

## **Preliminary SCMS Conference Program 2013**

### **Program Sessions**

**Wednesday, March 6, 2013 10:00AM-11:45AM (Session A)**

**A1: Mediating Financial Capital and Immaterial Labor**

**Room: 1**

**Chair:** Janice Peck (University of Colorado, Boulder)

John Connor (Yale University), "High Concept the Chicago Way: Dan Rostenkowski, Ferris Bueller, Elliot Ness"

Andrew Lison (Brown University), "Countercultural Dreams, Technological Nightmares: *The President's Analyst*, 1968, and the Future"

Katie Bird (University of Pittsburgh), "Making Visible the Invisible Labor in Craft Discourse: The Body at Work in Steadicam."

Janice Peck (University of Colorado, Boulder), "Schooling the Public Mind: Advocacy Documentary, Billionaire Philanthropy, and the Ideological Struggle for the Future of US Public Education"

**A3: Issues of Gender and Spectatorship**

**Room: 3**

**Chair:** Margaret Rossman (Indiana University)

Adam Scales (University of East Anglia), "The Monsters among Us: Reception, Homosexuality, and Dialectics of the Horror Film"

Kevin Smets (University of Antwerp), "'As Long as Their Wives Watch at Home...' A Gendered Perspective on Turkish and Moroccan Film Reception in the Diaspora"

Katerina Symes (Concordia University), "Eccentric Identifications: Viewing *The L Word* as a Heterosexual Spectatorial Subject"

Margaret Rossman (Indiana University), "'One Less, Lonely Girl': The Production, Performance, and Power of Tears in Female Fandom"

**A4: Star Negotiations and the Embodiment of Gender and Ethnicity**

**Room:** 4

**Chair:** Vance Byrd (Grinnell College)

Norma Rodriguez (Independent Scholar), "Avoiding His Roots: How Jose Ferrer Made a Career in Hollywood"

Brian Herrera (Princeton University), "Casting Ricardo Montalban"

Elena Damelio (Stony Brook University), "A Star Is (Not) Born: Vittorio Gassman, Masculinity, and the Latin Lover Complex in Hollywood"

Bruce Williams (William Paterson University), "Adopted Goddesses: Cult Celebrity in the New Germany Cinema and Its Alternative"

**A5: Fantasy and the Fantastic**

**Room:** 5

**Chair:** Mauro Resmini (Brown University)

Alexander Sergeant (King's College, London), "Fantastic Fantasies: Theorising a Spectatorship for the Hollywood Fantasy Film Genre"

Andrew Davis (Oklahoma State University), "Fantasies and Fairytales: Narrative Structures in David Lynch's *Mulholland Drive*"

Joan Ormrod (Manchester Metropolitan University), "Wonder Woman in the Cold War: Virtual Reality and the Fantasy Body"

Mauro Resmini (Brown University), "Death Every Night: Genre and Cinematic Ontology in *The Prestige*"

**A6: Merging, Flooding and Dealing**

**Room:** 6

**Chair:** Fan Yang (University of Maryland Baltimore County)

Ben Harris (University of California, Los Angeles), "Flooding the World's Movie Screens: Cinema International Corporation and the International Release of *Jaws* (1975)"

Josh Heuman (Texas A&M University), "Negotiating Contract: The Overall Deal as Organizational and Cultural Form (and, Who's Running the Show?)"

Kevin McDonald (Cal State Northridge), "*Folie à deux*: Netflix, Starz, and the Deal that Changed Video-On-Demand"

Fan Yang (University of Maryland Baltimore County), "China's Fake Apple Store: Branding, Space, and the Society of Control"

**A7: Constructing Nonfiction Media**

**Room: 7**

**Chair:** Joshua Malitsky (Indiana University)

Andrew Young (University of California, Los Angeles), "Cultural Proximity and Genocidal Narrativity: Reconsidering US Network News Coverage of the 1994 Rwanda Genocide through Statistical Analysis"

Lindsay Palmer (University of California, Santa Barbara), "Becoming the Story: Death of the Digital War Correspondent"

Quinn Miller (University of Oregon), "Hot, Messy: Trans Representation and Gender Policing in TV Watchdog Campaigns"

Joshua Malitsky (Indiana University), "(Supra)National Geographical Imaginaries: The Birth and Growth of Yugoslavian Nonfiction Film, 1944-1951"

**A8: Classical Hollywood Reconsidered**

**Room: 8**

**Chair:** Paul Young (Vanderbilt University)

Sara Ross (Sacred Heart University), "The Spectacle of *Wings*, 1927"

James Gilmore (University of California, Los Angeles), "The Magnificent Problem with the *Ambersons*: Evaluating Historiographic Discourse of a Hollywood Legend"

Megan Minarich (Vanderbilt University), "Sex Ed and Exploitation: Narrating Abortion in Jack Townley's *Guilty Parents* (1934)"

Paul Young (Vanderbilt University), "Starring Mary Pickford as Unity: *Stella Maris* and the Early Classical Paradigm"

**A9: Social Media and Social Issues**

**Room: 9**

**Chair:** Nicholas Sammond (University of Toronto)

Martina Baldwin (University of Illinois), "iBully: iCarly's Hate Discourse"

Sarah Lozier (University of California Riverside), "Race and Social Media: Now They're Out in Cyberspace and Everyone Can See"

Nicholas Sammond (University of Toronto), "Touched by Le Roy: Teens, Tourettes, and YouTube in the Twilight of Neoliberalism"

**A10: The Aerial View and Visual Media**

**Room: 10**

**Chair:** Paula Amad (University of Iowa)

Patrick Ellis (University of California, Berkeley), "Above the Joy Zone: The Aeroscope and the San Francisco World's Fair, 1915"

Paula Amad (University of Iowa), "Cin-aereality: The Aerial Imaginary of Early Cinema"

Tom Conley (Kirkland House), "Aerial Cartographies"

**A11: War Stories: Atrocity, Surveillance, and Ideology**

**Room: 11**

**Chair:** Rebecca Adelman (University of Maryland)

Joey Jakob (Ryerson University), "Community Building After Abu Ghraib: American Satiric Televisual Catharsis"

David Murphy (York/ Ryerson Universities), "Is there Really No 'I' in Team? *Call of Duty's* Neoliberal Fog of War"

Jacquelyn Arcy (University of Minnesota), "(Re)Imagining *Homeland*: Surveilling Terrorist and Patriot Bodies in the Television Drama *Homeland*"

Rebecca Adelman (University of Maryland), "Screening Wartime Atrocity in the Classroom"

**A12: Latina/o Identity and Spanish Media Consumption**

**Room: 12**

**Chair:** Roger Almendarez (Northwestern University)

Carlos Jimenez (University of California, Santa Barbara), "Tactical Domesticity: Media Space and Practices of Taquerias and Televisions around Santa Barbara"

Veronica Zavala (University of California, Santa Barbara), "The Role of Spanish Language Radio in the United States"

Diana Norton (University of Texas, Austin), "Representations of Mexico, Hispanidad, and Cultural Imperialism in the First Mexican-Spanish Cinematic Coproduction: *Jalisco canta en Sevilla*"

Roger Almendarez (Northwestern University), "Multi-Vision: A Comparative Study of Latinidad across Univision's Media Platforms"

**A13: Film and the Representation of Women**

**Room:** 13

**Chair:** Elizabeth Dixon (University of Florida)

Heidi Wilkins (University of Essex), "Gender Trouble: Performativity in *Adam's Rib*"

Irene Gonzalez (University of London), "Female Body and Identity in the Cinema of Masumura Yasuzo"

Claudia Consolati (University of Pennsylvania), "Sacred Madness: The Rise of the Female Holy Fool in Postwar Italian Cinema"

Elizabeth Dixon (University of Florida), "A Woman's Work: The Female Spy in Postwar Hitchcock"

**A14: Looking Outward, Looking In: Reflexivity, Influence, Psychology, and Authorship**

**Room:** 14

**Chair:** Brigitte Peucker (Yale University)

Michael Rowin (University of Florida), "The Cinema of Duplicitous Self-Reflexivity"

Ryan Lizardi (Penn State University), "Not 'Just another Manhunt Story': Re-evaluating Hitchcock's *Spellbound* and Its Audience Psychoanalysis"

Timothy Holland (University of Southern California), "The Parties of David Lynch"

Brigitte Peucker (Yale University), "Fassbinder's *Lola*: Theatricality, Décor, Citation"

**A15: Theorizing Media**

**Room:** 15

**Chair:** Brent Smith-Casanueva (Stony Brook University)

Emily Fischer (University of Cincinnati) "The Golden Ratio in Time-based Media"

Henry Svec (University of Western Ontario), "'If I Had a Hammer': Pete Seeger's Tactical Media Theory"

Brittany Farr (University of Southern California), "Live from the Capitol: The Mediated 'Burden of Liveness' in *The Hunger Games*"

Brent Smith-Casanueva (Stony Brook University), "Awareness and Awakening: McLuhan, Benjamin, and Critical Media Studies"

**A16:** The Historical Avant-Garde of 1960s and 1970s

**Room:** 16

**Chair:** Andrew Ritchey (University of Iowa)

Kenneth Berger (Brown University), "Anxiety, Power, and the Pacified Eye: Re-Envisioning Anti-Spectacular Film"

Masaki Kondo (York University), "Exploring the Unstable Cinematic Essence from the Perspective of Toshio Matsumoto's Experimental Work"

Jamie Wagner (University of Wisconsin, Madison), "Gábor Bódy's *Four Bagatelles* and the Reflexive Analysis of Cinematic Meaning"

Andrew Ritchey (University of Iowa), "Critique of Expanded Cinema"

**A17:** The Pleasures of the Series: From the Enjoyment of Repetition to the Multitude of Intertextuality.

**Room:** 17

**Chair:** Sarah Sepulchre (University of Louvain)

Michaela Wuensch (University of California, Riverside), "Television and/ as the Pleasure Principle."

Thomas Van Parys (University of Leuven), "Narrative Pleasure and Frustration in Contemporary TV Series"

Heidi Peeters (University of Leuven), "Television Serials: A Multitude of Pleasures"

Sarah Sepulchre (University of Louvain), "The Pleasures of Text and Mix of Reality and Fiction in a Transmedia Storytelling Era: The 'Fat Bob's' Blog (*Sons of Anarchy*)"

**A18: Unconsidered Nationalisms**

**Room:** 18

**Chair:** Mario Ruiz (Hofstra University)

Nicholas Baer (University of California, Berkeley), "The Birth of a Jewish Nation: Early Cinema, Herzlian Zionism, and Monumental History"

Natalie Ryabchikova (University of Pittsburgh), "The First Attempt at Nationalization of Soviet Cinema and Its Place in Soviet Film History"

Mario Ruiz (Hofstra University), "Revolutionary Nationalism in Early Egyptian Cinema"

**A19: Film Music: Gender, Sexuality, and Taste Formations**

**Room:** 19

**Chair:** Norma Coates (University of Western Ontario)

Jack Dubowsky (Academy of Art University), "*Louisiana Story*, Homoeroticism, Hollywood, and Americana Music"

Landon Palmer (Indiana University Bloomington), "Pre-existing Film Music as Traveling Text: The Case of *2001: A Space Odyssey*"

Zhichun Lin (Ohio State University), "Presenting Her through Music: The Theme Music of the Chinese Film Version of *Letter from an Unknown Woman*"

Norma Coates (University of Western Ontario), "'5% of It Is Good': Leonard Bernstein, CBS Reports, and the Cultural Accreditation of Rock Music"

**A20: Workshop: Designing for Open Access**

**Room:** 20

**Chair:** Eric Hoyt (University of Wisconsin, Madison)

**Workshop Participants:**

James Steffen (Emory University)

Daniel Chamberlain (Occidental College)

Craig Dietrich (University of Southern California)

Mark Williams (Dartmouth College)

Caroline Frick (University of Texas, Austin)

**A21: The Time and Place of South Asian Cinemas**

**Room:** 21

**Chair:** Melissa Croteau (California Baptist University)

Kartik Nair (New York University), "Cut, Ban, Reduce to a Flash: Censoring the American Horror Film in the Shadow of the Indian Emergency (1975–77)"

Neepa Majumdar (University of Pittsburgh), "Cinema Stardom and Labor, 1930"

Priya Jaikumar (University of Southern California), "Haveli: Affective Pasts in Filming India's Iconic Monument"

Melissa Croteau (California Baptist University), "Bollywood and the Divine Gaze: Indian Cinema and the Hindu Concept of Darshan"

**A22: Orality and Storytelling**

**Room:** 22

**Chair:** Sheila Petty (University of Regina)

Kester Dyer (Concordia University), "Storytelling and Testimony: Archiving Melancholia in Alanis Obomsawin's *Kanehsatake: 270 Years of Resistance*"

Katherine Brewer Ball (New York University), "The 'Brainwashing' of Patty Hearst and Sharon Hayes: Forging Alliances and Forgetting the Lines"

Yifen Beus (Brigham Young University, Hawaii), "Deterritorializing Essentialism: Narrating Place and Space in Filming the South Seas"

Sheila Petty (University of Regina), "Spaces in-Between: *Zahra's Mother Tongue* as Performative Documentary"

**A23: Contemporary Franco-American Face-Offs: Transatlantic Cinematic Encounters**

**Room:** 23

**Chair:** Margaret Flinn (Ohio State University)



Audrey Evrard (Drew University), "Schmucks, Sticks, and Co.: French Comedy (Re)Made in America!"

David Pettersen (University of Pittsburgh), "Exporting France, Importing America"

Margaret Flinn (Ohio State University), "Whose Film History?"

**A24: Workshop:** Behind the Velvet Rope: Insider/Outsider Dilemmas for Film Festival Researchers

**Room:** 24

**Chair:** Diane Burgess (University of British Columbia)

**Workshop Participants:**

Christian Jungen (University of Zurich)

Skadi Loist (University of Hamburg)

Roya Rastegar (University of California, Los Angeles)

Liz Czach (University of Alberta)

Diane Burgess (University of British Columbia)

**Wednesday, March 6, 2013 12:00PM-01:45PM (Session B)**

**B1:** British Film Censorship, Genre and the BBFC

**Room:** 1

**Chair:** Shaun Kimber (Bournemouth University)

Owen Williams (University College, London), "The BBFC and Science-Fiction Cinema of the 1950s"

Kate Egan (Aberystwyth University), "Local Censorship, the BBFC, and the Pythonesque: The Role of Comedy in the British *The Life of Brian* Controversy"

Sian Barber (Royal Holloway, University of London), "Getting Serious in the 1980s: The War Film, Explosive Violence, and the BBFC"

Emma Pett (Aberystwyth University), "Japanese Cinema and the British Censors: Genre, Controversy, and Cultural Translation"

**B3:** Berlin Documentary Films

**Room:** 3

**Chair:** Katrina Sark (McGill University)

**Co-Chair:** Susan Ingram (York University)

Elke Grenzer (Culture of Cities Center), ""Hysteron Proteron: Schadt and Ruttmann's Berlin: *Die Sinfonie der Großstadt* (2002, 1927)""

Christina Krenzle (York University), "Kids in the Kiez: Hip Hop and the Reimagining of Urban Space in *Neukölln Unlimited*"

Susan Ingram (York University), "Comrade Couture: Fashion-East'as Working through Their Past"

Katrina Sark (McGill University), "Nostalgia for Babylon: Recent Berlin Documentary Films in Light of Rapid Gentrification"

**B4:** Persona Play

**Room:** 4

**Chair:** Karla Fuller (Columbia College, Chicago)

Chad Trevitte (Bridgewater College), "*A Face in the Crowd*: Andy Griffith and the Name of the Father"

Dan Humphrey (Texas A&M University), "Pierre Clémenti: The Sodomaniacal Angel"

Robert Bird (University of Chicago), "Medium Intimacy: The Correspondences of Aleksandr Medvedkin and Chris Marker"

Karla Fuller (Columbia College, Chicago), "Sidney Poitier - An African American Icon and Postwar Transitional Figure"

**B5:** Contemporary Latin American Cinema Production: Old Subjects, New Politics?

**Room:** 5

**Chair:** Leslie Marsh (Georgia State University)

**Respondent:** Tamara Falicov (University of Kansas)

Leslie Marsh (Georgia State University), "Negotiating the Future: Reflecting on the Past in the Early Years of the Brazilian Retomada"

Salome Skvirsky (University of Illinois, Chicago), "Bodily Services: On *Parque vía* and *Jeanne Dielman*"

Sarah Barrow (University of Lincoln), "Inescapable Past?: Political Violence and Peruvian Fiction Cinema"

