Class and Middle Eastern Caucus*

The surreal nightmare of internationally-acclaimed artist and professor Steve Kurtz began when his wife Hope died in her sleep of heart failure. Police who responded to Kurtz's 911 call deemed Kurtz's art suspicious and called the FBI. Within hours the artist was detained as a suspected "bioterrorist" as dozens of federal agents in Hazmat suits sifted through his work and impounded his computers, manuscripts, books, his cat, and even his wife's body. Today Kurtz and his long-time collaborator Dr. Robert Ferrell, Professor of Genetics at the University of Pittsburgh Graduate School of Public Health, await a trial date. This film by director Lynn Hershman Leeson (*Conceiving Ada*, *Teknolust*) incorporates dramatic re-enactments by Tilda Swinton (*Orlando*) and Thomas Jay Ryan (*Henry Fool*) into her non-fictional account of this crisis of justice. The result is a film that challenges the boundaries of experimental documentary as well as the contemporary vectors of power and definitions of terror.

SCMS is proud to exhibit *Strange Culture* on the eve of Docurama's release of the DVD on March 25, 2008. Please look for the film everywhere DVDs are rented and sold.

screening C

Ezra

Newton I. Aduaka, Nigeria, 2007, 110 min

sponsor: *African/African-American Caucus*

Ezra is the first film to give an African perspective on the disturbing new phenomenon of child soldiers in the continent's recent civil wars. The film was awarded the Grand Prize at the 2007 Festival Pan-African du Cinema à Ouagadougou (FESPACO), Africa's largest and most prestigious film event, and was selected for the International Critics Week at the 2007 Cannes Film Festival. Organized around the week-long questioning of the 16-year-old title character before one of the 2002 Truth and Reconciliation Commissions, *Ezra* is not a dramatic recreation or a political history of Sierra Leone's decade-long civil strife, but a remarkably complex psychological study of one child soldier. The film chronicles how he was brutalized and also how he might begin to heal.

Ezra stands out among other recent African films because of this personal focus on character development. Ezra's story offers an emblem for Africa's hundreds of thousands of traumatized formal child soldiers and their difficult reintegration into society, but recovering and communicating such stories also marks one way in which these societies can hopefully reconstruct themselves.

screening D

Maquilapolis

Vicky Funari and Sergio De La Torre, US/Mexico, 2006, 69 min

sponsor: *Latino/a Caucus and Women's Caucus*

Filmmaker Vicky Funari will be available for questions.

Starting in the 1960s the U.S. and Mexican governments initiated a trade agreement allowing raw components for everything from batteries to IV tubes to clothes to children's toys to be imported duty-free into Mexico, then assembled there, and finally exported back duty-free as finished consumer goods for sale in the U.S. Tijuana thereby became known as the television capital of the world, "TV-juana." Globalization promised jobs, and working class Mexicans uprooted their lives to flock to the northern frontier in search of better paying work in these factories known as "maquiladoras". Most of the workers are women.

In making this documentary, the filmmakers worked collaboratively with the factory workers, providing cameras to the women and teaching them how to shoot. For five years the women documented their daily lives and the events in their communities, often giving the film the intimate tone of a video diary. The documentary follows them as they develop into activists fighting for economic and environmental justice.

screenings **E**

The Other Side

Bill Brown, USA, 2005, 45 min

sponsor: *Caucus on Class*

A 2000-mile journey along the U.S./Mexico border reveals a geography of aspiration and insecurity. While documenting the efforts of migrant activists to establish a network of water stations in the borderlands of the southwestern U.S., Brown considers the border as a landscape, at once physical, historical, and political.

Brown is a filmmaker from the "Paris of the Plains," Lubbock, Texas. His documentaries yield something like a metaphysics of objectivity, "where fact materializes for a moment only to dissolve into daydreams, melancholy and goosebumps." Along with filmmaker Tom Comerford, Brown created the Lo Fi Landscapes tour, traveling across the country in 2002 and 2005 with a program of short films concerned with history and place. The Museum of Modern Art hosted a retrospective of Brown's work in 2003 as part of its MediaScope series.

Floods, Ghosts, and Contamination

Jenny Stark and Mark Yzaguirre , USA, 2003, 15 min

sponsor: *Caucus on Class*

The Mexican legend of La Llorona, a desperate woman who drowned her children, provides the thematic backdrop for Jenny Stark and Mark Yzaguirre's *Floods, Ghosts and Contamination*, about a cluster of towns near San Antonio that have been plagued by man-made environmental chaos.

screenings **F**

Three Shorts by Annemarie Jacir

sponsor: *Middle Eastern Caucus*

Filmmaker Annemarie Jacir will be available for questions.

An Explanation: (and then burn the ashes)

Annemarie Jacir, USA/Palestine, 2005, 6 min

An architectural exploration of Columbia University in New York where buildings only reflect each other, space is restricted, objects are concealed or only partially revealed. Set against a montage of phone messages received by Columbia University faculty, the viewer's imagination contributes to this portrait reflecting an atmosphere of American college campuses today. (Synopsis c/o www.infocusdialogue.com)

like twenty impossibles / Ka'inna 'Ashrun Mustaheel

Annemarie Jacir, Palestine/USA, 2003, 17 min

In a landscape now interrupted by military checkpoints, a group of Palestinian filmmakers attempt to reach Jerusalem. When they decide to avoid a closed checkpoint by taking an unused side road, the landscape unravels, and the passengers are slowly taken apart by the mundane brutality of military occupation. "like twenty impossibles" is both a visual poem and a narrative, questioning the space between fiction and reality, and the politics of art and resistance.