**B6: Video and Installation**

**Room:** 6

**Chair:** Tina Wasserman (Tufts University)

Gabrielle Hezekiah (The University of West India), "Depth and Isolation: Configuring Perspective in Kaoru Katayama's *Ba-ji-toh-fuh*"

Erin McNeil (Savannah College of Art and Design), "Translation in the Work of Keren Cytter"

Markos Hadjioannou (Duke University), "*Body-song*: New Media Immersion and Responsive Identification"

Tina Wasserman (Tufts University), "Time Stands Still: Fixed Moving Images in the Video Work of Adad Hannah"

**B7: Media Educates America**

**Room:** 7

**Chair:** Alex Kupfer (New York University)

Michelle Kelley (New York University), "'Fun and Facts about America': Films for Economic Education and the Postwar Right"

Brian Gregory (Columbia University), "Packaging Sound for Schools: Selling the Player-Piano and the Phonograph to American Education"

Courtney White (University of Southern California), "Developing a Humane Cinema: Humane Education, Censorship, and the American Film Industry, 1916-1934"

Alex Kupfer (New York University), "The Celluloid Campus: Nontheatrical Film Distribution and the University of Wisconsin Bureau of Visual Instruction, 1910-1935"

**B8: Mystical, Magical, Spiritual**

**Room:** 8

**Chair:** Ted Friedman (Georgia State University)

Simone Natale (University of Cologne), "The Spectacular Supernatural: Victorian Spiritualism and Modern Show Business"

Boaz Hagin (Tel Aviv University), "Judaism, Spiritualism, and Satellites: Israeli Film and Television in the Writings of Margot Klausner"

Kyra Hunting (University of Wisconsin, Madison), "Criminal Faith: Religious Difference in American Crime Procedural"

Ted Friedman (Georgia State University), "The Magical Turn in American Media"

**B9: Digital Identities/Digital Innovations**

**Room:** 9

**Chair:** Heidi Rae Cooley (University of South Carolina)

Juan F Belmonte Avila (University of Murcia), "Writing Code/Writing Sexuality: Sexuality through Code in Video Games"

Gerald Hartnett (Stony Brook University), "Candid Cybercamera: Memory, Archive, and Virtuality in Samuel Beckett's Works Featuring Technical Reproducibility"

Kate Reynolds (Bowling Green State University), "Heroines, Post-feminism, and Video Games: Not All Choices Are Equal"

Heidi Rae Cooley (University of South Carolina), "*Augusta* App: An Interactive Book Supplement"

**B10: Landscapes and Other Visual Imaginaries**

**Room:** 10

**Chair:** Henrik Gustafsson (University of Bergen)

Sylvie Vitaglione (New York University), "Dance Film and the Dynamics of Landscape"

James Boman (University of California, Santa Barbara), "Landscapes of Experience: History and Testimony in Four Films by Akerman and Benning"

Pamela Krayenbuhl (Northwestern University), "Crossing Media: *The Way to Calvary* from Painting to Film through Text"

Henrik Gustafsson (University of Bergen), "Van Gogh's Suicide Note and the Remnants of Auschwitz: Landscape as Posthumous Witness in Renais and Godard"

**B11: Multiculturalism and/in South Korea**

**Room: 11**

**Chair:** Hye Seung Chung (Colorado State University)

Daniel Martin (Korea Advanced Institute of Science & Technology), "South Korean Cinema and the Immigrant Experience in *Deep Blue Night* (1985) and *Western Avenue* (1993)"

Ji-Hyun Ahn (University of Texas, Austin), "Rearticulating Black Mixed-Race in the Era of Globalization: Hines Ward and the Struggle for Koreanness in Contemporary Korean Media"

Kyoung-lae Kang (University of Rochester), "Between Two Deaths: Cinematic Memories of Comfort Women in Contemporary Korea"

Hye Seung Chung (Colorado State University), "In Search of Self (in Others): Recent Trends in Korean Multicultural Films"

**B12: World Archives**

**Room: 12**

**Chair:** Brett Service (University of Southern California)

Ramesh Kumar (New York University), "EYEing the Netherlands Filmmuseum: Why the Filmmuseum Became a New Institution"

Juana Suarez (New York University), "Film Archives and the Construction of Cultural Histories in Latin America"

Hend Alawadhi (University of Rochester), "On What Was, and What Remains: Palestinian Cinema and the Archive"

Brett Service (University of Southern California), "Digitizing Public TV: Copyright and the Corporation for Public Broadcasting's American Archive"

**B13: American War Cinema Since Vietnam: Politics, Ideology, and Class**

**Room: 13**

**Chair:** Patricia Keeton (Ramapo College)

Peter Scheckner (Ramapo College), "Resurrecting the 'Good War': Escaping the Shoals of Class in Contemporary War Films through Historical Representation"

Patricia Keeton (Ramapo College), "Ideological Negotiation in the Combat Film Genre"

Christina Smith (California State University, Channel Islands), "Representations of Class from a 'Grunts-Eye View' in Soldier-filmed Iraq War Documentaries"

Susan Ryan (College of New Jersey), "Documentary Film and the 'Media Spectacle' of the Iraq War"

**B14: Authorship Across Media**

**Room:** 14

**Chair:** Caryn Murphy (University of Wisconsin, Oshkosh)

Artel Great (New York University), "The Mothership Connection: The Cultural Politics of *Hollywood Shuffle* and the Emergence of Black Transmedia Authorship"

Leora Hadas (University of Nottingham), "Putting the Vision Back in TV: Cross-media Auteurship and the Legitimizing of Television"

George Carstocea (Boston University), "The Legacy Medium and Niche Comedy: TV Auteurs on the FX Network"

Caryn Murphy (University of Wisconsin, Oshkosh), "DIY Television: HBO's *Girls* and the Logics of Indie Production"

**B15: Science and Arcana**

**Room:** 15

**Chair:** Tracy Cox-Stanton (Savannah College of Art and Design)

Caroline Bem (McGill University), "Archaic Number Theory in Contemporary Narrative Cinema: The Case of *Death Proof*"

Michael Metzger (Stanford University), "Beyond the Talking Head: Rethinking *The Ascent of Man* as an Experiment in Art, Science and Education"

Kian Bergstrom (Roosevelt University/Columbia College, Chicago), "Exotic Cinema and the Mass Production of Wonder: *East of Borneo* and Descartes"

Tracy Cox-Stanton (Savannah College of Art and Design), "A Phonograph, a Sled, and a Jar of Pickled Hands: Contemplating Cinema as a *Cabinet of Curiosities*"

**B16: Violent Girls and Tough Women**

**Room:** 16

**Chair:** Robin Means Coleman (University of Michigan)

Cristina Stasia (University of Alberta), "'Shut the Hell Up and Pick Your Weapon': Girls in Action Cinema"

Ilene Goldman (Independent Scholar), "The Evolution of Snow White From Screen Darling to Warrior Princess"

Ian Murphy (University College Cork), "A Model of Bisexual Performance: Jennifer Jason Leigh's Method in *Last Exit to Brooklyn*"

Robin Means Coleman (University of Michigan), "The 'Enduring Black Woman' vs. the 'Final Girl' in Horror Films"

**B17:** Debugging the History of Game Terminology: Critical Studies of Marginal Concepts

**Room:** 17

**Chair:** David Thomas (University of Colorado, Denver)

David Thomas (University of Colorado, Denver), "The Serious Problem of 'Fun' in Games"

William Huber (University of Southern California), "D-Day"

Audrey Larochelle (University of Montreal), "Graphical Projection in Game Studies: *A Hitchhiker's Guide*"

Andrew (Andy) Keenan (University of Toronto), "Cheating: A Critical Exploration of Rules and Subversive Play"

**B18:** Multi-Modal Perspectives: Media Industry Convergence from Character Creation to Genre Hybridity and New Viewing Technologies

**Room:** 18

**Chair:** Kitior Ngu (University of Michigan)

Drew Morton (University of California, Los Angeles), "There is Nothing Funny about a Clown in the Moonlight: The Graphical Remediation of the Joker"

Kelly Kessler (DePaul University), "Broadway in the Box: Early Television's Reliance on the Cultural Cachet of Musical"

Bryan Sebok (Lewis and Clark College), "Media Industry Convergence in Practice: The DVD Forum"

Kitior Ngu (University of Michigan), "New Possibilities, New Emergences?: Social TV and the Promise of Second Screen Apps"

**B19: Speech, Music, and the Sound of Film and Media**

**Room:** 19

**Chair:** Heather Warren-Crow (University of Wisconsin, Milwaukee)

Nishant Shahani (Washington State University, Pullman), "'I Have a Voice': Speech, Silence, and the Redemption of Empire"

Eric Dienstfrey (University of Wisconsin, Madison), "New Methods of Multichannel Surround Sound Analysis and Contemporary Film Aesthetics"

Brian Fauteux (University of Wisconsin, Madison), "Satellite Sounds and the Transnational Circulation of Music"

Heather Warren-Crow (University of Wisconsin, Milwaukee), "The Phonetics of Early Video Art"

**B20: Aesthetics, Geopolitics, and the World**

**Room:** 20

**Chair:** Cesar Barros (State University of New York, New Paltz)

Thomas Dorey (York University), "Seeing Iraq through Cross-processed Eyes: David O. Russell's *Three Kings* (1999)"

Kristi McKim (Hendrix College), "Screens, Skies, and Books: Cinematic Weather and Emma Bovary's Reading"

Mark Betz (King's College, London), "Recalling the Active Spectator"

Cesar Barros (State University of New York, New Paltz), "Anxiety, Aesthetics, and Politics in the New Latin American Cinema"

**B21: Workshop: Publishing on Digital Platforms**

**Room:** 21

**Chair:** Christopher Hanson (Syracuse University)

**Co-Chair:** Joan Saab (University of Rochester)

**Workshop Participants:**



Kim Akass (University of Hertfordshire)

Norm Hirschy (Oxford University Press)

Jennifer Porst (University of California, Los Angeles)

John David Rhodes (University of Sussex)

Andrew Young (University of California, Los Angeles)

**B22: Case Studies in Transnational Cinema**

**Room:** 22

**Chair:** Christopher Gittings (University of Western Ontario)

Swapnil Rai (University of Texas at Austin), "'Made in Bollywood' : Indian Popular Culture in Brazil's *Caminho das Indias*"

Shu Ching Chan (Taipei National University of the Arts), "The Chineseness of *Café Lumière*, *Face/Off*, and *Brokeback Mountain*: Rethinking Cultural Proximity and Intercultural Communication"

Katrin Pesch (University of California, San Diego), "Horizon and Environment in the Films of Ning Hao – An Eco-critical and Transnational Approach"

Christopher Gittings (University of Western Ontario), "Branding HBO Canada: Regulating Canadian Content and Transnational Flows in *Less Than Kind* and *Call Me Fitz*"

**B23: Workshop: Approaches to Teaching World Cinema**

**Room:** 23

**Chair:** William Costanzo (Westchester Community College, SUNY)

**Workshop Participants:**

William Costanzo (Westchester Community College, SUNY)

Lisa Patti (Hobart and William Smith Colleges)

Grace Epstein (University of Cincinnati)

Diane Carson (St. Louis Community College, Meramec)

Monika Mehta (University of Binghamton, SUNY)

**B24:** Explorations in Television Studies

**Room:** 24

**Chair:** Michele Torre (Southern Illinois University, Carbondale)

David Craig (University of Southern California), "Searching for Sorkin's 'Greater Fool': The Critical Media Pedagogy of Aaron Sorkin's *The Newsroom*"

Michael Kackman (University of Texas, Austin), "The Aesthetics of Consensus: HBO's *The Newsroom* and Nostalgia for the Vital Center"

Ouidyane Elouardaoui (University of California, Santa Barbara), "The Social Effects of Imported TV Series on Arab Viewers (Case Study of Contemporary Turkish TV Soap Operas on Arab Television)"

Michele Torre (Southern Illinois University, Carbondale), "Companions Wanted: The Doctor's Women, The Grand Narrative, Gender and Postmodern TV"

**Wednesday, March 6, 2013 02:00PM-03:45PM (Session C)**

**C1:** Affect in the Age of Transmedia Storytelling

**Room:** 1

**Chair:** Jason Sperb (Indiana University)

Aleena Chia (Indiana University), "*You Are All Citizens of the Universe™*: Corporate Governance and Civic Subjectivity in Virtual World Gaming"

Amanda Klein (East Carolina University), "Falling in Love with Hermione Granger: Affect, Genre, and the Harry Potter Franchise"

Melanie Kohnen (New York University), "Affect, Gender, and Legitimation in Transmedia Storytelling Campaigns"

Jason Sperb (Indiana University), "Lost Track of Time: *TRON*, Retro-Blockbusters, and Nostalgia in the Time of Transmedia Storytelling"

**C3:** Freedom, Regulation, Evasion, Refusal: Negotiation Strategies and Ambivalent Attitudes toward Media Technologies in Everyday Life

**Room:** 3

**Chair:** Laura Portwood-Stacer (New York University)

Michele Rosenthal (University of Haifa), "Freedom from Email: Limitation of Use as a Form of Media Ambivalence"

Rachael Liberman (University of Colorado, Boulder), "Gendered Practices in the Domestic Regulation of Media Consumption"

Nabil Echchaibi (University of Colorado, Boulder), "Evasive Tactics and Media Ambivalence in the Muslim Home"

Laura Portwood-Stacer (New York University), "How We Talk about Media Refusal: Popular Frames for Understanding Resistance to Social Media Platforms in Everyday Life"

#### **C4: Character and Performance**

**Room:** 4

**Chair:** Matthew Solomon (University of Michigan)

Ganga Rudraiah (Independent Scholar), "Singing and Dancing like an 'Aravaani': Emerging Articulations of Transgender Performances in Contemporary Tamil Cinema"

Kim Wilkins (University of Sydney), "Cast of Characters: The American Eccentrics and Pure Cinematic Characterisation"

Andrew Klevan (University of Oxford), "Stanwyck and Stillness in *All I Desire* (Douglas Sirk, 1953, US)"

Elizabeth Alsop (Western Kentucky University), "The Imaginary Crowd: Neorealism and the Uses of Coralità"

#### **C5: Documentary Film Festivals: Activism, Education, and Archiving**

**Room:** 5

**Chair:** Ger Zielinski (Trent University)

Ryan Bowles (University of California, Santa Barbara), "'How to Start a Human Rights Film Festival': Training and Resistance"

Carole Roy (St. Francis Xavier University), "Documentary Film Festivals and Social Transformation"

Aida Vallejo (University of Basque), "Documentary Film Festivals in Europe: A Historical Overview"

Heather Barnes (University of North Carolina, Chapel Hill), "Preserving Film Festival Records"

**C6: Experimental Historiography**

**Room:** 6

**Chair:** Tom Kemper (Crossroads School)

Luci Mok (Harvard University), "Gould, Peterson, Shankar: Performance and Virtuosity in Three McLaren Animated Shorts"

Jennie Goldstein (Stony Brook University), "With a Projector Strapped to my Back: Trisha Brown's *Homemade* (1966) as Screendance"

Rachel Webb Jekanowski (Concordia University), "Confronting the Archive: Found Footage Filmmaking and Archival Practice in *La guerre d'un seul homme* (1982)"

Tom Kemper (Crossroads School), "Technology and the 1960s Avant-Garde"

**C7: Art Historical Models and Methods**

**Room:** 7

**Chair:** Andrea Gyenge (University of Minnesota, Twin Cities)

Hannah Mowat (University of Cambridge), "Reviving Still Lives, Expanding Encounters: Reassessing Filmic Embodiment through Aby Warburg"

Ryan Pierson (University of Pittsburgh), "Artforum Modernism, Phenomenology, and the Problem of Animation"

Burke Hilsabeck (University of Michigan), "Medium-Specificity and the Slapstick Gag: Jerry Lewis on Clement Greenberg"

Andrea Gyenge (University of Minnesota, Twin Cities), "Art History as Montage: Reading the Cinematic in Georges Didi-Huberman"

**C8: Conceptualizing Nature and Culture**

**Room:** 8

**Chair:** Elizabeth Walden (Bryant University)

Cortland Rankin (New York University), "From the Wilderness to the Garden and Back Again: Two Cinematic Histories of New York"

Lisa Daily (George Mason University), "The Optics of Ethics: 'De-fetishizing' the Ethical Commodity in Internet Advertising"

Claudia Springer (Framingham State University), "The Radioactive West: Where the Western, Science Fiction, and Eco-films Meet"

Elizabeth Walden (Bryant University), "*The Fantastic Mr. Fox*: Animation and the Crucible of Nature"

**C9: Forging Identity and Community in Virtual Worlds**

**Room:** 9

**Chair:** Tim Anderson (Old Dominion University)

Myles McNutt (University of Wisconsin, Madison), "Composing Professional Identity Online: Bear McCreary, Social Media, and the 'Television Composer'"

Lee Knuttila (York University), "Understanding *YouTube Poop*: Trolling Aesthetics for the LULZ"

Tim Anderson (Old Dominion University), "1,000 True Fans Can't Be Wrong: Online Conversations and Fan Communities as a Means of Marketing and a Pat toward Middle-Class Achievement"

**C10: Early Soviet Cinema**

**Room:** 10

**Chair:** Maria Corrigan (University of California, Santa Barbara)

Jennifer Zale (Indiana University), "Aleksandra Khokhlova: A Product of Lev Kuleshov's School of Movement"

Oksana Chefranova (New York University), "The Eloquent Surface: Iconography, Materiality, and Performativity of the Screen in Evgenii Bauer's Silent Urban Melodrama"

Maria Corrigan (University of California, Santa Barbara), "City of Overcoats: The Eccentric and the Grotesque in Early Leningrad Cinema"

**C11: Transnational Translations: Gender and Genre in South Asian Cinema**

**Room:** 11

**Chair:** Peter X. Feng (University of Delaware)

Gohar Siddiqui (Syracuse University), "Dowry-Deaths vs. Post-feminism? Transnational Feminism through the Cross-cultural Remake"

Tess Habbestad (Texas A&M University), "*Sense and Sensibility* and *Katā-nāyakis*: Rajiv Menon's Critique of Indian Culture through Regency Narrative"

Meheli Sen (Rutgers University), "Ravishing Reptiles: Gender, Genre and the Hindi 'Snake Film'"

Jyotika Virdi (University of Windsor), "A National Cinema with Transnational Aspirations? Considerations on 'Bollywood'"

**C12: Deep History I: Insight from Artifacts**

**Room:** 12

**Chair:** James Deutsch (Smithsonian Institution)

Giles Taylor (University of St Andrews), "Big Screens, Little Boxes: Cinerama, View-Master, and the Aesthetics and Culture of Film Scale"

Heather Blackmore (University of Southern California), "Developing a Camera, Developing a Culture: The Bell & Howell Filmo"

Benjamin Wiggins (University of Minnesota), "Entertaining Risk: A Brief History of Insurance in the Culture Industry"

Matthew Malsky (Clark University), "Early CinemaScope Sound Experiments"

**C13: Class Formations and the Cinema**

**Room:** 13

**Chair:** Carleton Gholz (Northeastern University)

Suvadip Sinha (University of Toronto), "Comical Control: Citizenship, Biopolitics, and Class in 1970s' Hindi Romantic Dramas"

Sara Bernstein (University of California, Davis), "Where Have All 'The Little Shop Girls' Gone? Globalization, Undercover Bosses, and the Disappearance of an American Genre in the 'New' Service Economy"

Calvin Hui (Duke University), "Learning to Love Again"

Carleton Gholz (Northeastern University), "Theorizing the Filmic Assembly Line: Left Criticism in the Reception of Blue Collar"

**C14:** Authorial Expressions: Aesthetics and the Cinematic Art

**Room:** 14

**Chair:** Rosemarie Scullion (University of Iowa)

Gozde Naiboglu (University of Manchester), "Post-cinematic Germany: Temporality and Affect in Christian Petzold's *Jerichow* (2009)"

Zoran Samardzija (Columbia College Chicago), "The Last Films of Theo Angelopoulos and the Fate of "Art-Cinema" After the Euro Crisis"

Clayton Dillard (Oklahoma State University), "The Carnavalesque Post-Continuity of Nevelndine/Taylor"

Rosemarie Scullion (University of Iowa), "Cashing In: Monetism and Moral Economy in Jean-Pierre and Luc Dardenne's Lorna's *Silence* (2007)"

**C15:** Pink Narcissus, Mildred, & Kaboom--Queer Media, Then and Now

**Room:** 15

**Chair:** Ryan Powell (King's College, London)

Chris Tedjasukmana (Free University, Berlin), "Camp Realism: Political Affect, Melodrama, and Todd Haynes' *Mildred Pierce* (2011)"

Christine Evans (University of Kent), "Viva La Veda: Love, Class, and Queerness in *Mildred Pierce*"

Arnau Roig-Mora (University of Illinois), "Is This How the World Ends? Gregg Araki and the (New) Queer Cinema in the 21st Century"

Ryan Powell (King's College, London), "Authoring the Homosexual in *Pink Narcissus* (1971)"

**C16:** Rebooting the Fairy Tale

**Room:** 16

**Chair:** Melissa Lenos (Donnelly College)

David Andrews (Independent Scholar), "*Snow White and the Huntsman*: A Post-feminist Reboot"

Melissa Lenos (Donnelly College), "Living in Antiquity: Artifacts, Narrative, and the Procedural in NBC's *Grimm*"

Kathleen Murray (University of Pittsburgh), "Curiosity, That Dangerous Desire to Know: The Conjunction of the Investigating Woman and the Fairytale in *Hanna*"

Susan Wood (University of Mississippi), "Why Snow White?: The Mayor in *Fables* and *Once Upon a Time*"

**C17:** Funny Chicks and Droll Dicks: Repression, Abjection, Subjection in Television Comedy

**Room:** 17

**Chair:** Linda Mizejewski (Ohio State University)

Linda Mizejewski (Ohio State University), "A Poop Song at the Beauty Pageant: Abjection and Femininity on *The Sarah Silverman Program*"

Rebecca Wanzo (Washington University), "A Tale of Two *Girls*: Lena Dunham, Issa Rae, and Selling the Abject Millennial Woman"

Martha Nochimson (Cineaste), "*Doc Martin*: A Fractured Phallic Rom-Com"

Victoria Sturtevant (University of Oklahoma), "Male People Problems: Louis C.K. and the Unbearable Lightness of Privilege"

**C18:** The "New" Middle East? Implications for Cinema and Media Studies

**Room:** 18

**Chair:** Niki Akhavan (Catholic University of America)

Suzanne Gauch (Temple University), "Hero Complex"

Targol Mesbah (California Institute of Integral Studies), "State Violence, Social Media, and Traumatic Temporalities: Dusa's *Les Fleurs du Mal*"

Samirah Alkassim (Palestine Center), "Nation and the Ramadan TV Serial"

Nezar Andary (Zayed University), "Engaging the Beginnings and Ends of the Arab Spring in Film and Media Cultures"

**C19:** Histories of Visual Technologies

**Room:** 19

**Chair:** Constance Balides (Tulane University)

Scott Curtis (Northwestern University), "The Efficiency of Images: Educational Effectiveness and the Modernity of Motion Pictures"



Colin Williamson (University of Chicago), "An Archaeology of 'Seeing Vision': Optical Devices and the Investigation of Sleight of Hand Magic from Chronophotography to Cognitive (Neuro)Science"

Katie Day Good (Northwestern University), "Showing Slides and Talking Travel: Amateur Transmissions of Global Experience through the 'Humble' Slide Projector"

Constance Balides (Tulane University), "Didactic Visual Culture: Nineteenth Century Lantern Slides to Early Sociological Films"

**C20: Earth-Sensing: Media Above and Below the Surface**

**Room:** 20

**Chair:** Nicole Starosielski (New York University)

**Co-Chair:** Janet Walker (University of California, Santa Barbara)

Janet Walker (University of California, Santa Barbara), "Moving to Higher Ground? Documentary Film and (Other) Scientific Audiovisualizations of Sea Level Rise"

Lisa Parks (University of California, Santa Barbara), "Signal Territories: Studying US Broadcast Infrastructure Using Google Earth"

Eva Hayward (University of New Mexico), "Technologies of Migration: Conservation Science and Whale Media"

Nicole Starosielski (New York University), "Sensing the Seafloor: Undersea Observatories and the Contours of Media Distribution"

**C21: Workshop: Platform Studies: Debating the Future of a Field**

**Room:** 21

**Chair:** Caetlin Benson-Allott (Georgetown University)

**Workshop Participants:**

Ian Bogost (Georgia Institute of Technology)

Jonathan Sterne (McGill University)

Steven Jones (Loyola University, Chicago)

Peter Krapp (University of California, Irvine)

**C22: Theories of Animation**

**Room:** 22

**Chair:** Donna Kornhaber (University of Texas, Austin)

Kerin Ogg (Wayne State University), "Freeze Frame, Slow Motion, Long Take – or All of the Above? Cinematic Specificity and the Problematic Time of Japan's Limited Animation"

Sylvie Bissonnette (University of California, Berkeley), "Remediating Lightning Sketch Film: From Early Animation to Recent Multimedia Performances"

Scott Bukatman (Stanford University), "Some Observations Pertaining to Cartoon Physics, or, the Cartoon Cat in the Machine"

Donna Kornhaber (University of Texas Austin), "Moving Parts: Object Animation, Early Cinema, and the Ontology of Film"

**C23: Workshop: Teaching and Learning at a Distance: Taking the Film, TV, and New Media Classroom Online**

**Room:** 23

**Chair:** Sharon Ross (Columbia College)

**Workshop Participants:**

Kelly Kessler (DePaul University)

Kelli Marshall (DePaul University)

Michael DeAngelis (DePaul University)

Nicholas Southey (University of South Africa, Pretoria)

Elizabeth Gough-Gordon (Rutgers University)

**C24: Indigenous Media Now**

**Room:** 24

**Chair:** Joanna Hearne (University of Missouri)

Pam Wilson (Reinhardt University), "Indigenous Digital Media: Claiming Cyberspace for a Re-imagined Future"

Angelica Lawson (University of Minnesota, Twin Cities), "Indigenous Activism and New Media: Urban Communities, Shared Production"

Joanna Hearne (University of Missouri), "Indigenous Futures: Case Studies in Native Remediation"

Joshua B Nelson (University of Oklahoma), "How About a Drink: De-Pathologizing Sex and Alcohol in American Indian Film"

**Wednesday, March 6, 2013 04:00PM-05:45PM (Session D)**

**D1:** Sorry to Interrupt Your Regularly Scheduled Plotting: The Study of Contemporary Television Narrative in ABC's *Revenge*

**Room:** 1

**Chair:** Barbel Gobel-Stolz (University of Kansas)

Barbel Gobel-Stolz (University of Kansas), "'The Outcome of Chaos Can Never Be Predicted. (*Revenge* 1.15)' – Classic Narrative Structures in Contemporary Complex Television"

Michael Faucette (Caldwell Community College), "'There Might Be a Place for Kindness and Fairness, but This is Definitely Not One of Them': The Role of Gender, Genre, and Criticism with ABC's *Revenge*"

Dana Ochs (University of Pittsburgh), "'It's Not What You Look at that Matters, But What You See': Reifying Class in *Revenge*"

Ina Hark (University of South Carolina), "Schrödinger's Soap: The 'Not So Alive' Television Mother in *Revenge*"

**D3:** Bond at 60: Lives of 007

**Room:** 3

**Chair:** Ernesto Acevedo-Munoz (University of Colorado)

Merrill Schleier (University of the Pacific), "Ken Adam's Boy Toys: Location and Production Design in Early Bond Films"

Janet Robinson (University of Colorado), "From Fleming's Pussy Galore to Hollywood's Pussy NoMore: Finding Female Pleasure in Early James Bond"

Young Eun Chae (University of Chicago), "Racial Dynamics of James Bond: The Superiority of White Masculinity in *Die Another Day*"

Colleen Glenn (Transylvania University), "Bond or Bourne?: Daniel Craig and the Reinvention of 007"

**D4: Trans-Industrial Practices**

**Room:** 4

**Chair:** Linda Badley (Middle Tennessee State University)

Sharon Shahaf (Georgia State University), "Understanding Global Television's Formal Flows: From the First Hebrew Sitcom to the First Israeli Golden Globe"

Jeffrey Brassard (University of Alberta), "Moscow Goes Hollywood: Russian Television's Adoption of Western Industry Practices."

Lauhona Ganguly (American University), "Production Cultures and Cultural Re-Productions in a Global Television Industry: Rethinking Global Cultural Economy with *Indian Idol*"

Linda Badley (Middle Tennessee State University), "The Indiewoodized Transnational Film: The New Multiculturalism"

**D5: Global Film Cultures: International Festivals, Workshops, and New Waves**

**Room:** 5

**Chair:** Anne Ciecko (University of Massachusetts, Amherst)

Zeynep Yasar (Indiana University Bloomington), "The Question of 'Indie-ness': Cultural Politics of the Istanbul International Independent Film Festival"

Sara Saljoughi (University of Minnesota), "Inventing 'Our' Avant-Garde: *The House is Black*, The Golestan Film Workshop, and the Iranian New Wave"

Tze-Lan Sang (Michigan State University), "Globalization and Its Discontents through Chinese Women's Cinéma Vérité"

Anne Ciecko (University of Massachusetts, Amherst), "Contemporary Armenian Film Culture(s) and Structures of Sensation and Taste: From Pomegranate Tableaux to Multidimensional Apricots"

**D6: Spectatorship on the Internet**

**Room:** 6

**Chair:** Rachel Thibault (University of Massachusetts, Amherst)

Nicholas Benson (Old Dominion University), "Changing the Grid: How Generation Is Imagined in *TRON* Fandom"

Verena Kick (University of Washington), "Social Networks and Internet Cinephilia - The Case of *Amélie*"

Dan Hassoun (University of Minnesota), "The Threat of Inattention: Media Multitasking and the Active Audience"

Rachel Thibault (University of Massachusetts, Amherst), "Women, Film Blogging, and the Cinephilia of Interruptions"

**D7: Permeable Boundaries: Documentation in the Visual Arts**

**Room: 7**

**Chair:** Vinicius Navarro (Georgia Institute of Technology)

Daniel Pope (University of Massachusetts, Amherst), "On the Shores of Memory: Figuring Nonfiction in Agnès Varda's *Les plages d'Agnès*"

David Harvey (University of Iowa), "Rethinking Voice in the Essay Film Form"

Ulrike Hanstein (Bauhaus University, Weimar), "Here and Now, and Again: Performance Art and Moving-Image Documentation"

Vinicius Navarro (Georgia Institute of Technology), "Fiction/Nonfiction: 'Hybrid' Aesthetics and Contemporary Cinema"

**D8: Galleries / Museums in History**

**Room: 8**

**Chair:** Paul McEwan (Muhlenberg College)

Laura LaPlaca (Northwestern University), "'From the Louvre to You, From the Prado to You': Frederick Kiesler's Televisual Posturing"

Alison Kozberg (University of Southern California), "Abstraction, Politics, and Programming at Brockman Gallery Productions"

Nadia Bozak (Carleton University/ Ontario College of Art and Design), "Surviving Images: Disseminating First Nations' Wisdom across Time, Language, Media, and Culture"

Paul McEwan (Muhlenberg College), "American Film Masters: *The Birth of a Nation*, the MOMA Film Library, and the Development of Film Culture"

**D9: Media Afterlives, Appropriations, and Flows**

**Room:** 9

**Chair:** David Gurney (Texas A&M University, Corpus Christi)

Samuel Tobin (Fitchburg State University), "The Afterlife of the American Video Arcade"

Braxton Soderman (Miami University), "Streams of Consumption: Similarities between Televisual and Video Game Flow"

Allison Rittmayer (University of Florida), "Chris Marker and the Cinémathèque of History"

David Gurney (Texas A&M University, Corpus Christi), "Speaking in GIFs: Appropriative Visual Culture in Digital Forums"

**D10: Representing Spanish National Identity**

**Room:** 10

**Chair:** Ian Olney (York College of Pennsylvania)

Harry Karahalios (Duke University), "Examining Spain's Interstitial Location in Europe's Periphery Through Dominic Harari's and Teresa Pelegri's *Seres Queridos* (2004)"

Noelia Saenz (Independent Scholar), "Mediating Hispanidad: Negotiating Race, Place, and Cultural Identity in *The Mark of Zorro*"

Ian Olney (York College of Pennsylvania), "Looking with *Julia's Eyes*: Gender, Spectatorship, and Contemporary Spanish Horror Cinema"

**D11: Cinemas of Immigration and Diaspora**

**Room:** 11

**Chair:** Amy Tibbitts (Beloit College)

Deane Williams (Monash University), "No Going Back: Continuity and Change in Australian Documentary"

Gaoheng Zhang (University of Southern California), "'Made in Italy' by Chinese Immigrants: Media Representation of the Garment Industry Owned by Chinese Immigrants in Prato (Tuscany), Italy in Late 2000s"

Brooks Hefner (James Madison University), "*The Iron Horse* and Multiethnic Labor: Silent Western Epics and US Immigration Legislation"

Amy Tibbitts (Beloit College), "Robinson in Spain: How Pedro Aguilera's Film *Naufragio* Recasts the African Immigrant in Spain"

**D12:** Deep History II: Insight from Artifacts

**Room:** 12

**Chair:** Mack Hagood (Indiana University)

Kyle Stine (University of Iowa), "Cybernetic Movie Machines: Norbert Wiener's Cinema Integrator and Richard S. Morse's *Data Soundtracks*"

Kathleen Williams (University of New South Wales), "Recut Trailers and Their Historical Precedents in Early Cinema"

Sindhu Zagoren (University of North Carolina, Chapel Hill), "We Want the Airwaves: Early Radio and the Struggle for Airspace"

Mack Hagood (Indiana University), "Nixon, Mobster, Bigfoot: The Performative Audio Media Forensics of Irv Teibel"

**D13:** Silent Cinema and Time Travel

**Room:** 13

**Chair:** Margaret Hennefeld (Brown University)

**Respondent:** Jennifer Peterson (University of Colorado, Boulder)

Margaret Hennefeld (Brown University), "Dreaming of 'Doing Time': Women and Convicts in Vitagraph Trick Films"

Rielle Navitski (University of California, Berkeley), "The Afterlife of Imported Serials and Westerns in Brazil: Regional Film Distribution and Production in the Twenties"

Jennifer Bean (University of Washington), "Prints in Motion: Toward a Global Theory of Silent Cinema's 'Misuse Value'"

**D14:** Crime Genres Crossing Borders

**Room:** 14

**Chair:** Robert Silberman (University of Minnesota)

Juan Tarancon (University of Zaragoza), "Darkness Within: The Rise of Film Noir in the Context of Francoist Spain."