A Few Crumbs for the Birds

Annemarie Jacir and Nassim Amaouche, France/Jordan, 2005, 28 min

A documentary film shot in the dessert town of Ruwayshed, a no man's land on the border between Jordan and Iraq. While filming, the filmmakers meet four teenage girls who are in the village to work in the hotel's bar. The camera films them putting on their makeup and dancing with their clothes on in the dim-lighted bar. In the barren desert, the diesel vendors fill their jerricans and stand alongside the road waiting for trucks and cars to stop and refuel. Wrapped in a coat, a child sits on the sidewalk. The film is a collage of images with loud solos playing in the background. The working people in this village share fragments of their life stories, rooted either in the present or in the past. Finally, the film ends with an unexpected turn of events.

screenings **G**

Two Films by Kamal Aljafari

sponsor: *Middle Eastern Caucus, Asian/Pacific American Caucus and Women's Caucus*

Filmmaker Kamal Aljafari will be available for questions.

The Roof / Al-sateh

Kamal Aljafari, Germany/Palestine, 2006, 60 min

This poetic and political film records Palestinian director Kamal Aljafari's journey back to his family and homeland and explores his firm conviction that "home" can be a feeling as well as an actual place. Aljafari's voyage is not so much a definite search for memories, but an attempt to view the present as a living past. Past and present collide as his camera pans slowly along the walls of damaged or ruined homes. Aljafari has won praise for, in one critic's words, "raising anecdote to the level of allegory, enabling the film to trace meditative paths and rhythms". (Synopsis c/o www.mossawacenter.org)

Visit Iraq

Kamal Aljafari, Germany, 2003, 25 min

A poetic documentation of the abandoned travel agency of the airline company Iraqi Airways in Geneva.

screenings H

Locomotion in Water

Hanna Rose Shell, Italy, France, USA, 2005, 13 min

Filmmaker Hanna Rose Shell will be available for questions.

Locomotion in Water is an experimental documentary about seeing movement, doing science, and filming fish in Naples, Italy. In 1890, French inventor and physiologist Etienne-Jules Marey (1830–1904) explores the eccentricities of fish locomotion using a primitive movie camera. Inspired by the coastal climate, and also by visits to the fishing pier and the public aquarium, Marey portrays sea creatures' motion through space and time using a modified photographic apparatus. At his aquarium laboratory at his villa, he produces strips of photographic frames that mark the early history of cinema and this film captures Marey's fascination with nature and discovery of the practice of making moving images. Moving between past and present, text and image, travelogue and reverie, *Locomotion in Water* interweaves the reflections of the nineteenth-century chronophotographer with the animating impulses of a modern-day filmmaker.

Locomotion in Water recently won first prize for "Best Science Documentary" at the International Science Film and Video Festival in Milan. The soundtrack is being featured in the sound piece "As for me, I'm in love with the Octopus" (by Shell in collaboration with Luke Fischbeck), itself a part of the FM Ferry Experiment project, which has transformed the Staten Island Ferry into a floating radio station and performance piece.

Reading the Water: Lectures on Home Video from the Gulf of ME

Niklas Sven Vollmer, USA, 2007, 40 min

Reading the Water: Lecture in Home Video Ecology from the Gulf of ME is a high-definition (HDCAM) experimental 'home video' and personal-poetic essay that mobilizes the coast of Maine—-the sandbox of Vollmer's youth, and the prime area of his marine biologist-naturalist-professor-photographer father's expertise—-as a metaphor for exploring the depths of masculine relationships and family ecosystem sustainability across three generations. The videotape's title employs the idea of "reading" the surface of water—-akin to unpacking the meaning of a photograph—-as a means to navigate what is below. The video "reads" the water both in content and form and utilizes playfully reflexive editing techniques and wry cinematic disruptions to unveil the complex and fragile dynamics of the family ecosystem vis-à-vis a behind-the-scenes revelation of the videotape's construction. Vollmer also harnesses on-screen text to incorporate his (then) 3-year-old son's well-expressed need for emotional presence from his biological 'fathers'—-a strategy that also gives voice to the maker's own buried, yet still present, need for his own dad. The work is Vollmer's love letter to his son and father, and also a shot at emotional intimacy via a really expensive camera.

Reading the Water offers a follow-up to the images and themes explored in Vollmer's award-winning previous work, *Happy Crying Nursing Home* (2005), which screened at the SCMS conference in Chicago in 2007.

screenings I

Cartoneros

Ernesto Livon-Grosman, Argentina/US, 2006, 60 min

Cartoneros follows the paper recycling process in Buenos Aires, from the trash pickers who collect paper informally through middlemen in warehouses and onward to the executives in large corporate mills. The process exploded into a multimillion dollar industry after Argentina's latest economic collapse. The film is both a record of an economic and social crisis and an invitation to audiences to rethink the value of trash.

Secondhand (Pepe)

Hanna Rose Shell and Vanessa Bertozzi, Haiti, Canada, USA, 2007, 24 min

Filmmaker Hanna Rose Shell will be available for questions.

Secondhand (Pepe) is a video essay about used clothing, immigration, and globalization. Filmmakers Shell and Bertozzi weave two narratives into a visual and sonic journey. The historical memoir of a Jewish immigrant rag picker intertwines with the present-day story of "pepe"—secondhand clothing that flows from North America to Haiti. In the early 1900s, immigrant Jews from Eastern Europe collected, sorted, and sold secondhand clothing. As the Jewish peddlers made their way through North American city streets, they called out "Rags, Bones, Bottles!" At the beginning of the 21st century, the used clothing industry has gone global. Billions of pounds go to developing nations each year. Used American clothes play an especially central role in Haiti where, as one peddler reveals, "It's all pepe, all the time." The film's two stories converge as American castoffs travel from the Jewish memoir reader's rag factory to the Haitian shores. As pepe makes its way to Port-au-Prince, it passes through an intricate network of peddlers, seamstresses, and entrepreneurs.

Secondhand (Pepe) animates the materiality of recycled clothes, their secret afterlives, and the unspoken connections among people in an era of globalization. Dreamlike visuals and ethereal sounds intermix the beats of Jewish klezmer and Haitian rara music. Luke Fischbeck (Lucky Dragons) has composed the award-winning soundtrack of the film with an artful and nuanced ear, emphasizing the ruptures and looped connections among diasporic cultures. A photo-essay based on *Secondhand (Pepe)* featured in *Transition* Magazine (Fall 2006) was cited for excellence in the *Wilson Quarterly*.

screening J

The Last Slide Projector

Paige Sarlin, USA, 2006, 59 min

Filmmaker Paige Sarlin will be available for questions.