Robyn Citizen (New York University), "From Brother to Outrage: Takeshi Kitano and Interracial Masculinities in his Yakuza Films"

Juan Llamas Rodriguez (Concordia University), "What is Narcocinema? Or, the Politics of Genre Repurposing in Informal Film Distribution"

Robert Silberman (University of Minnesota), "The Gangster Movie Goes Global: *Jerusalema* and the Post-Apartheid Dilemma"

**D15: Philosophical Hermeneutics**

**Room:** 15

**Chair:** Steven Bailey (York University)

Agustin Zarzosa (Purchase College, SUNY), "The Island of Forgotten Pain"

Edward Lamberti (King's College, London), "When a Gigolo Loves a Woman: *American Gigolo*, Levinas, and the Ethics of Falling in Love"

Justin Horton (Georgia State University), "The Subject Unbounded: Disembodiment and Ecstatic Perception in *The Tree of Life*"

Steven Bailey (York University), "Reframing Ricoeur: Multi-sensory Cinema as 'Committed Appropriation' and Two Unusual Films Noir"

**D16: Workshop: Contemporary Latin American Cinema's Breakthrough Paradigms for Sustainability: Innovation in Film Finance and Distribution**

**Room:** 16

**Chair:** Tamara Falicov (University of Kansas)

**Co-Chair:** Carlos Gutierrez (Cinema Tropical)

**Workshop Participants:**

Natalia Almada (Filmmaker)

Cristina Venegas (University of California, Santa Barbara)

Luisela Alvaray (DePaul University)

Carlos Gutierrez (Cinema Tropical)



**D18:** The Remediation of Race: New Media, Selective Memory, and the Politics of Resistance

**Room:** 18

**Chair:** Alexander Cho (University of Texas, Austin)

Candice Haddad (University of Michigan, Ann Arbor), "Resistant (Hyper)Visuality: Narrating Nostalgia through Pro-Palestinian Facebook Activity"

Wendy Sung (University of Michigan), "When New Media and Racial Violence Collide: The Rodney King Beating Videotape and Civil Rights Television"

Patty Ahn (University of Southern California), "Online Afterlives of the 'Forgotten' War: The Kim Sisters, Memory, and Cold War Performance"

Alexander Cho (University of Texas, Austin), "On the Intimate Refrain: Mixed-Race Asian Americans and Tumblr.com"

**D19:** Visuality of Adaptation in Japanese Cinema

**Room:** 19

**Chair:** Michael Chan (Yale University)

Norie Taniguchi (Waseda University), "Nikkatsu Mukōjima's *Ukiyo* and National Cinema"

Sawako Ogawa (Kyoto University), "Cinematic Visuality of Albert Capellani and 'Japanization' of *Les Misérables*"

Miyoko Shimura (Waseda University), "Adaptation during the Cold War Era: *Sayonara* (1957) by James Michener"

Michael Chan (Yale University), "The Makioka Sister or the Sisters Makioka: Adaptations of *Sasameyuki* and the Politics of Sisterhood"

**D20: Workshop:** American Smart Film

**Room:** 20

**Chair:** Jeffrey Sconce (Northwestern University)

**Workshop Participants:**

Thomas Dorey (York University)

William Rothman (University of Miami)

Murray Pomerance (Ryerson University)

Michael Hable (University of Miami)

Claire Perkins (Monash University)

**D21: Workshop:** Transnational Cinema Studies: Future Directions

**Room:** 21

**Chair:** R Barton Palmer (Clemson University)

**Workshop Participants:**

Kathleen Newman (University of Iowa)

Natasa Durovicova (University of Iowa)

Christina Klein (Boston College)

Ahmet Gurata (Bilkent University)

Iain Smith (University of Roehampton)

**D22:** Post-Feminists and Franchise-able Girls

**Room:** 22

**Chair:** Angharad Valdivia (University of Illinois)

Sarah Projansky (University of Utah), "Defining the Franchise-able Girl"

Dara Murray (Rutgers University), "Empowered Fatties?: An Examination of Self-Branded, Post-feminist Users"

Aviva Dove-Viebahn (Arizona State University), "Blood in the Water: Desire, the Abject, and the Apocalyptic Sublime in *Resident Evil: Afterlife*"

Angharad Valdivia (University of Illinois), "Post-feminism Girl Groups Take a Transnational Tour: Popular Cinema Takes Up the Travel Narrative in an Intersectional World"

**D23:** Warhol in Three Takes

**Room:** 23

**Chair:** Kay Dickinson (Goldsmiths College, University of London)

**Respondent:** Ara Osterweil (McGill University)

Glyn Davis (University of Edinburgh), "*Bike Boy* and Warhol's Sexploitation Cycle"

Mandy Merck (Royal Holloway, University of London), "*Susan Sontag's Screen Tests*"

Gary Needham (Nottingham Trent University), "'Bufferin Commercial', Bad Filmmaking, and Business Art"

**D24: Engaging the Avatar**

**Room:** 24

**Chair:** Harrison Gish (University of California, Los Angeles)

**Co-Chair:** Jessica Aldred (Carleton University)

Harrison Gish (University of California, Los Angeles), "Avatar Interactivity: Modifying and Manipulating Play"

Brian Greenspan (Carleton University), "Mass Effects: Believable Avatars and Networked Engagement"

Jessica Aldred (Carleton University), "LEGO My Avatar: Abstraction, Convergence, and the Contemporary Movie-Game Character"

Reem Hilu (Northwestern University), "Embodying the Avatar: Transformative Play in Urban Games"

**QUEER CAUCUS EVENT: REMEMBERING THE LIFE AND LEGACY OF ALEXANDER DOTY**

Wednesday, March 6, 2013, Time: TBA

Room: Grand Ballroom, Lobby

Coordinators: Julia Himberg (Arizona State University), Patricia Ahn (University of Southern California), and Jennifer Maklowski (Smith College)

**URBAN STUDIES AND DOCUMENTARY SCHOLARLY INTEREST GROUPS EVENT: PUBLIC MEDIA 2.0: A CONVERSATION ON THE FUTURE OF URBAN DOCUMENTARY AND SOCIAL CHANGE**

Wednesday, March 6, 2013, Time: TBA

Location: Museum of Contemporary Art, 220 E. Chicago Avenue)

Coordinators: Brendan Kredell (University of Calgary) and Stephen Charbonneau (Florida Atlantic University)

**Thursday, March 7, 2013 09:00AM-10:45AM (Session E)**

**E1: The Industry Negotiates**

**Room: 1**

**Chair:** Kimberly Owczarski (Texas Christian University)

Stephen Babish (Northwestern University), "*Logan's Run*, the Texas Film Commission, and Postindustrial Image Production"

Michael Kmet (University of California, Los Angeles), "Script Clearance and Research: Unacknowledged Creative Labor in the Film and Television Industry"

Mirasol Riojas (University of California, Los Angeles), "Fox(y) Latinas and *Chasing Papi* (2003): Trying to Sell Ketchup in a Salsa Bottle"

Kimberly Owczarski (Texas Christian University), "'More than Meets the Eye': *Transformers* and Corporate Authorship in Franchise Film Production"

**E3: The Berlin School in Global Contexts: Romania, Argentina, and Thailand**

**Room: 3**

**Chair:** Marco Abel (University of Nebraska)

**Respondent:** Marvin D'Lugo (Clark University)

Gerd Gemunden (Dartmouth College), "The National and the Regional: Locating the Cinema of Lucrecia Martel and Christoph Hochhäusler"

Christina Gerhardt (University of Hawaii), "The Berlin School and the Cinema of Thai Director Apichatpong Weerasethakul"

Marco Abel (University of Nebraska), "Political Desires in the Age of Transnational Neoliberalism: The 'Berlin School,' the Romanian New Wave, and the New Europe"

**E4: Educational Films from Empire to Privatization: Tracking Mobile Cinemas in Colonial British Malaya and Ghana**

**Room: 4**

**Chair:** Nadine Chan (University of Southern California)

**Respondent:** Priya Jaikumar (University of Southern California)

Nadine Chan (University of Southern California), "'They Must Be Made Problem-Conscious': Educational Film and the Rural Cinema Caravan in 1930s British Malaya"

Jennifer Blaylock (University of California, Berkeley), "The Persistent Instructor: Forty-five years of *Kofi the Good Farmer* in Ghana"

Peter Bloom (University of California, Santa Barbara), "The Transnational Politics of Privatizing Media: The Story of Malaysian TV3 in Ghana"

**E5: Documentary: Ethnography, Ethics, and Subcultures**

**Room:** 5

**Chair:** Laura Gutierrez (University of Arizona)

Jessica Fowler (University of California, Los Angeles), "'A Curious and True and Dramatic Film': John Steinbeck's *The Forgotten Village* (1941)"

Katherine Steinbach (University of Iowa), "Deconstructing the Family Myth: The Family Documentary and the Evolution of Postwar Home Movies"

Diane Waldman (University of Denver), "Documentary Filmmakers and Unsympathetic Subjects: The Case of *Le Mur*"

Laura Gutierrez (University of Arizona), "Living in Cities of the Dead: Natalia Almada's Documentaries"

**E6: Serious Diversions: Gay Games, Grindr, LOLcats, SYTYCD**

**Room:** 6

**Chair:** Karen Backstein (Sterling Publishing)

Allison Page (University of Minnesota), "Circulating Cuteness: Affect, Capital, and Cute Animal Videos"

Evan Brody (University of Southern California), "They're on My Team: Reading Transgressive Bodies through Contemporary LGBT Sports Documentaries"

Evangelos Tziallas (Concordia University), "Grindr and the New Medical Gaze: Neoliberalism, Gay Male Dividuality, and Databanks"

Karen Backstein (Sterling Publishing), "So You Think You \*Know\* Dance: Culture, Entertainment, and Athletics in *So You Think You Can Dance*"

**E7: Installing the Nation: Art, Memory, Performance**

**Room: 7**

**Chair:** Dorit Naaman (Queen's University)

Aleksandra Kaminska (York University), "Hypermediation in the Ruins of Socialism, Or, Concrete Legacies in an Age of Fiction"

Amanda Graham (University of Rochester), "Roof Rules, Revised: Babette Mangolte's *Roof and Fire Piece* and Anahita Razmi's *Roof Piece Tehran*"

Rijuta Mehta (Brown University), "Photo Finish: Bodily Remains and Statements of Horror in Partition Photography"

Dorit Naaman (Queen's University), "Inside/out: Projecting Memories of Home on the House"

**E8: Adapting US Television for Italy: Considerations on Language, Culture, Distribution, and Formats**

**Room: 8**

**Chair:** Chiara Bucaria (University of Bologna)

Michela Ardizzoni (University of Colorado), "Slithering the News: Gender and the Adaptation of News Parody in Italy"

Luca Barra (Catholic University of the Sacred Heart), "Distorted Laughter: The Broadcaster's Mediations of US Sitcoms on Italian TV"

Chiara Bucaria (University of Bologna), "Genetically Modified Television? Evidence from New Modes of TV Translation in Italy"

Chiara Ferrari (California State University, Chico), "Reformatting Is Older Than You Think: 'Original Adaptations' in Early Italian TV"

**E9: Sounds and Silences**

**Room: 9**

**Chair:** Charles Kronengold (Stanford University)

Chelsey Crawford (Oklahoma State University), "Sound Off: Absolute Cinematic Silence and the Unconscious"

Manuel Garin (University of Pompeu Fabra), "Silent Film Gameplay. Keaton, Mario, and the Misadventures of Visual Freedom"

Charles Kronengold (Stanford University), "Puzzling Interfacing, Musical Thinking, and Multisensory Experience"

**E10:** Disney's *Song of the South* Revisited

**Room:** 10

**Chair:** Patricia Oman (Hastings College)

Joanna Rapf (University of Oklahoma), "A New 'Laughing Place': One Writer's Perspective on *Song of the South*"

Erin Heath (University of Illinois, Urbana-Champaign), "The Interplay of Live Action and Animated Racial Drag in *Song of the South*"

Holly Kent (University of Illinois, Springfield), "'You Spoil Everything!': Fashion and Constructions of Class, Race, and Gender in *Song of the South*"

Patricia Oman (Hastings College), "The Regional Form of Disney: *Song of the South* and Joel Chandler Harris's Uncle Remus Stories"

**E11:** (In)Visible Violence in Japanese Cinema: Embodiment and Experience

**Room:** 11

**Chair:** Namhee Han (The University of Chicago)

**Respondent:** Naoki Yamamoto (Yale University)

Namhee Han (The University of Chicago), "Sacred Inscription, Violent Empire: Technology of the Emperor's Body in *Emperor Meiji and the Great Russo-Japanese War* (1957)"

Kim Icreverzi (University of California, Irvine), "Hamano Sachi's Complaint: Repetition and Aporia in the Reimagining of Women's Cinema"

**E12:** Race Relations and Race Consciousness

**Room:** 12

**Chair:** Priscilla Layne (University of North Carolina, Chapel Hill)

Dayna Chatman (University of Southern California), "'Something New': (Re-)Framing the Black Female Subject within Discourses of Post-feminism"

Derek Kane-Meddock (New York University), "'You're Married to Me...and Here's the Ring': Displacing Miscegenation in *The Defiant Ones* (1958, Stanley Kramer)"

Timeka Williams (University of Michigan), "'We Love Them and They Love Us': Reimagining American Race Relations through Cinematic Black History Narratives"

Priscilla Layne (University of North Carolina, Chapel Hill), "'Schwarz ist in!': Racial Fetishism, Sexuality, and Black Masculinity in Lothar Lambert's *1 Berlin Harlem*"

**E13: Women's Work: Authorship and Context**

**Room:** 13

**Chair:** Belinda Smaill (Monash University)

Jennifer Smyth (University of Warwick), "Resistant Women and Contested Frames"

Brandon Colvin (University of Wisconsin-Madison), "Explaining Varda's *Lions Love*: A European Director Responds to an American Cultural Marketplace"

Shih-Shan Chen (Simon Fraser University), "Validating Female Authorship in Chinese Cinema: The Case of Li Yu"

Belinda Smaill (Monash University), "Regimes of Value: Rethinking the Female Director in Transnational Cinema Contexts"

**E14: Shock, Authorship, and Industry**

**Room:** 14

**Chair:** Graig Alan Uhlin (New York University)

Maureen Rogers (University of Wisconsin, Madison), "From the Underground to the Grindhouse: Andy Warhol's *Lonesome Cowboys* (1968) and the US Sexploitation Market"

Sean Cashbaugh (University of Texas, Austin), "From Vaudeville to Punk Pranks: Performance and Authorship in the Work of Harmony Korine"

Nathan Koob (University of Michigan), "Free Association: Robert Rodriguez and Artistry through Industry"