The Last Slide Projector is a documentary film that tells the story of the production of the last Carousel slide projector by Eastman Kodak. The film chronicles the end of an era and the varied histories of an apparatus and a medium that have been central to family memories, education, and the development of both cinema and corporate culture. Beginning with Kodak's decision to cease production and ending with a digital video that documents the assembly of the last projector in Rochester, NY, the film chronicles the stories of people who were intimately involved with the production and use of the projector. The film also considers the Carousel projector's role in the story of Eastman Kodak and how recent changes in the company reflect shifts in American manufacturing more broadly. A prime example of the transition from the analog to the digital, the film is a personal meditation on the idea of technological progress and the impulse toward nostalgia that loss and endings often inspire.

screening K

The Bombing of Osage Avenue

Louis Massiah and Toni Cade Bambara, USA, 1986, 58 min

sponsor: *Caucus on Class*

Filmmaker Louis Massiah will be available for questions.

On Mother's Day, 1985, a virtual army of city and state police converged on a quiet block in Cobb's Creek, in the heart of Philadelphia's African American community. By the next day, 61 homes were destroyed and 11 people were dead, all members of the communitarian MOVE organization.

This film examines the West Philadelphia community where the MOVE house was, and shows the community's recollections and responses to MOVE and to the police assault that burned down a city block of mostly African-American homes. It shows actual footage of the police assault and the burning of the houses. Massiah, the founder and executive director of the Scribe Video Center, quickly establishes the setting for the tragedy, while the poetic narration by the late, legendary novelist Toni Cade Bambara draws us into the drama. In all the television hours devoted to this infamous event, Massiah's documentary is probably the first to look at the real human loss, not only in the deaths that include a number of MOVE children, but the proud community of families that survived race wars, gang wars, and drugs but was nearly destroyed by its own city.

screening L

Un Poquito de Tanta Verdad/A Little of So Much Truth

Jill Freidberg, USA/Argentina, 2006, 90 min

sponsors: *Caucus on Class and Latino/Latina Caucus*

When the people of Oaxaca decided they'd had enough of bad government, they didn't take their story to the media . . . they TOOK the media.

In the summer of 2006, a broad-based, non-violent, popular uprising exploded in the southern Mexican state of Oaxaca. Some compared it to the Paris Commune, while others called it the first Latin American revolution of the 21st century. But it was the people's use of the media that truly made history in Oaxaca.

A 90-minute documentary, *Un Poquito de Tanta Verdad* captures the unprecedented media phenomenon that emerged when tens of thousands of school teachers, housewives, indigenous communities, health workers, farmers, and students took 14 radio stations and one TV station into their own hands, using them to organize, mobilize, and ultimately defend their grassroots struggle for social, cultural, and economic justice.

screenings M

Blu in You

Michelle Mohabeer, Canada, 2007, 50 min

sponsor: *Queer Caucus*

Filmmaker Michelle Mohabeer will be available for questions.

Blu in You is a quirky essayist rumination mediated through the lens of a female observer (Melanie Smith), who watches the staged conversations between a visual arts curator (Andrea Fatona) and a writer (Nalo Hopkinson). These conversations bridge historical and contemporary representations of the black female body, subjectivity, and sexuality, exploring various thematics from a cultural history of violence and spectacularization (embodied in the figure of "the Hottentot Venus") to discussions of art, representation, and iconography (including such figures as Josephine Baker, Dorothy Dandridge, and Jeanne Duval) to a contemporary black queer female erotic body and sexuality.

Period: The End of Menstruation?

Giovanna Chesler, USA, 2006, 54 min

sponsors: *Queer Caucus and Women's Caucus*

Filmmaker Giovanna Chesler will be available for questions.

As millions of women and girls take shots and pills to stop their periods, the meaning of menstruation changes. For some, non-stop use of hormonal birth control saves them from painful monthly flow. For others, this trend represents yet another frightening experiment in women's health. This feature documentary interrogates the cultural and medical side effects of suppression before 'the curse' disappears. The National Museum of Women in the Arts states, "The importance of this film lies in the way it brings to light a fundamental biological experience that is rarely spoken about in the public arena. . . . Chesler displays a sensitivity to diverse viewpoints that will challenge what you thought (or didn't think) about menstruation."

In 2007, *Period* was highlighted in media outlets world wide—including the *New York Times*, *USA Today*, *El Mundo*, and *Al Rojo Vivo*—as a primary resource on the menstrual suppression debate.

screening N

Mumia: A Case for Reasonable Doubt

John Edginton, USA, 1997, 74 min

sponsor: *Caucus on Class*

Mumia: A Case for Reasonable Doubt joins the likes of *The Thin Blue Line*, *Brother's Keeper* and *Paradise Lost: The Child Murders at Robin Hood Hills* in its depiction of a justice system that is sometimes not conscientious about whom it convicts. Mumia Abu-Jamal had been on death row for 14 years at the time this film was made in 1996, following his conviction in the shooting death of Philadelphia police officer Daniel Faulkner. Yet the film makes a persuasive case that events, as told by eyewitnesses whose original statements are claimed to have been either coerced by the police or concocted to please the prosecution, did not unfold the way the investigating officers say they did. A "confession" the police claim they got from Mumia in the hospital (both he and Faulkner were shot) never happened, according to the attending physician who was with Mumia the whole time. Forensic evidence suggests the murder weapon was not the one carried by Mumia, who worked nights as a cab driver, and in any case the weapon had no prints on it. The judge on the case was a member of the Fraternal Order of Police and had the largest murder conviction record of any judge in the country. On the other hand, Mumia, formerly a member of the Black Panthers, refuses to give a full account of what happened the night of December 9, 1981, when the murder occurred. The seeds of doubt sowed by this film should be enough to make anyone crave to know what really happened. (Synopsis c/o Jim Gay, editorial reviewer, www.amazon.com)

screenings O

The Aesthetic Pedagogy of Place: Iowa Experimental Filmmaking

Miscellaneous; USA, 1980–2007, 100 min

Curator Jennifer Wild and several of the filmmakers will be available for questions.

For nearly forty years, The University of Iowa has been educating experimental, documentary, and fiction filmmakers in a program with close pedagogical ties to film theory and history. Its aesthetic lineage in the structuralist moment has evolved to foster an artisanal approach to cinematographic inquiry based upon a personal filmmaking paradigm, rigorous attention to sound design, and an emphasis on the plastic exploration of place, temporality, and the environment. These films elaborate the feasibility of an Iowa aesthetic, tradition, or approach that the filmmakers continue to communicate and evolve as active teachers, programmers, and members of contemporary experimental, documentary, and micro-cinema communities. Together, these films offer an opportunity for our scholarly community to think about a body of work from the American Midwest as an already emergent school of aesthetic and formal thought, born out of intellectual rigor.

Filmmakers and films represented:

Franklin Miller (retired Iowa faculty), *The Natural Order* (1980, 4 min)

Leighton Pierce (Iowa faculty), *Number One* (2007, 10 min)

Thomas Comerford (MFA Iowa, 1998), *Land Marked/Marquette* (2005, 23 min)

Jason Livingston (MFA Iowa, 2005), *Underfoot/Overstory* (2005, 35 min)

Caitlin Horsmon (MFA Iowa, 2005), *Themes and Variations for the Naked Eye* (2007, 11 min)

Jennifer Proctor (MFA Iowa, 2007), *Testing the Undertow* (2007, 13 min)

Jonathan Rattner (MFA candidate), *Nauset Light* (2005, 4 min)

screening P

Precious Places Community History Project

The People of Philadelphia, in coordination with Scribe Video Center, USA, 2004–2007, 105 min

Louis Massiah, Executive Director of the Scribe Video Center, and several of the filmmakers will be available for questions.

While tourists head straight for the city's official "Historic District" and native Philadelphians think they have seen it all, Scribe Video Center's *Precious Places Community History Project* reveals bypassed neighborhood sites as bright landmarks that surprise and inspire residents and visitors alike. Using the video documentary as a storytelling medium, neighborhood residents have come together to document the oral histories of their communities.

The three-year Precious Places project has produced 42 video documentaries, each lasting 8–10 minutes. For the first time in Philadelphia history, the people in the neighborhoods are telling their own stories about vital neighborhood issues and the people and places that make their communities unique. Scribe provided all of the participating community groups with access to resources to produce the videos, working with community residents of diverse ages, ethnicities, and economic backgrounds. The groups were paired with humanities consultants from area universities as well as experienced filmmakers from the local independent film and video community, to assist with research and to guide the group members through the video making process.

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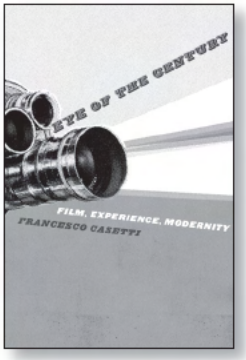
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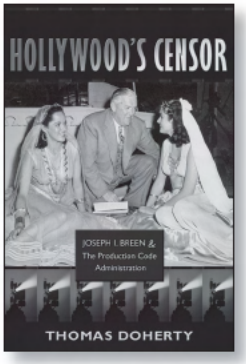
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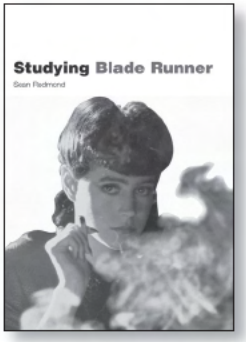
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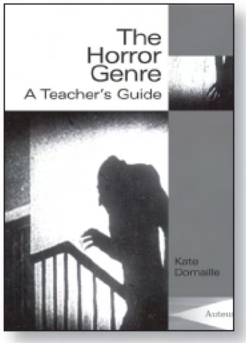
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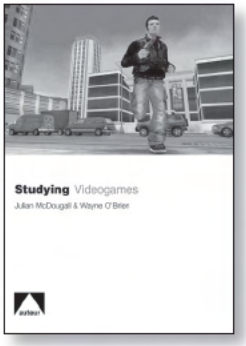
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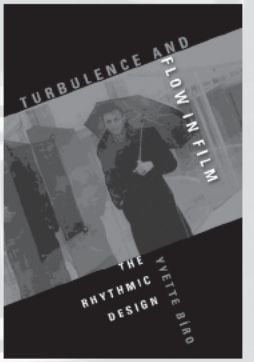
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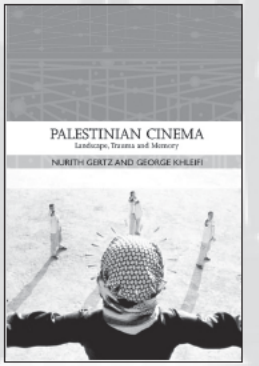
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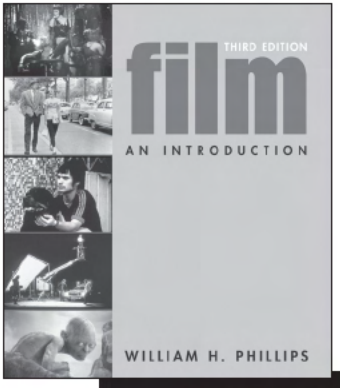