Graig Alan Uhlin (New York University), "Trace and Testimony: Memory and Truth in the Films of David Fincher"



**E15: Affect/Identification/Phenomenology**

**Room:** 15

**Chair:** Jane Stadler (University of Queensland)

Aaron Pellerin (Wayne State University), "Beyond Epistophilia: *I Am a Sex Addict* and Documentary Affect"

Monique Bourdage (University of Michigan), "*Playboy's Penthouse* and Phenomenology: Experience and Liveness in Hef's TV Party"

Scott R Selisker (University of California, Santa Barbara), "Between the Motion and the Act: The Phenomenology of Automatism and Cinematic Horror"

Jane Stadler (University of Queensland), "Affectless Empathy and *The Killer Inside Me*"

**E16: Workshop: Scholarly Social Media - Successes, Failures, and Future (#SCMS2013Social)**

**Room:** 16

**Chair:** Elizabeth Ellcessor (Indiana University)

**Workshop Participants:**

Gina Giotta (California State University, Northridge)

Dan Leopard (Saint Mary's College of California)

Jamie Poster (Irvine Valley College)

Andrew Miller (Sacred Heart University)

Leah Shafer (Hobart and William Smith Colleges)

**E17: Public Interactions with Cyber Connectivity**

**Room:** 17

**Chair:** Brandon Arroyo (Concordia University)

Zach Melzer (Concordia University), "For a History of Networked Societies' Cultures: Between Screens of Limestone and a Bowl of Light"

Brandon Arroyo (Concordia University), "The Internet as Public Utility: Localizing the World-Wide Web"

Jamie Henthorn (Old Dominion University), "Rewriting Neighborhoods: *Zombies, Run!* and Suburban Space"

Sharif Mowlabocus (University of Sussex), "'Hide Your Kids, Hide Your Wife': A Critical Response to the 'Privatising' of Registered Sex Offender Data in the USA"

**E18:** The Action Genre, Urban Space, and Technologies of Vision

**Room:** 18

**Chair:** Lorrie Palmer (Indiana University)

Catherine Zimmer (Pace University), "Geosurveillance in Political Action-Thrillers: Targeting and the Global Subject"

Russell Meeuf (University of Idaho), "Thai Action Spectacle: Vulnerable Bodies and Visual Technologies in *Chocolate* (2008)"

Matthias Stork (University of California, Los Angeles), "Tech-Wars: Mapping the Aesthetics of Post-Cinematic City Space in Action Films and Video Games"

Lorrie Palmer (Indiana University), "Cranking it up in the City: Hypermediation in Digital Action Cinema"

**E19:** Cinema as Timepiece: Perspectives on *The Clock*

**Room:** 19

**Chair:** Catherine Russell (Concordia University)

Erika Balsom (Carleton University), "Around *The Clock*: Museum and Market"

Nora Alter (Temple University), "Different Histories of Cinema: Godard and Marclay"

Eli Horwatt (York University), "On *The Clock*, Iconographic Seriality, and Film History"

Catherine Russell (Concordia University), "Archival Cinephilia in *The Clock*"

**E20:** Queering Media Spaces

**Room:** 20

**Chair:** Rosana Blanco-Cano (Trinity University)

Joselyn Leimbach (Indiana University), "Queer Pasts Haunt Queer Presents (and the Present Taunts Back): Queer Temporality and 'Lesbian' Camp in *D.E.B.S.*"

Eva Romero (University of Arizona), "Queering Paraguayan Film: *Cuchillo de Palo* (2010) and *Semana Capital* (2010)"

Mark Hain (Indiana University), "Visualizing the Great American Songbook: Queer Archiving, Class, and Memory"

Rosana Blanco-Cano (Trinity University), "New Discursive Spaces in Mexican Television?: Depictions of Alternative Sexualities in *Las Aparicio* (2010)"

**E21: Digital Histories**

**Room:** 21

**Chair:** James Hodge (Duke University)

Carolina Larrain (University of Chile), "The Impact of Digital Technologies on Cinemas of the South, a Case Study of Chilean New Digital Cinema"

Alexandra Bevan (Northwestern University), "How to Make Victory Rolls: Material Memory and Feminism in Pin-up Girl Cyberculture"

Brent Strang (Stony Brook University), "In the Sandbox with Machinima's Message: Tetradic Analysis and Intermedial Visual Literacy"

James Hodge (Duke University), "Ken Jacobs' Digital Cinema and the Phenomenology of History"

**E22: Moviegoing Around the World**

**Room:** 22

**Chair:** Nora Gortcheva (University of Maine)

Maria A Velez-Serna (University of Glasgow), "Film Distribution in Scotland in the 1910s: A Case Study in Artificial Scarcity as Institutional Strategy"

Lies Van de Vijver (Ghent University), "Researching Film Exhibition, Programming, and Moviegoing in Ghent: A Case of Multimethod Research Approach"

Nora Gortcheva (University of Maine), "Between the Storefront Cinemas and Movie Palaces: Locating Cinema in Wilhelmine Berlin (1909-1913)"

**E23: Workshop:** Gender, Networking, Social Media, and Collegiality

**Room:** 23

**Chair:** Anna Froula (East Carolina University)

**Workshop Participants:**

Kirsten Strayer (University of Pittsburgh)

Dana Och (University of Pittsburgh)

Karen Petruska (Northeastern University)

Amanda Klein (East Carolina University)

Erika Johnson-Lewis (St. Petersburg College)

**E24:** Spaces of Childhood 1: Animated Spaces

**Room:** 24

**Chair:** Jennifer Fleege (The Catholic University of America)

**Respondent:** Susan Ohmer (University of Notre Dame)

Cary Elza (Northwestern University), "A Spielraum of Her Own: Childhood, Gender, and Play-Spaces in Early Disney Animation"

Eric Herhuth (University of Wisconsin, Milwaukee), "The Place of Childhood in Pixar's Digital Space: 1995 – 2008"

Jennifer Fleege (The Catholic University of America), "'Say Click': *Dora the Explorer* and the Digital Child"

**Thursday, March 7, 2013 11:00AM-12:45PM (Session F)**

**ORIENTATION FOR NEW MEMBERS**

**Room:** The Club International, Lobby

**F1:** The Art and Practice of Location Shooting in Film and Television

**Room:** 1

**Chair:** Daniel Steinhart (University of California, Los Angeles)

Daniel Steinhart (University of California, Los Angeles), "A Cook's Tour of the World: Location Shooting in Hollywood's Postwar 'Runaway' Productions"

Patrick Keating (Trinity University), "The Light through the Window: Cinematography on Location in the Films of Otto Preminger"

Joshua Gleich (University of Texas, Austin), "The Life and Death of American Regionalism on *Route 66*"

Lawrence Webb (King's College, London), "Flexible Aesthetics: Location Shooting and the Steadicam in New Hollywood Cinema"

**F3: Terrence Malick: Critical Perspectives on Forty Years of Filmmaking**

**Room:** 3

**Chair:** Gregory Wolmart (Drexel University)

Gregory Wolmart (Drexel University), "Terrence Malick: The Legacies of America's Pre-eminent Film Auteur"

Joan McGettigan (Texas Christian University), "Play This Movie Loud: Sound and Silence in Terrence Malick Films"

Robert Sinnerbrink (Macquarie University), "Belief in this World: Bazinian Cinephilia and Malick's *The Tree of Life*"

Timothy Corrigan (University of Pennsylvania), "Terrence Malick and the Question of Cinematic Value"

**F4: The Commons, Cosmopolitanism, and Contemporary Visual Cultures**

**Room:** 4

**Chair:** Aniruddha Maitra (Brown University)

**Co-Chair:** Avery Slater (Cornell University)

**Respondent:** Paige Sarlin (University at Buffalo, SUNY)

Aniruddha Maitra (Brown University), "Cosmopolitics and Gender in the Commons"

Avery Slater (Cornell University), "Apocalyptic Commons"

Michelle Cho (Brown University), "Kpop, Youtube and 'Pop Cosmopolitanism' in the Digital Age"

**F5: War and Science Fiction in Contemporary Film and Video Games**

**Room:** 5

**Chair:** Tanine Allison (Emory University)

Tanine Allison (Emory University), "The 'Good War'... Now with Aliens! Remediating War in the Science-Fiction Blockbuster"

Gerry Canavan (Marquette University), "'I'd Rather Be in Afghanistan': Antimonies of *Battle: Los Angeles*"

Nathan Blake (Northeastern University), "Attack of the Drones: Science Fiction Terror and Combat in *Call of Duty: Black Ops 2*"

Matthew Payne (University of Alabama), "The Ludic P/remediation of American Empire--From *Homefront* to *Spec Ops: The Line*"

**F6: Contemporary Latin American Women Filmmakers**

**Room:** 6

**Chair:** Cynthia Tompkins (Arizona State University)

Paul Schroeder Rodriguez (Independent Scholar), "Little Red Riding Hood Meets Freud in Lucrecia Martel's *Salta Trilogy*"

Carolina Rocha (Southern Illinois University), "Coming of Age through a Woman's Eyes: *El último verano de la boyita* (2009)"

Georgia Seminet (St. Edwards's University), "Redefining the Symbolic: Patriarchy, Desire, and Coming-of-Age as a Bisexual in *Joven y alocada* (*Young and Wild*, 2012)"

Cynthia Tompkins (Arizona State University), "Time-movement and Atemporality in Albertina Carri's *La rabia* (2008)"

**F7: Critical Perspectives on Werner Herzog's Documentaries**

**Room:** 7

**Chair:** Verena Kick (University of Washington)

**Co-Chair:** Jasmin Krakenberg (University of Washington)

Laurie Johnson (University of Illinois), "*Forgotten Dreams*: Werner Herzog's Documentary and the Lost Past of Romanticism"

Diego Zavala (Monterrey Institute of Technology and Higher Education), "Voice, Testimony, and Reflexivity in Werner Herzog's Documentary Films"

Patrick Reagan (Yale University), "Telling the Truth: How Herzog Rescues the Real"

James Paasche (Indiana University), "Doing (Documentary) Time: Werner Herzog and Errol Morris on Death Row"

**F8: Medicine and Movies**

**Room:** 8

**Chair:** Janelle Blankenship (University of Western Ontario)

Diane Friedman (Marian University), "*Crisis* (1950): A Neurosurgical Analysis"

Javier O'Neil-Ortiz (University of Pittsburgh), "Screening the Animal: Early Medical Films and the Ontology of Life"

Benjamin Strassfeld (University of Michigan), "Viral Media: Film Exhibition, Social Hygiene, and the Influenza Scare of 1918"

Janelle Blankenship (University of Western Ontario), "Images of Contagion: Walter Ruttmann's Syphilis Screamer *Feind im Blut* (*Enemy in the Blood*, 1931)"

**F9: The 3Cs of 3D: *Hugo*, Computers, Cameras and the Configurations of 3D Viewing**

**Room:** 9

**Chair:** Aylish Wood (University of Kent)

William Brown (Roehampton University), "Scorsese's Dream of Saving Cinema: Cinephilia, Spectatorship and 3D in *Hugo*"

Jenna Ng (University of Cambridge), "Dream of the Perfect Machine: 3D, Fantasy and Cybernetics in Martin Scorsese's *Hugo*"

Lisa Purse (University of Reading), "Depth Interrupted: Narrative and the Play of Parallax in *Hugo*"

Aylish Wood (University of Kent), "Intangible Spaces in the 3D Filmmaking of *Hugo*"

**F10: Style and Rhetoric in the Movies**

**Room:** 10

**Chair:** Gilberto Perez (Sarah Lawrence College)

Gilberto Perez (Sarah Lawrence College), "Moving with Characters"

Victor Perkins (University of Warwick), "Pace as an Aspect of Rhetoric"

Diane Stevenson (Sarah Lawrence College), "The Rhetoric and Politics of Genre"

George Wilson (University of Southern California), "Imagined Seeing and the Rhetoric of Narrative Film"

**F11:** The Real Beyond Realism: Specters of Transnational History in Korean Film and Media

**Room:** 11

**Chair:** Travis Workman (University of Minnesota)

Minhwa Ahn (University of Minnesota), "Magical Realism and Fantasy in Melodrama: Decolonization and Demilitarization in Kim Kiyoung's Films through a Comparative Reading with Japanese Film"

Yongwoo Lee (Cornell University), "Phantasmal Trauma and Vicarious Imaginary: The Vietnamese Female Subject as Korean Subaltern in Media Representation"

Travis Workman (University of Minnesota), "The Visible and the Invisible in Postwar Korean Melodrama"

Soyoung Kim (Korean National University of Art), "Post-colonial Prosopopeia: American Night or Korean Noir?"

**F12:** Recycling the Archive: Film History in the Digital Age

**Room:** 12

**Chair:** Joshua Yumibe (Michigan State University)

Oliver Gaycken (University of Maryland), "'Computer, Define Dancing': Media Fantasies of the Moving-Image Encyclopedia"

Paul Flaig (Cornell University), "Supposing that the Archive Is a Woman: Gustav Deutsch's Film *ist...a girl and a gun* and Bill Morrison's *The Film of Her*"

Joshua Yumibe (Michigan State University), "Cross-Medial Afterlives: The Film Archive in Contemporary Fiction"

Devin Orgeron (North Carolina State University), "Cinematic Memes and Codes of Referential Resignification"



**F13: Rebooting and Franchising**

**Room:** 13

**Chair:** Joe Tompkins (University of Minnesota)

Karen Petruska (Northeastern University), "*Mary Hartman, Mary Hartman*, the Television Reboot, and Syndication as Innovation"

Rayna Denison (University of East Anglia), "From Manga to the Movies: Popular Japanese Cinema and Multimedia Franchising"

Colleen Montgomery (University of Texas Austin), "Pixarticulation: Vocal Performance in the *Toy Story* and *Monsters Inc.* Franchises"

Joe Tompkins (University of Minnesota), "'Reimagining' Halloween: The Horror Movie Reboot as Critical Industrial Practice"

**F14: Cinematic Reception in an International Context**

**Room:** 14

**Chair:** Hideaki Fujiki (Nagoya University)

Mary Ainslie (University of Nottingham, Malaysia), "A Case Study of the 'Korean Wave' in Thailand"

Adan Avalos (Red Sea Institute of Cinematic Arts), "Perpetual State of Crisis: Popular Attraction in Mexican Cinema"

Jinying Li (Oregon State University), "Fansubs and Imagined Global Communities: From Subcultural Communication to Distributive Globalization"

Hideaki Fujiki (Nagoya University), "Making Citizenship in Japan and Beyond: Post-3/11 Documentary Film and Audiences"

**F15: Security Media**

**Room:** 15

**Chair:** Lindsay Thomas (University of California, Santa Barbara)

Anjali Nath (University of Southern California), "Blacked Out and Uploaded: On the Freedom of Information Act and the Digital Life of Redaction"

Rahul Mukherjee (University of California, Santa Barbara), "Masking Uncertainties, Securitizing Futures: Mediated Representations of the Kudankulam Crisis"

Lindsay Thomas (University of California, Santa Barbara), "Speculative Security: Climate Modeling and the Empirical Capture of the Future"

Kirsten Ostherr (Rice University), "Biosecurity + Mobile Sensors = (Health) Surveillance Networks?"