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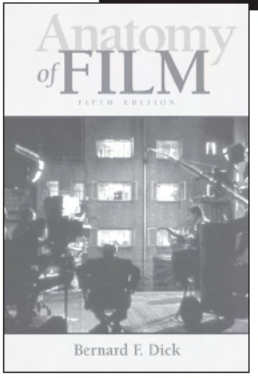
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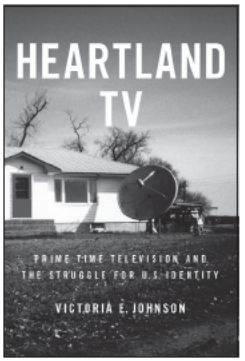
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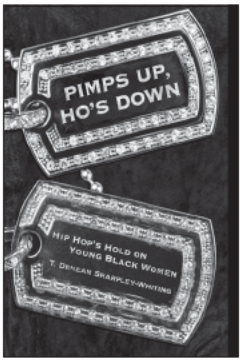
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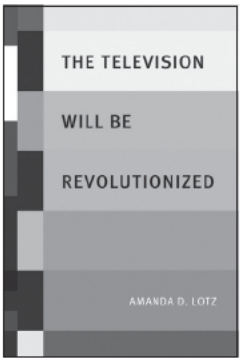
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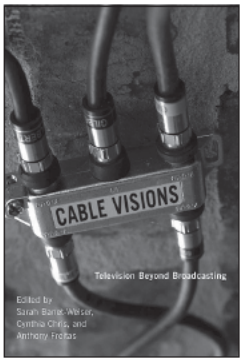
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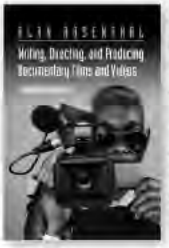
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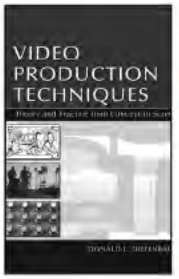
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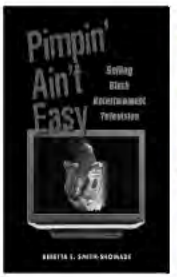
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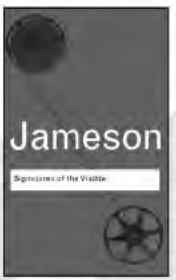
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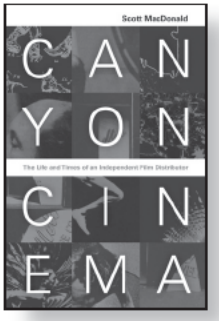
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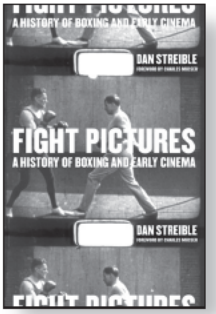
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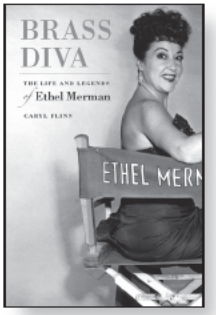
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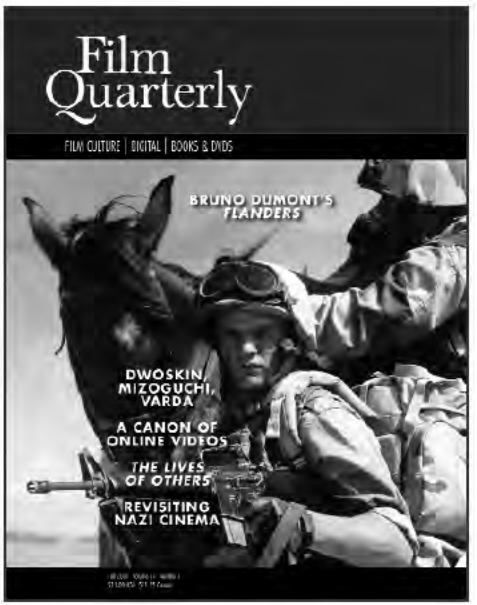
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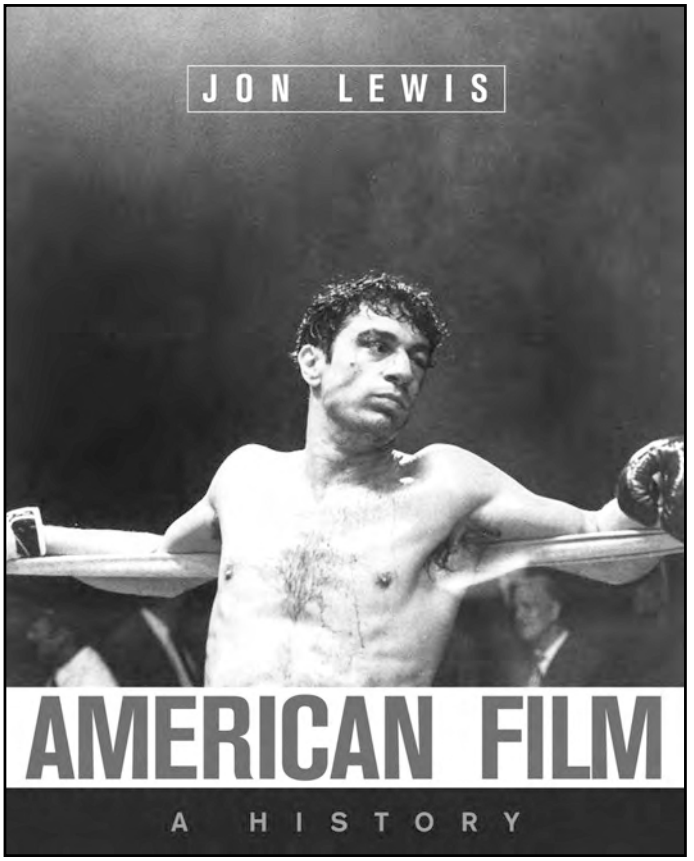
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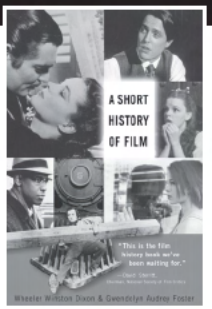