**F16:** Workshop: Neurodiversity: Film and Media Studies on the Spectrum

**Room:** 16

**Chair:** Anne Ciecko (University of Massachusetts, Amherst)

**Workshop Participants:**

Marsha Kinder (University of Southern California)

Tasha Oren (University of Wisconsin, Milwaukee)

Alice Maurice (University of Toronto)

Gerald Sim (Florida Atlantic University)

Chris Dzialo (University of Southern California)

**F17:** Perpetual Motion Machines: On and Around "Le Phare"

**Room:** 17

**Chair:** Kenneth White (Stanford University)

**Respondent:** Thomas Elsaesser (University of Amsterdam)

Kenneth White (Stanford University), "On the Matter of Snow"

David Ross (Independent Scholar), "Le Phare"

Soyoung Yoon (State University of New York, Purchase College), "Venus Vectors: Carolee Schneemann and the Mechanics of Fluids"

**F18:** Engaging Television: Convergences between Experimental Film and TV

**Room:** 18

**Chair:** Miguel Fernandez Labayen (Charles III University of Madrid)

Justus Nieland (Michigan State University), "Midcentury Linguists of Television: Eames, Kepes, VanDerBeek"

Juan Suarez (University of Murcia), "Flesh and TV: Marie Menken's *Wrestling* (1964)"

Marc Siegel (Goethe University), "Ludwig Schönherr's TV Art"

Miguel Fernandez Labayen (Charles III University of Madrid), "Many Times, Different Looks. The Televisual Experiences of Iván Zulueta"

**F19: Technology and Agency in Silent Cinema**

**Room:** 19

**Chair:** Sarah Keller (Colby College)

Katharina Loew (University of Oregon), "A Spiritual Machine: The German Debate about Cinema, Art, and Technology (1907-1914)"

Eszter Polonyi (Columbia University), "'The Tragedy is Anatomical': Microscopes and Faces in Epstein and Balázs"

Christophe Wall-Romana (University of Minnesota), "Epstein's Automobile Closet in *The Three-Sided Mirror* (1928)"

Sarah Keller (Colby College), "Technology Inside/Out"

**F20: After Buffy: W(h)ither the Potentials?**

**Room:** 20

**Chair:** Rhys Thomas (University of East Anglia)

**Co-Chair:** Sophie Halliday (University of East Anglia)

Sophie Halliday (University of East Anglia), "*Brave New World*: The Multiple Roles of *Fringe*'s Olivia Dunham"

Maria Boyd (Georgia State University), "'Our Men are Soldiers. Our Women Are Leaders': Rearticulating Gender Norms as Seen on MTV's *Teen Wolf*"

Rhys Thomas (University of East Anglia), "Girl Talk: Psychotherapy and the Gendered Lacanian Imperative of *Terminator: The Sarah Connor Chronicles*"

Roxanne Samer (University of Southern California), "*Dollhouse* and Echo(e)s of Future Queerness"

**F21: What's Hidden in the Home: Violence and Oppression in Domestic Cinema**

**Room:** 21

**Chair:** Sharon Willis (University of Rochester)

Debra White-Stanley (Keene State College), "Remaking Military Relationships: Airbrushing Domestic Violence in *Brothers* (2004 and 2009) and *Army Wives* (2007-2012)"

Daniel Colleran (College of Staten Island, CUNY), "The Violence of Domesticity in Lynne Ramsay's *We Need to Talk About Kevin*"

Sharon Willis (University of Rochester), "*The Help's* Fantasmatic Ethnography"

**F22: Norman Corwin and Transmedia Authorship**

**Room:** 22

**Chair:** Neil Verma (University of Chicago)

Jacob Smith (Northwestern University), "Norman Corwin's Radio Realism"

Mary Ann Watson (Eastern Michigan University), "Norman Corwin and the Big Screen: Artistic Differences"

Shawn VanCour (University of South Carolina), "Corwin on Television: A Transmedia Approach to Style Historiography"

Alexander Russo (The Catholic University of America), "Sonic Legacy: Exploring the 'Corwinesque' in *Radiolab*"

**F23: Workshop: Librarian-Faculty Collaborations for Teaching Research Methods in Cinema and Media Studies**

**Room:** 23

**Chair:** Elizabeth Peterson (University of Oregon)

**Workshop Participants:**

Matt Bailey (Carleton College)

Lindsay Hansen (California State University, Northridge)

Mary Schaffer (California State University, Northridge)

Carla Manzoni (University of Minnesota, Twin Cities)

**F24: Spaces of Childhood 2: Live Action Films**

**Room:** 24

**Chair:** Pamela Wojcik (University of Notre Dame)

John Bruns (College of Charleston), "De-Arrangements: Space and the Spielberg Screen-Child"

Kai-man Chang (Tulane University), "New Portraits of Sadness: Child Poverty and Abandonment in Taiwan Cinema"

Steve Elworth (Independent Scholar), "Suzy, Sammy, Hank, Benjamin, and Francoise: Music and the Portrayal of the Space of Childhood and Gender in Wes Anderson's *Moonrise Kingdom*"

Pamela Wojcik (University of Notre Dame), "Shirley Temple as Streetwalker: Urban Space and Childhood in Depression Era Films"

**Thursday, March 7, 2013 01:00PM-02:45PM (Session G)**

**G1: Canon Formation in Digital Game Cultures**

**Room:** 1

**Chair:** John Vanderhoef (University of California, Santa Barbara)

Felan Parker (York University), "Prestige Games"

Christine Kim (Ontario College of Art and Design University), "Blockbuster Exhibitions of Digital Games: Art or Spectacle?"

John Vanderhoef (University of California, Santa Barbara), "Retrogame Roadshow: Collecting and Canon in Classic Gaming Culture"

Sean Feiner (University at Buffalo), "Disciplined Design: Games Studies and the Digital Game Canon"

**G3: Avant-Garde and Advertising: Rethinking Experimental Film Culture in the Interwar Years**

**Room:** 3

**Chair:** Michael Cowan (McGill University)

**Co-Chair:** Yvonne Zimmermann (New York University)

Chantal Duchet (University of Sorbonne Nouvelle Paris 3), "Vertov and Advertising"

Michael Cowan (McGill University), "Walter Ruttmann's Hygiene Films: Sponsored Filmmaking and the Statistical Image"

Lucie Cesalkova (Masaryk University, Brno), "Film Advertising Has a Higher Objective than Greed: Film, Art and Business in the Work of Alexander Hackenschmied"

Yvonne Zimmermann (New York University), "Reaching (and Teaching) the Masses: Hans Richter's Involvement with Advertising and Sponsored Film in the Late 1930s"

**G4: Cinematic Spaces: Insides, Outside, In-Between**

**Room:** 4

**Chair:** James Younger (Trinity College)

Lisa Giancola (Meriden Connecticut Board of Education), "*Go South, Young Man: The Mexican Outdoor Room in Western Films*"

Bastian Heinsohn (Bucknell University), "Text and Cinematic Space: The Linguistic Landscape in Thomas Arslan's *Berlin Trilogy*"

James Younger (Trinity College), "Edward Yang: Beyond the Postmodern Horizon"

**G5: Actor/Director Myths**

**Room:** 5

**Chair:** Will Scheibel (Indiana University)

Murray Pomerance (Ryerson University), "Hitchcock's Moving Pictures"

Will Scheibel (Indiana University), "Nicholas Ray, an Actor's Director: Male Movie Stars and the Performance of Authorship"

Steven Rybin (Georgia Gwinnett College), "Beyond the Voice: Patterns of Performance in Terrence Malick's Films"

Susan White (University of Arizona), "The Most Beautiful Monster: Viggo Mortensen's Metamorphoses in Cronenberg's Late Films"

**G6: Filming Local Sites and Global Cities: Investigating the Politics and Aesthetics of the Location Shoot**

**Room: 6**

**Chair:** Noelle Griffis (Indiana University)

Dennis Lo (University of California, Los Angeles), "Taipei is My Home: Location (Pre)production as Critical Ethnography in Taipei's City Films"

Noelle Griffis (Indiana University), "Set in 'the Ghetto': Hollywood Filmmaking in New York's African-American Neighborhoods in the Late 1960s"

Linda Hutcheson (University of Stirling), "The Tug of the Real: Glasgow, Advance Party, and the Challenges of Location Shooting"

Malini Guha (Carleton University), "Global Kolkata as Location in Contemporary Bengali Cinema"

**G7: Where the Minor was Mainstream: The Sponsored, Amateur, Educational, and Experimental Cinemas of Chicago**

**Room: 7**

**Chair:** Andy Uhrich (Indiana University)

**Respondent:** Judy Hoffman (University of Chicago)

Andy Uhrich (Indiana University), "Shakespeare as Home Movies, Chicago as the Globe: David Bradley's *Macbeth* (1947) and *Julius Caesar* (1950)"

Charles Tepperman (University of Calgary), "Behind the Scenes at Central Cinematographers: A Brief History of Amateur Movie Clubs in Chicago"

Michelle Puetz (School of the Art Institute of Chicago), "Activism and Experimentation in the Films of JoAnn Elam"

**G8: Television, Memory and Contested Histories**

**Room: 8**

**Chair:** Nabil Echchaibi (University of Colorado, Boulder)

**Respondent:** Michela Ardizzoni (University of Colorado, Boulder)

Abigail Loxham (University of Queensland), "Remediation and Recuperation of Memory in the Spanish TV series *Cuéntame cómo pasó* (*Tell Me How It Was*)"

Aniko Imre (University of Southern California), "Television Memories of Socialism."

Zala Volcic (University of Queensland), "Memories of the Former Yugoslavia on the Serbian Reality Show *The Palace*"

**G9: Cinema's Militarization**

**Room: 9**

**Chair:** John Trafton (University of St Andrews)

Peters Mersereau (University of Toronto), "Cinema of Military Attractions: Nonfiction Film and Propaganda in Imperial Germany, 1900-1918"

Sue Collins (Michigan Technological University), "'Send Your Soldier to the Show with Smileage': Film, Cultural Policy, and the Politics of Authority During WWI"

Mary Samuelson (University of California, Los Angeles), "Preparing for Battle: The Consent Decree and Hollywood's War Effort"

Shota Ogawa (University of Rochester), "A Transnational Mirage: Koreans in Occupied Japan"

**G10: Spies, Gangsters and Black Marketeers: The Self-Representation of East Germany in its Cinema**

**Room: 10**

**Chair:** Benita Blessing (University of Vienna, Austria)

Ralf Schenk (DEFA-Stiftung), "Spies and Secret Agents in DEFA Films"

Benita Blessing (University of Vienna, Austria), "Capitalist Horse Thieves Defeated at the Socialist Circus: East German Children's Sabotage Films in the Cold War"

Sebastian Heiduschke (Oregon State University), "Covert Operation: Spies and Espionage in Two East German DEFA Disco Films"

Thomas Maulucci (American International College), "The DEFA 'Embassy Films'—Presenting the GDR to the World"

**G11: Chinese Cinema: Narrative, Culture and Politics**

**Room: 11**

**Chair:** Leger Grindon (Middlebury College)



Chunfeng Lin (University of Illinois, Urbana-Champaign), "Noise in Chinese Neorealist Cinema: A Temporary Reverse Hierarchy (TRH) Model and Political Statements"

Funing Tang (University of Miami), "To Remember Differently: History of the Betrayers' in Chinese Language Film"

Wing Shan Ho (University of North Carolina, Greensboro), "Li Yu's *Lost in Beijing*: A Social Critique to Development Dilemma and Tactical Response to China's Censorship"

Leger Grindon (Middlebury College), "Narrative Complexity and Dramatic Conflicts in *Yi-Yi* (2000)"

**G12:** Documenting the Black Experience: Non-narrative Cinema and African American History, Culture, and Identity

**Room:** 12

**Chair:** Novotny Lawrence (Southern Illinois University, Carbondale)

**Respondent:** Eric Pierson (University of San Diego)

Travis Boyce (University of Northern Colorado), "Fear Factor: When Black Equality is Framed as Militant"

David Rossiaky (Southern Illinois University, Carbondale), "Sundown Nation: Living in the Aftermath of the American Holocaust"

Gerald Butters (Aurora University), "Gay Black Men: Documenting the Historical Experience"

**G13:** Spectators: Sound and Talk

**Room:** 13

**Chair:** Carrie Lynn Reinhard (Dominican University)

Leo Rubinkowski (University of Wisconsin, Madison), "'When You Know the Words to Sing...': Sing-Along Exhibition and Participatory Audiences"

Annie Dell' Aria (The Graduate Center, CUNY), "Doug Aitken's *Song 1*: Cinema-in-the-Round"

Carter Moulton (University of Wisconsin, Milwaukee), "Reading Accents: Subtitles and Spectatorship in Multiplex Cinema"

Carrie Lynn Reinhard (Dominican University), "Answering the Whats, Hows, and Whys of Film Spectatorship: An Empirical Investigation and Comparison of Film Reception"

**G14:** Nonfiction TV: Sports, News and Reality TV

**Room:** 14

**Chair:** Kirsten Pike (Northwestern University, Qatar)

Travis Vogan (University of Iowa), "Participation and Privatization in the Multiplatform Television Sports Documentary: Sport in America: Our Defining Stories"

Leigh Goldstein (Northwestern University), "The 'Woman's Touch' Comes to Television News"

Madeleine Esch (Salve Regina University), "Picking Through History: Artifactual Entertainment and Archeological Recuperation"

Kirsten Pike (Northwestern University, Qatar), "'A Dolla Makes Me Holla': *Here Comes Honey Boo Boo*, *Duck Dynasty*, and the Gendered Politics of Redneck Reality TV"

**G15:** Philosophies and/of Art Cinema

**Room:** 15

**Chair:** Angelo Restivo (Georgia State University)

Eliot Bessette (University of California, Berkeley), "What Kind of Thinker is Ingmar Bergman?"

Jeremy Powell (Brown University), "Elemental Destructions: Reading Van Sant's *Gerry* with Irigaray"

Martin Blumenthal-Barby (Rice University), "The Secular Gaze: Michael Haneke's *The White Ribbon*"

Seth Watter (Brown University), "Smoking a Cigarette, Flipping a Coin: Of Cinema and Gesture"

**G16:** Post-cinematic Experiences: Theorizing the Aesthetics of Relocation

**Room:** 16

**Chair:** Francesco Casetti (Yale University)

**Co-Chair:** Jihoon Kim (Nanyang Technological University)

Francesco Casetti (Yale University), "The Relocation of Cinema and Its Effects on Film History"

Vinzenz Hediger (Goethe University, Frankfurt), "Reframing the Ontology of Cinema: Topology, Genealogy, Aesthetics"

Jihoon Kim (Nanyang Technological University), "Discipline and Embodiment: Mobile Screen Media Spectatorship and the Dialectics of Relocation"

Nanna Verhoeff (Utrecht University), "Layers: A Cartographic and Archaeological Approach to the Post-cinematic Moving Image"

**G17:** What Cinema Will Be? Film Caught between the Television Revolution and the Digital Revolution

**Room:** 17

**Chair:** Philippe Gauthier (University of Montreal/University of Lausanne)

**Respondent:** Martin Lefebvre (Concordia University)

Philippe Gauthier (University of Montreal/University of Lausanne), "Recurrent Phenomena in Film Studies: From Television to Digital Media"

John Belton (Rutgers University), "Psychology of the Televisual and Digital Image"

Dudley Andrew (Yale University), "*Qu'est-ce que la télévision?* Bazin on the Small Screen"

John Caughie (University of Glasgow), "A Smuggler's Tale: Constructive Dissonance between Film and Television Studies and the Engagement with the Digital."

**G18:** Negotiating the Global and the Local in Transnational Film Historiography

**Room:** 18

**Chair:** Ramona Curry (University of Illinois, Urbana-Champaign)

Naida Garcia-Crespo (University of Illinois), "National Sentiments, Transnational Realities: The Canonization of Rafael Colorado in Puerto Rican Film Historiography"

Marina Dahlquist (Stockholm University), "Cultural Negotiations through Visual Instruction: The Rockefeller Approach"

Kim Fahlstedt (Stockholm University), "The 1912 Film that Revolutionized Trans-Pacific Commerce"

Ramona Curry (University of Illinois, Urbana-Champaign), "Lost in Trans-nation: The Trans-Pacific Acting Career of Olive Young/Yang Ailin (1903-1940)"

**G19:** Gender and Genre in 1950s Film Noir

**Room:** 19

**Chair:** Mark Osteen (Loyola University, Maryland)

**Co-Chair:** Robert Miklitsch (Ohio University)

**Respondent:** Therese Grisham (Columbia College, Chicago)

Julie Grossman (Le Moyne College), "Ida Lupino and Filmmakers' Noir: Gender Trauma in 1950s America"

Robert Miklitsch (Ohio University), "Technicolor Noir: Monroe, *Niagara*, and the *Red Woman*"

Mark Osteen (Loyola University, Maryland), "A Little Larceny: Labor, Leisure, and Loyalty in the 1950s Noir Heist Film"

**G20: Working Girls: Gender, Labor, and the Making of Media Culture**

**Room: 20**

**Chair:** Hannah Hamad (King's College, London)

Jonathan Cohn (University of California, Los Angeles), "Female Labor and Digital Media: Pattie Maes, Post-feminism, and the Birth of Social Networking Technologies"

Julie Wilson (Allegheny College), "Pinning Happiness: Affect, Social Media, and Women's Work"

Hannah Hamad (King's College, London), "Musical Moments of Women's Work and Affective Labor on Contemporary British Television"

Bambi Haggins (Arizona State University), "Academic in Wonderland: An Outsider's Insider View of Writing, Television, and Comedy"

**G21: Workshop: Comics: Philosophy and Practice**

**Room: 21**

**Chair:** Blair Davis (DePaul University)

**Workshop Participants:**

Scott Bukatman (Stanford University)

Greg Smith (Georgia State University)

Drew Morton (University of California, Los Angeles)

Ivan Brunetti (Columbia College Chicago)

**G22: Cinemas of the Person: Action, Reenactment, Subjectivity**

**Room: 22**

**Chair:** Noa Steimatsky (University of Chicago)

**Respondent:** Michael Lawrence (University of Sussex)

John David Rhodes (University of Sussex), "Acting Like a Lesbian: Barbara Hammer and Film as Action"

Noa Steimatsky (University of Chicago), "Pass/Fail: Screen Test, Apparatus, Subject"

Ivone Margulies (Hunter College, City University of New York), "'An Incidental Indian': Reenactment and Agency in *Serras da Desordem*"

**G23: Workshop:** Marlon Riggs's *Tongues Untied* at 25

**Room:** 23

**Chair:** Dwight McBride (Northwestern University)

**Co-Chair:** David Gerstner (Graduate Center/College of Staten Island, CUNY)

**Workshop Participants:**

Cornelius Moore (California Newsreel)

E. Patrick Johnson (Northwestern University)

Racquel Gates (College of Staten Island, CUNY)

Rhea Combs (Emory University)

Vivian Kleiman (Independent Filmmaker)

**G24: I'm Drawn to Female Characters: Feminism and the Films of Todd Haynes**

**Room:** 24

**Chair:** Amelie Hastie (Amherst College)

Julia Leyda (Sophia University), "Playing with Dolls: Girls, Fans, and Narrative in *Velvet Goldmine*"

Noah Tsika (Colgate University), "Spanking Lucille for Feminism: Todd Haynes and the Fictionalized Biopic"

Rebecca Gordon (Reed College), "Todd Haynes and the Actor's Body: The Figure of Julianne Moore"

Theresa L. Geller (Grinnell College), "The Hardest, The Most Difficult Film: Todd Haynes' *Safe* as Feminist Film Praxis"

**Thursday, March 7, 2013 03:00PM-04:45PM (Session H)**

**H1: Post-cinematic Affect: Theorizing Digital Movies Now**

**Room: 1**

**Chair:** Shane Denson (Leibniz University, Hannover)

**Respondent:** Julia Leyda (Sophia University)

Therese Grisham (Columbia College, Chicago), "Martin Scorsese and *Hugo* (2011): Our Reluctant Contemporaries"

Steven Shaviro (Wayne State University), "Angel of Fire: Post-Continuity in Tony Scott's *Domino* (2005)"

Shane Denson (Leibniz University, Hannover), "Crazy Cameras, Discorrelated Images, and the Post-perceptual Mediation of Post-cinematic Affect"

**H3: Indie Doc: Documentary Film in the Age of Contemporary American Independent Cinema**

**Room: 3**

**Chair:** Yannis Tzioumakis (University of Liverpool)

Yannis Tzioumakis (University of Liverpool), "'From the Margins to the Mainstream': Documentary Film and American 'Independent', 'Indie' and 'Indiewood' Filmmaking"

Sarah Sinwell (Northeastern University), "Now Streaming on a Device near You: Instantly Viewing Indie Documentary on Hulu"

Claire Molloy (Edge Hill University), "Indie, Alternative, and Radical Media: Independent Documentary in an Era of Digital Activism"

Pamela Church Gibson (London College of Fashion/University of the Arts), "The Neglected 'Fashion Industry Documentary': From Mainstream Sideline to Indie Staple"

**H4: Intersection: Situating Media, Tourism, and Festival Studies**

**Room: 4**

**Chair:** Robert Peaslee (Texas Tech University)

**Respondent:** Curtis Coats (Millsaps College)

Regina Arnold (Stanford University), "Hardly Strictly Utopia: Race, Space, and the American Rock Festival"

Kevin Esch (Independent Scholar), "The Small State of Large Festivals; or, How a Former Red Sox Pitcher Nearly Ruined the Rhode Island International Film Festival"

Robert Peaslee (Texas Tech University), "Media Conduction: Exploring Power at the Intersection of Media, Tourism, and Festival Studies"

**H5: The Unretiring Overachiever: Steven Soderbergh's Final Films**

**Room:** 5

**Chair:** R. Colin Tait (University of Texas, Austin)

**Respondent:** Thomas Schatz (University of Texas, Austin)

Aaron Baker (Arizona State University), "*Contagion*, Fractal Narrative and Global Cinema"

Andrew deWaard (University of California, Los Angeles), "The Art of the Pitch, The Craft of the Sell: Steven Soderbergh's Economic Auteursism"

Mark Gallagher (University of Nottingham), "Soderbergh's New Body Cinema: *Magic Mike* and *Haywire*"

R. Colin Tait (The University of Texas, Austin), "The Performance of Labor and Downward Mobility in Steven Soderbergh's Post-Recession Films: 2009-2012"

**H6: Cinema's Extra-Senses (Jean Epstein's 'Bis' Movies)**

**Room:** 6

**Chair:** James Cahill (University of Toronto)

Ian Balfour (York University), "Allegories of Spirit: Seeing Through the Senses in Some 'Poe-Pictures' (Epstein, Svankmajer, Corman)"

Rene Bruckner (University of Southern California), "Rarebit Surrealism: Winsor McCay's Gastro-Dream Machine"

James Cahill (University of Toronto), "The Birth of Kino Mouth"

Genevieve Yue (Macalester College), "Magnetic Disorientation: Navigating Ben Russell's *Trypps*"

**H7: Beyond Cinemascope: Alternative Histories of Immersion and Materiality**

**Room:** 7

**Chair:** Caitlin McGrath (University of Chicago)

**Co-Chair:** Tami Williams (University of Wisconsin, Milwaukee)

Tami Williams (University of Wisconsin, Milwaukee), "Beyond the Screen: Symbolist Theater's Immersive Aesthetic and the Birth of a French Art Cinema"

Caitlin McGrath (University of Chicago), "Screening the Future: Display and the Expansion of the Cinematic at the 1939 New York World's Fair"

Ariel Rogers (University of Southern Maine), "Screen, Frame, Space: Spilt Screen and Immersion in Cinerama"

Matt Hauske (University of Chicago), "Immersion at Hand: Tourism, Toys, and the Postwar Western"

**H8: Envisioning Palestine: Spatialization, Temporality, and the Post-Colonial**

**Room: 8**

**Chair:** Terri Ginsberg (International Council for Middle East Studies)

Colleen Jankovic (University of Pittsburgh), "Housing Cinema, Inhabiting Palestine: Logistics of Perception in Occupied Palestine"

Linda Mokdad (University of Iowa), "Contested Cartographies: Mapping the Palestinian-Israeli Conflict on Film"

Terri Ginsberg (International Council for Middle East Studies), "The Temporalization of Cinematic Labor in 'Occupied Palestine'"

Sponsor: Middle East Caucus

**H9: The More-Than-Representational of Being-In-The-World**

**Room: 9**

**Chair:** Alanna Thain (McGill University)

German Duarte (Ruhr University), "Between Logos and Doxa: A Non-representational Survey on Digital Narrative Spaces"

Caylin Smith (University of Amsterdam), "Extending the Archival Life of Film: Engaging with Digital Cultural Heritage at EYE Film Institute Netherlands"



Alessandra Luciano (University of Amsterdam), "'Body as Interface': Or How to Understand the Immaterial Medium-Specificity of Our Networked Society"

Justin Battin (University of Sunderland), "Mobile Media Technologies and the Reconstitution of One's Being-In-The-World"

**H10:** Reflecting on the Past, Intervening in the Present: Latin American Cinema in the New Millennium

**Room:** 10

**Chair:** Yeidy Rivero (University of Michigan)

Luisela Alvaray (DePaul University), "The Persistence of History in Contemporary Venezuelan Cinema"

Cristina Venegas (University of California, Santa Barbara), "Resonance of the Present"

Shelley Dyrda (University of Wisconsin, Milwaukee), "Claudia Llosa: Bringing Complexity and Diversity to Peruvian Cinema"

Gilberto Blasini (University of Wisconsin, Milwaukee), "The Slaying of Cuban Cinema"

**H11:** Not Too Far: The Provincial Wave in the Cinemas of Bombay

**Room:** 11

**Chair:** Suzanne L. Schulz (University of Texas, Austin)

**Co-Chair:** Arunima Paul (University of Southern California)

**Respondent:** Lalitha Gopalan (University of Texas, Austin)

Kathryn Hardy (University of Pennsylvania), "Global Bihar: Single-Screen Cinema in the Age of the Multiplex"

Arunima Paul (University of Southern California), "'We Thought Let's Take Bollywood Over There!': Discursive and Film Spatialities in Bollywood's 'Provincial Wave'"

Suzanne L. Schulz (University of Texas, Austin), "Taxing Encounters: The Everyday State and Entertainment Tax in Uttar Pradesh"

**H12:** Branding Black: Consumption and Politics in 'Post-Racial' America

**Room:** 12

**Chair:** John Jackson (University of Pennsylvania)

Roopali Mukherjee (Queens College, CUNY), "Black Market: Consumer Culture and the Racial Subject"

Sarah Banet-Weiser (University of Southern California), "Branding Race, Branding Lives: Trayvon, Inc."

Aymar Christian (Northwestern University), "Can the Web Correct Television's Race Problem?"

Khadijah White (University of Pennsylvania), "Tea Party Branding through Race and Identity"

**H13:** The Problematics of Post-feminist Girlhood

**Room:** 13

**Chair:** Amanda Rossie (Ohio State University)

Tisha Dejmanee (University of Southern California), "Nursing at the Screen: Post-feminist Daughters and Demonized Mothers on Toddlers and Tiaras"

Tyler Bickford (Columbia University), "The Best of Both Worlds: *Hannah Montana*, 'Having It All', and Post-feminist Tween Domesticity"

Kate Harper (Arizona State University), "From Page to Screen: Contemporary Literary Girl Heroes Negotiate a Post-feminist World"

Amanda Rossie (Ohio State University), "The Voice of 'Our' Generation?: Representations of Post-feminist Girlhood in HBO's *Girls*"

**H14:** Eco-Criticism and the Image: Visual Culture through a Green Lens, Part I

**Room:** 14

**Chair:** Hunter Vaughan (Oakland University)

Hunter Vaughan (Oakland University), "500,000 Kilowatts of Stardust: an Eco-critical Approach to Production, Representation, and Discourse in *Singin' in the Rain*"

Kiu-wai Chu (University of Hong Kong), "Beyond Human World: Eco-cosmopolitanism in Global Art Cinema"

Pat Brereton (Dublin City University), "Environmental Ethics and Film"

Heather Houser (University of Texas, Austin), "Aerial Aesthetics in Environmental Visualizations"

**H15:** Built Environments and Bad Affects

**Room:** 15

**Chair:** Jennifer Fay (Vanderbilt University)

Charles Wolfe (University of California, Santa Barbara), "Out of the Box: Keaton's Comedy and Pacific Ready-Cut Homes"

Jennifer Fay (Vanderbilt University), "Buster Keaton's Climate Change"

Louise Hornby (University of California, Los Angeles), "Projecting the Weather"

Nicole Seymour (University of Louisville), "Horseplay: Acting Out in *Wildboyz*"

**H16:** Transitional Soundtracks: The Vicissitudes of Hollywood Film Music, 1927-1933

**Room:** 16

**Chair:** Katherine Spring (Wilfrid Laurier University)

Lea Jacobs (University of Wisconsin, Madison), "Words and Music: Dialogue Underscoring in the Early Musical"

Michael Slowik (Kutztown University), "From Presentational Aesthetics to Narrative Absorption: Film Music in Warner Bros.' Part-Talkies, 1927-1929"

Jeff Smith (University of Wisconsin, Madison), "What Exactly Is a Partial Cue?: Jurisdictional Conflict in Warner Bros. Films of the Early Sound Era"

Katherine Spring (Wilfrid Laurier University), "Trading on Songs: The Emergence of the Musical Genre in the Trade Press"

**H17:** Glitch: Matter, Power, Aesthetics

**Room:** 17

**Chair:** Carol Vernallis (Stanford University)

**Respondent:** Arild Fetveit (University of Copenhagen)

Allan Cameron (University of Auckland), "Facing the Glitch: Abstraction, Abjection, and the Digital Face"

Carol Vernallis (Stanford University), "Transmedia Glitches: YouTube to the New Digital Cinema"

Laura Marks (Simon Fraser University), "Arab Glitch"

**H18:** Ordering Space in Cinema: Perspective from Art History to Architecture

**Room:** 18

**Chair:** Yuriko Furuhashi (McGill University)

**Respondent:** Marc Steinberg (Concordia University)

Mary Ann Doane (University of California, Berkeley), "Tightrope or Center? Theorizing Perspective in Art History and Film Studies"

Yuriko Furuhashi (McGill University), "From Space to Environment: A Historical Convergence of Expanded Cinema, Architecture, and the Security Industry"

Tess Takahashi (York University), "Title: Mobile Perspective in dOCUMENTA 13: Gallery, City, Network"

**H19:** Porn Comes Home: Sex Media and the Creation of Home Entertainment

**Room:** 19

**Chair:** Joshua Kitching (Rice University)

**Respondent:** Eric Schaefer (Emerson College)

Peter Alilunas (University of Michigan), "Pizza, Motels, and Porn: The Prehistory of Home Video, 1970-1976"

Andrew Owens (Northwestern University), "Gay, Straight, and Everything in Between: Fluid Porn Desire in *Playgirl*"

Joshua Kitching (Rice University), "'Video Porn for Fun and Profit': The Pornographic Legacies of the Video Underground, 1969-76"

**H20:** The Wars at Home: Militarism, Melodrama, and Homeland Security in US Media Culture Before and After 9/11

**Room:** 20

**Chair:** Patrice Petro (University of Wisconsin, Milwaukee)

Andrew Martin (University of Wisconsin, Milwaukee), "Future War Stories: Homeland Security in the 1990s"

James Castonguay (Sacred Heart University), "Domestic (In)Security: Paranoia and Polysemy in Showtime's *Homeland*"

Tony Grajeda (University of Central Florida), "From the Frontlines to the Homefront: Female Soldiers, Gendered Trauma, and the Melodrama of (Post)War"

**H21:** Beyond the Reruns: Defining the Field of Television Studies

**Room:** 21

**Chair:** Amanda Lotz (University of Michigan)

**Respondent:** Jonathan Gray (University of Wisconsin, Madison)

Jason Mittell (Middlebury College), "Mapping a Pluralistic Field: What Does Television Studies Really Look Like?"