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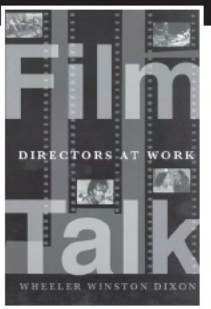
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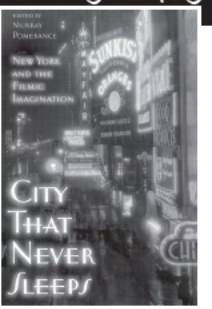
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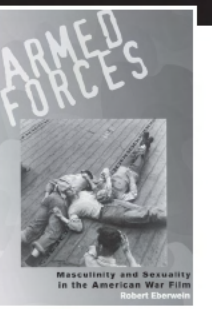
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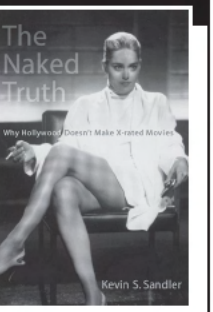
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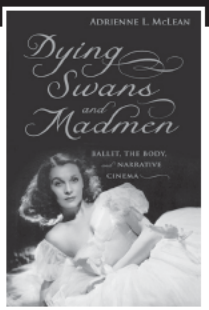
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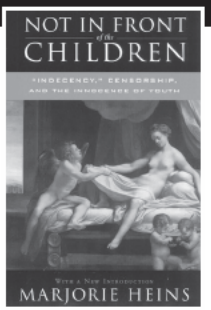
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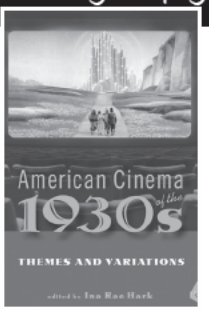
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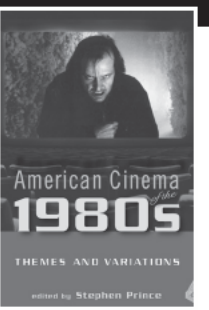
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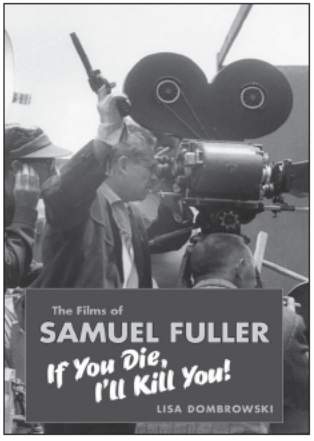
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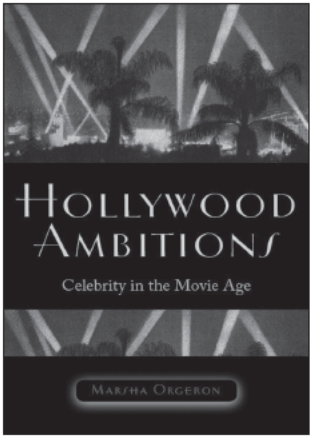
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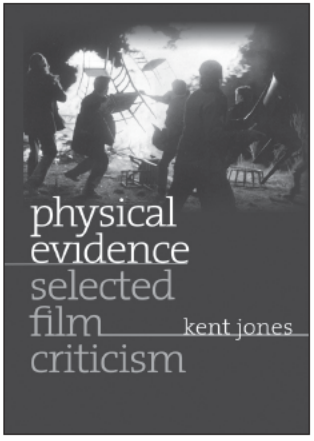
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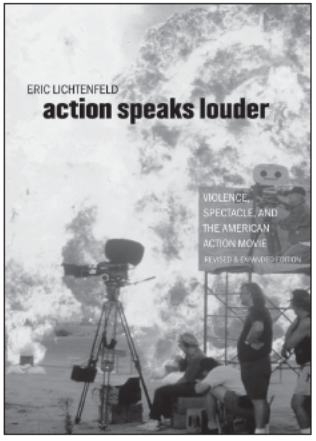
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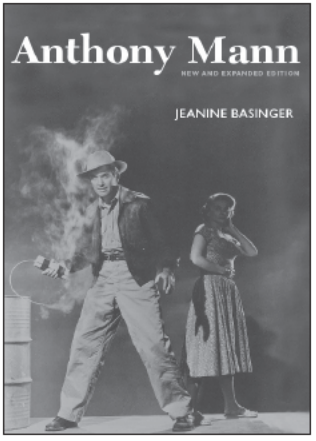
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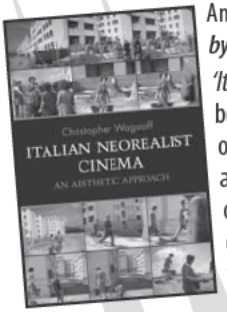


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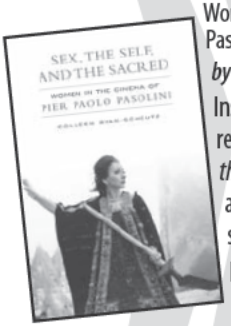


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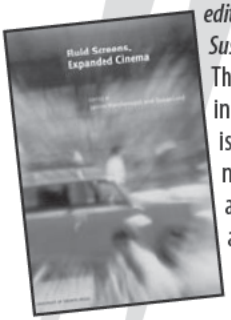


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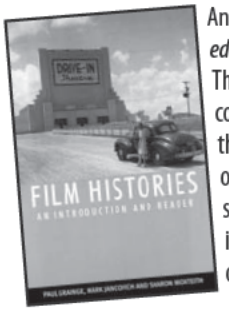


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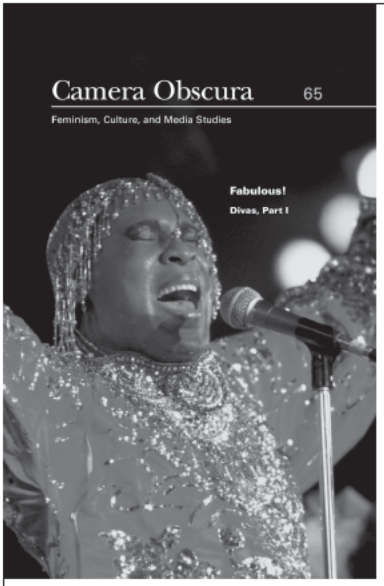
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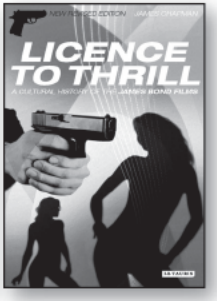
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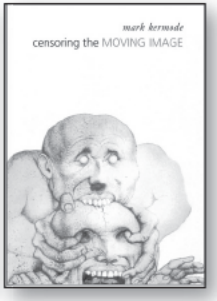
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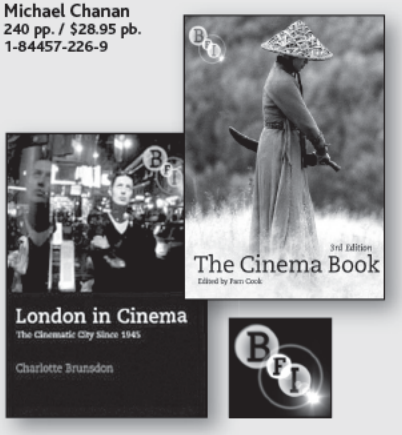
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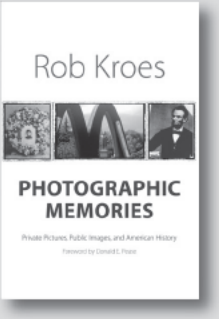
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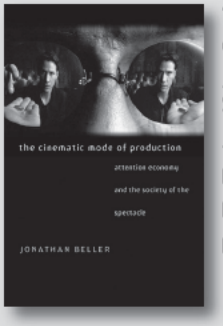
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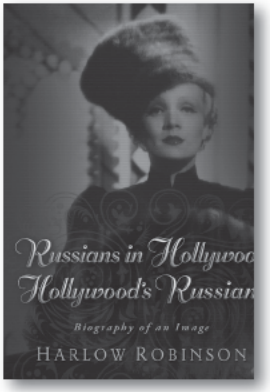
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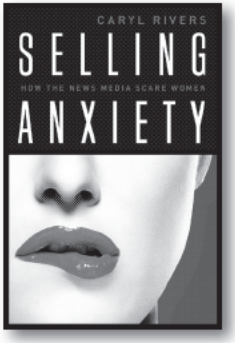
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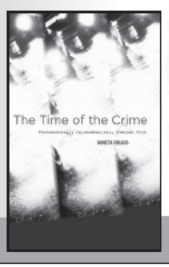
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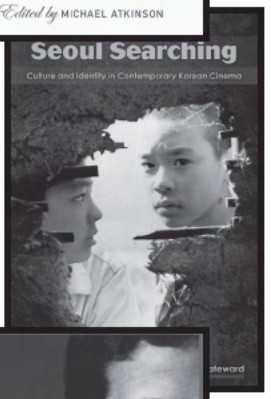
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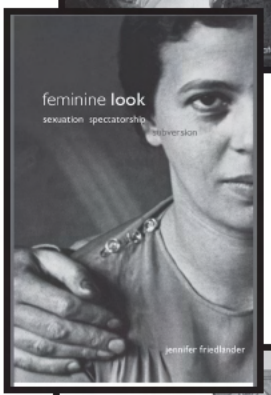
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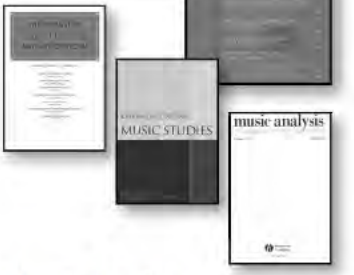


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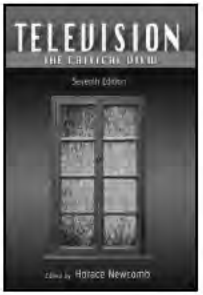
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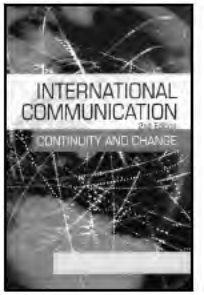
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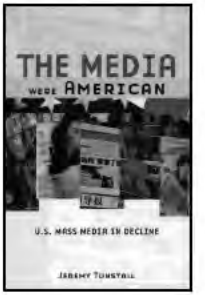
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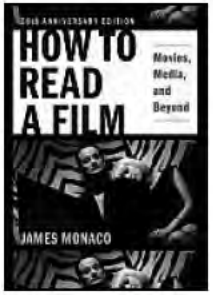
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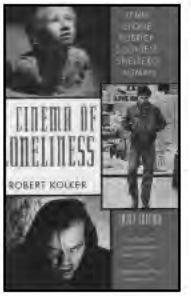
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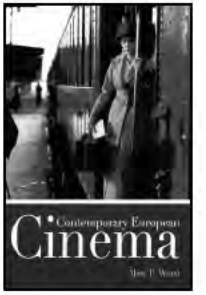
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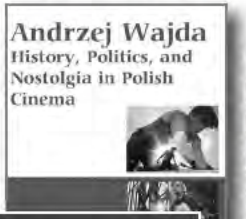
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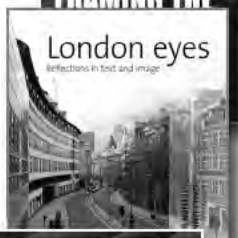
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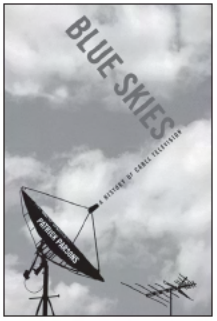
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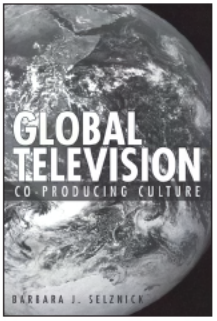
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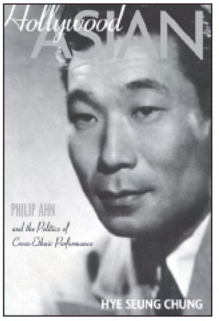


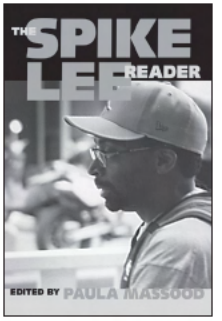
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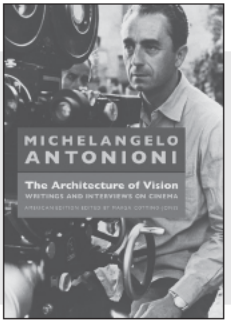
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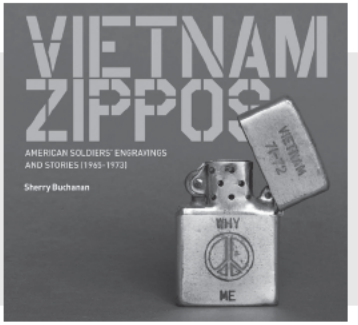
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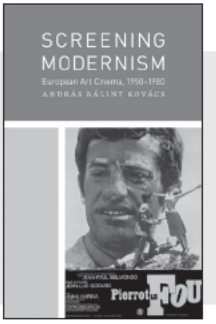
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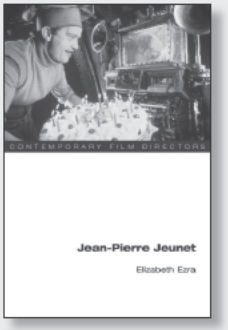
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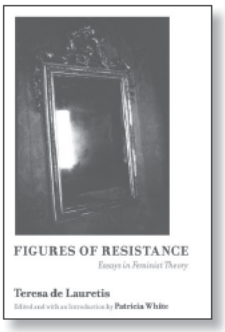
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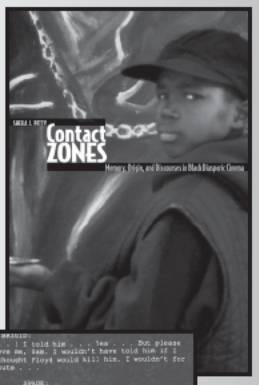
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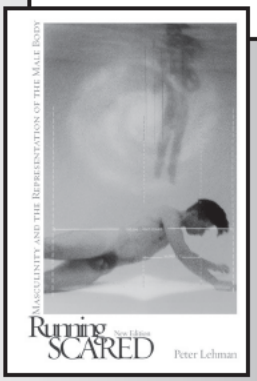


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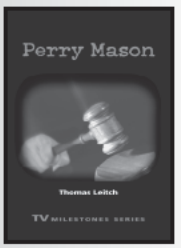
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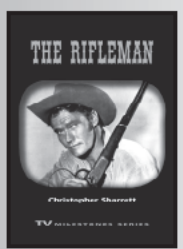
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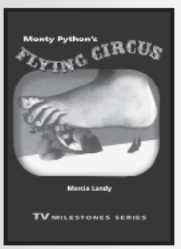
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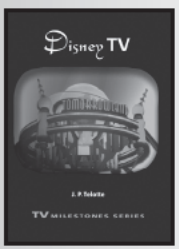
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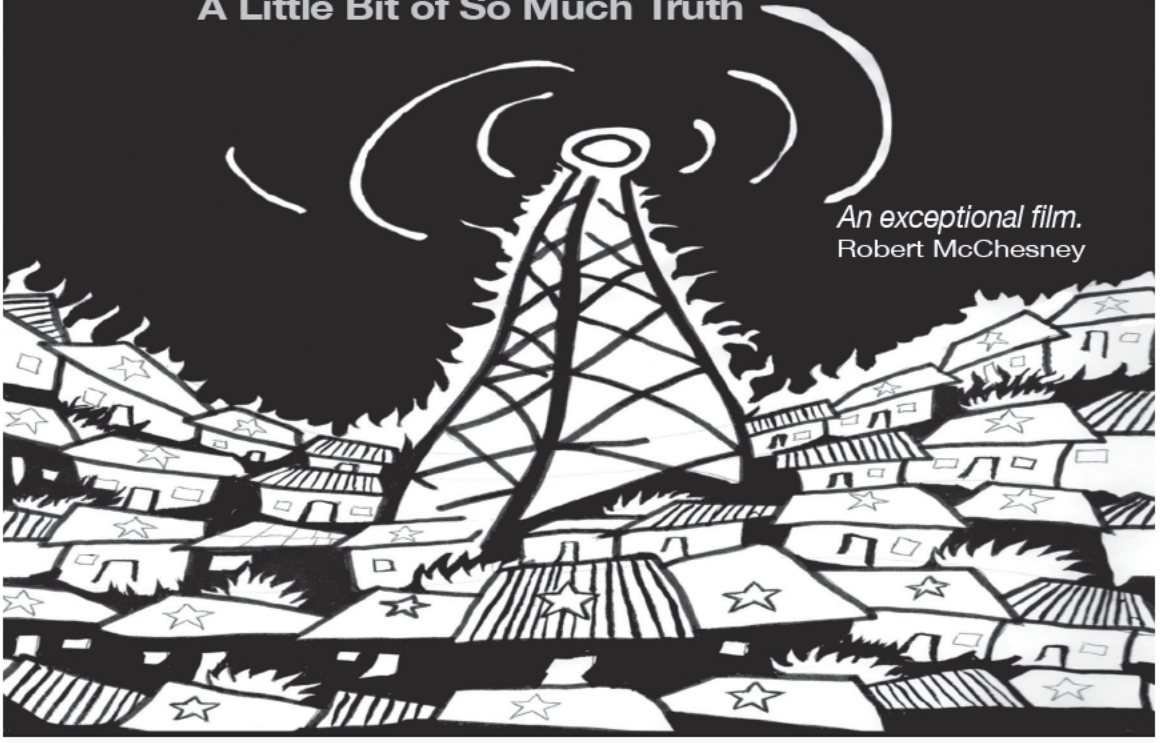
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