Vicki Mayer (Tulane University), "What's in a Name?: Approaches to the Object in TV and New Media Studies"

Matt Hills (Aberystwyth University), "TV Aesthetics in Transition: 'Bad' TV Dramas and Discourses of Failure"

**H22:** Transformative Works of Branded Entertainment for the Digital Age

**Room:** 22

**Chair:** Denise Mann (University of California, Los Angeles)

Maura Edmond (University of Melbourne), "Here We Go Again: Making (and Remaking) Music Videos After YouTube"

Denise Mann (University of California, Los Angeles), "Take This Lollipop: Social Experiment or Calling Card in the Competitive World of Interactive Advertising"

Serra Tinic (University of Alberta), "From Branded Entertainment to Content Partnerships: Art vs. Commerce in Post-Network Television"

Michael Clarke (University of California, Los Angeles), "Branded Worlds, Contracting Galaxies: The Life and Death of Licensed MMORGs – *The Matrix Online* (2005-9) and *Star Wars Galaxies* (2003-11)"

**H23: Workshop:** Spreadable Media: Creating Meaning and Value in a Networked Culture

**Room:** 23

**Chair:** Henry Jenkins (University of Southern California)

**Workshop Participants:**

Whitney Phillips (New York University)

Ethan Tussey (Georgia State University)

Kevin Driscoll (University of Southern California)

Sam Ford (Peppercomm)

**H24: Workshop:** From Chicago to L.A.: Research Paradigms for Cinematic Cities

**Room:** 24

**Chair:** Mark Shiel (King's College, London)

**Co-Chair:** Brendan Kredell (University of Calgary)

**Workshop Participants:**

Richard Lloyd (Vanderbilt University)

Judy Hoffman (University of Chicago)

Jon Lewis (Oregon State University)

Stanley Corkin (University of Cincinnati)

Josh Glick (Yale University)

**Thursday, March 7, 2013 05:00PM-06:45PM (Session I)**

**I1:** Beyond Screen Convergence: Commercial Games in Cultural Context

**Room:** 1

**Chair:** Christopher Goetz (University of California, Berkeley)

**Respondent:** Ian Bogost (The Georgia Institute of Technology)

Christopher Goetz (University of California, Berkeley), "From Plungers to Flippers: The Discursive History of a Fantasy"

Kristopher Fallon (University of California, Berkeley), "(Un)verisimilitude: Disguising Reality With Games in War"

Kyle Rentschler (New York University), "Processed Realities: Expressing Ontologies through Board Game Design"

**I3: Initiate, Grow, Maintain: Women Media Producers and Online Communities**

**Room: 3**

**Chair:** Sarah Murray (University of Wisconsin, Madison)

**Co-Chair:** Maureen Ryan (Northwestern University)

Melissa Click (University of Missouri), "Making Monsters: Lady Gaga, Social Media, and Fan Culture"

Alyxandra Vesey (University of Wisconsin, Madison), "Doing it Ourselves: Gender, Digital Communication, and Creative Labor in *Best Friends Forever*"

Maureen Ryan (Northwestern University), "Comparison is the Thief of Joy: Negative Affects in Digital Lifestyle Media"

Sarah Murray (University of Wisconsin, Madison), "The Netizens of Niche: Web-Savvy Women Make Food Television"

**I4: Linked Modes of the Self: Celebrity and Surveillance**

**Room: 4**

**Chair:** Margot Bouman (The New School)

**Respondent:** Moya Lockett (New York University)

Joan Flores-Villalobos (New York University), "@chavezcdanga and the Imagined Community of Venezuela"

Margot Bouman (The New School), "Seeing is Feeling: Hawk Cam and the Production of Wildlife"

Karen Fang (University of Houston), "Surveillance and Hong Kong's King of Comedy: Michael Hui"

**I5: Typology and Anatomy of Chinese Blockbusters**

**Room: 5**

**Chair:** Li Yang (Lafayette College)

Li Yang (Lafayette College), "Narrating the First Chinese Blockbusters: A Comparative Study of *Hero* (2002) and *The Emperor and the Assassin* (1998)"

John Hamm (University of Washington), "From *Fearless* to *Kung Fu Panda*: The Presence and Absence of the Nation in Martial Arts Blockbusters"

Yongzhen Shu (Montclair State University), "*City of Life and Death* and the Chinese Blockbusters"

Nicole Talmacs (University of Sydney), "White Collar Workers and Chinese Blockbusters: Women as Indicators of Social Change in *Go La La Go!* and *What Women Want*"

**16: Movie History and Commercial Para-Texts**

**Room:** 6

**Chair:** Adrienne L. McLean (University of Texas, Dallas)

Matthew Ogonoski (Concordia University), "Minute Movies and the Divergence of Commercial Film from Commercial Advertising in Early Cinema."

Beth Corzo-Duchardt (Northwestern University), "'The Evil Effects of Lurid Posters Are Also to Be Noted Here': The American Movie Poster in the Age of Uplift."

Kit Hughes (University of Wisconsin, Madison), "'Plenty of Sales and Cash Ahead': International Harvester Training Films, the Franchise Imaginary, and the Aesthetics of Consent"

Adrienne L. McLean (University of Texas at Dallas), "Living in the House of Westmore: Hollywood's Beauty Experts, 1925-1965"

**17: Vocal Projections: The Disembodied Voice in Documentary**

**Room:** 7

**Chair:** Maria Pramaggiore (North Carolina State University)

**Respondent:** Jason Middleton (University of Rochester)

Shilyh Warren, "Documentary Attunement and Earthly Crisis"

Maria Pramaggiore (North Carolina State University), "'You're Gonna Miss Me': The Disembodied Voice in Rock Documentary"

Jean Walton (University of Rhode Island), "Animating Voices, Onscreen and Off, in Kathleen Shannon's *Working Mothers*"

**18: Irreducibly Dixie: Intersections of Race, Gender, and Class in the Televised American South**

**Room:** 8

**Chair:** Phoebe Bronstein (University of Oregon)

**Co-Chair:** Chelsea Bullock (University of Oregon)



Justin Rawlins (Indiana University), "The Waking Nightmare of Post-apocalyptic Oppression and Post-Southern Context in *The Walking Dead*"

Chelsea Bullock (University of Oregon), "*Here Comes Honey Boo Boo*: An Intimate Portrait of Gender, Race, Class, and Power in the US South"

Phoebe Bronstein (University of Oregon), "Dixie's Post-Race Dames: Intersections of Nostalgia, Gender, and Post-Race on *Vampire Diaries* and *Hart of Dixie*"

Joshua Graham (University of Bath), "Country Queens and the Construction of Gender through Southern Language on *RuPaul's Drag Race*"

### **I9: The Screen and Embodiment**

**Room:** 9

**Chair:** Vanessa Chang (Stanford University)

**Co-Chair:** Lindsey Felt (Stanford University)

Stephen Groening (George Mason University), "Reclined Spectatorship"

Brooke Belisle (University of California, Berkeley), "Touching the Stars: Screening Space through iPhone and iPad Apps"

Vanessa Chang (Stanford University), "Audiovisualizations: Musical Screens and the Sound Image"

Lindsey Felt (Stanford University), "The Screen Touches Back: Touch Screens and the Haptic Turn"

### **I10: French and Francophone Cinema at the Margins of France**

**Room:** 10

**Chair:** Niels Niessen (University of Minnesota)

**Respondent:** Michael Cramer (Yale University)

Joseph Mai (Clemson University), "Bodies in Time: Robert Guédiguian's Actors"

Delphine Monserrat (University of Pittsburgh), "*Quand la mer monte*: At, About, and From the Margins"

Niels Niessen (University of Minnesota), "The French-Walloon 'Cinéma du Nord': A Transnational Regional Cinema"

**I11: Mediating Oil: Petroleum in North American Narrative Cinema**

**Room:** 11

**Chair:** Ila Tyagi (Columbia University)

Katrina Boyd (University of Oklahoma), "'Four Pictures in One': Conflicting Discourses in *Boom Town* and *Tulsa*"

Chuck Jackson (University of Houston), "Gas Pumps, Visible Flows, and the Things of Emergency in 1960s U.S. Horror Film"

Kerry McArthur (University of Calgary), "Masculinity, Machismo, and the Oil Sands of Northern Alberta: 21st-Century Representations of Canada's Oil Fields Worker in *FUBAR II*"

Ila Tyagi (Columbia University), "Oil, Sweat, and Fears: Imaging the Body in American Petrocinema"

**I12: Transmissions, Triangulations, and Displacements: Between Film History and Art History**

**Room:** 12

**Chair:** Joel Burges (University of Rochester)

Joel Burges (University of Rochester), "Resuming Méliès in Scorsese and Kentridge"

Rachel Haidu (University of Rochester), "Triangulation and Transmission in the Works of Black Audio Film Collective, James Coleman, and Steve McQueen"

Ara Merijian (New York University), "Cinema, Paint, and Pissing: Pasolini and Warhol between Film and Fixed Image"

Leora Maltz-Leca (Rhode Island School of Design), "'Captive of the City': William Kentridge's Localism"

**I13: The LEGO Studies Panel**

**Room:** 13

**Chair:** Mark J.P. Wolf (Concordia University, Wisconsin)

Mark J.P. Wolf (Concordia University, Wisconsin), "Adapting the Death Star into LEGO: The Case of LEGO Set #10188"

Sheila Murphy (Screen Arts & Cultures, University of Michigan), "Minifig: Abstraction, Visualization, Narrativation, or the LEGO Grand-Brand Narrative"

Robert Buerkle (Chapman University), "Playset Logic: The Paratextual Design of the LEGO Video Games"

Christopher Hanson (Syracuse University), "Brick by Brick: Modularity and Programmability in Mindstorms and Gaming"

**I14: Science Meets Fiction**

**Room:** 14

**Chair:** Mark Winokur (University of Colorado, Boulder)

Rebecca Burditt (University of Rochester), "'The Commercial Spaces of Outer Space: Cross-Media Exchanges in Postwar Science Fiction'"

Eliot Chayt (University of Texas, Austin), "Five Versions of the Future in Sixties Science-Fiction Film and Television"

Annie Manion (University of Southern California), "Peeling Back the Skin: Anxiety and Post-Trauma in Horror-Science Fiction"

Chris Dzialo (University of Southern California), "Diagnostic Media: From 'Margaret' to Medical Dramas"

**I15: The Event of Boredom**

**Room:** 15

**Chair:** Eugenie Brinkema (Massachusetts Institute of Technology)

Tina Kendall (Anglia Ruskin University), "Boredom *in extremis*"

Karl Schoonover (University of Warwick), "Embroidered Time: Slow Gays, World Cinema, and Classical Film Theory"

Scott Richmond (Wayne State University), "Vulgar Boredom: On Detachment, Time, and Some Boring Films by Andy Warhol and Christopher Nolan"

Eugenie Brinkema (Massachusetts Institute of Technology), "An Oasis of Boredom in a Desert of Horror: Language and Time in *Pontypool*"

**I16: Workshop: Video Studies: Rewinding the Past and Demanding a Future**

**Room:** 16

**Chair:** Daniel Herbert (University of Michigan)

**Workshop Participants:**

Lucas Hilderbrand (University of California, Irvine)

Charles Acland (Concordia University)

Peter Alilunas (University of Michigan)

Chuck Tryon (Fayetteville State University)

Hannah Spaulding (Northwestern University)

**I17: Becoming Genres**

**Room:** 17

**Chair:** Steven Cohan (Syracuse University)

Alan Pike (Emory University), "'First Time in Prison?': *The Big House* (1930) and the Prison Film Genre"

Steven Cohan (Syracuse University), "Another Hollywood Picture? *A Star Is Born* (1937) and the Generic Continuity of the Backstudio Film"

Desiree Garcia (Arizona State University), "Everything Old Is New Again: The Sing-Along Musical Film"

Seth Friedman (DePauw University), "Retrospective Issues: The Contemporary Hollywood Misdirection Film and the Limitations of the Discursive Approach to Genre"

**I18: Cinema ad infinitum: Hollis Frampton, Theoretically**

**Room:** 18

**Chair:** Michael Walsh (University of Hartford)

Maureen Turim (University of Florida), "Conceptual Tensions with the Sensual in the Films of Hollis Frampton"

Michael Zryd (York University), "Hollis Frampton, George Kubler, and the Shape of Time"

Michael Walsh (University of Hartford), "Zero and Infinity: Hollis Frampton and the First Durational Cinema"

Scott Nygren (University of Florida), "Vision as an Affirmative Ruin: Still Learning from Hollis Frampton's Project"

**I19: Eco-criticism and the Image: Visual Culture through a Green Lens, Part II**

**Room:** 19

**Chair:** Mario Trono (Mount Royal University)

Christopher Pavsek (Simon Fraser University), "John Smith's *The Kiss*: Nature De-Natured"

Mario Trono (Mount Royal University), "The Ecological Blindspot in Ari Folman's *Waltz With Bashir*"

Michelle Yates (Columbia College Chicago), "'Stay the Course': Consumerism, Environmentalism, and *WALL-E*'s Edenic Recovery Narrative"

James Wicks (Point Loma Nazarene University), "Love in the Time of Industrialization: Nature in Li Hanxiang's *The Winter*"

**I20: Revisiting Adult Narratives: Children and Adolescents in Hispanic Cinema**

**Room:** 20

**Chair:** Jorge Perez (University of Kansas)

Veronica Garibotto (University of Kansas), "Visual Resemblance: Iconicity and the Use of a Child's Perspective in Post-2000 Argentine Film"

Justin Crumbaugh (Mount Holyoke College), "Spectacle and Spectralization of the Spain's Dead and Disappeared: The Frought Temporality of *Miracle of Marcelino* (Vajda 1955)"

Jorge Perez (University of Kansas), "Queer Children in Spanish Cinema: Revamping Familiar Narratives"

Margaret Frohlich (Dickinson College), "What of Unnatural Bodies? The Discourse of Nature in Lucía Puenzo's *XXY* and *El niño pez*"

**I21: Workshop: How to DV (Properly): The Art and Science of Playing Digital and Digitized Video to Audiences**

**Room:** 21

**Chair:** Dan Streible (New York University/Orphan Film Symposium)

**Workshop Participants:**

Jeff Martin (Independent Media Arts Preservation)

Julia Gibbs (University of Chicago)

Stefan Elnabli (Northwestern University Library)

Skip Elsheimer (A/V Geeks)

**I22: Off Beat: Music/Film Mismatches**

**Room:** 22

**Chair:** Krin Gabbard (Stony Brook University)

**Respondent:** Kay Dickinson (Goldsmiths College, University of London)

Caryl Flinn (University of Michigan), "Christopher Plummer Learns to Sing"

Kathryn Kalinak (Rhode Island College), "How the West Was Off-Beat: Howard Hawks, Dimitri Tiomkin, and the Score for *The Big Sky*"

Krin Gabbard (Stony Brook University), "'What Is This Music?': Jimmy Knepper with Charles Mingus and Tom Cruise"

**I23: Workshop: Success and Survival in the 21st Century: Career Strategies for Under- or Unrepresented Graduate Students and Early Career Faculty in Film and Media Studies**

**Room:** 23

**Chair:** Theresa L. Geller (Grinnell College)

**Co-Chair:** Jeffrey Masko (Pennsylvania State University)

**Workshop Participants:**

Bambi Haggins (Arizona State University)

Sarah Projansky (University of Utah)

Julie Russo (Brown University)

Maria San Filippo (Wellesley College/Harvard College)

Rebecca Gordon (Fulbright Fellow, Nicaragua)

**I24: On Colonial Imaginaries and Cinematic Modernities: Modes, Movements, Theories**

**Room:** 24

**Chair:** Matthew Croombs (Carleton University)

Bruno Cornellier (University of Manitoba), "Race and Racialization: Beyond the Native/White Divide in the Cinema of Settler States"

Matthew Croombs (Carleton University), "The Subject in Shreds: Colonialism and the Question of Torture in Modern French Cinema"

Scott Birdwise (York University), "A Nanook of Long Beach: Jean-Pierre Gorin's *My Crazy Life* (1992) as Poststructuralist Ethnographic Film"

Kass Banning (University of Toronto), "Western Myth, Black Archaeology: *The Nine Muses* as Migrant Modernity"

**Friday, March 8, 2013 09:00AM-10:45PM (Session J)**

**J1:** East Asian Noir

**Room:** 1

**Chair:** Chi-Yun Shin (Sheffield Hallam University)

**Respondent:** Mark Gallagher (University of Nottingham)

Dolores Martinez (University of London), "Kurosawa's *Yojimbo*, or, 'What's a Man Gonna Do?'"

Hyun Seon Park (University of Southern California), "'Being Outside, But Yet Belonging': The Paradox of Life in Postwar Korean Film Noir"

Erin Huang (University of California, Irvine), "Post-Extremity in Chinese Film Noir: Tsai Ming-liang, Invisible Horror, and the Politics of Emptiness"

**J3:** Media Franchising: Shared Brands, Licensed Labor, and Industrial Identities

**Room:** 3

**Chair:** Morgan Blue (University of Texas, Austin)

Derek Johnson (University of Wisconsin, Madison), "Legitimizing Media Work: Creativity, Disavowal, and Identity in Franchise Formations"

Catherine Johnson (University of Nottingham), "The Invisible Labour of Promotion"

Taylor Nygaard (University of Southern California), "*Girls* Just Wants to be Quality: HBO, Lena Dunham, and *Girls*' Contested Production Identities"

Avi Santo (Old Dominion University), "Hangin' out in Mickey's Joint: The Cultural Geography of Licensing Trade Shows and Cultivating Investment in Licensable IP"

**J4:** American Cinema across Borders: Appropriation, Localisation and Transculturation

**Room:** 4

**Chair:** Jose Capino (University of Illinois, Urbana-Champaign)

Savas Arslan, "From Extreme to Exorbitant: Popular (Trans)National Adaptations"

Austin Fisher (University of Bedfordshire), "*Terrorismo all'americana*: Transatlantic Flow and the Politics of Violence in the Italian Poliziesco"

Jose Capino (University of Illinois, Urbana-Champaign), "Maternal Melodrama and the Marcos Dictatorship"

Iain Smith (University of Roehampton), "Cowboys and Indians: Transnational Borrowings in the Indian 'Curry' Western from *Sholay* (1975) to *Wanted: Dead or Alive* (1983)"

**J5:** Television and Serial Limits

**Room:** 5

**Chair:** Kathryn VanArendonk (Stanford University)

**Respondent:** Matt Hills (Aberystwyth University)

Kathryn VanArendonk (Stanford University), "Bottle Episodes, *Breaking Bad*, and Television Form"

Karen Hornick (New York University), "*Louie* and *Girls*: Testing the Limits of the Television Serial Comedy"

Sean O'Sullivan (Ohio State University), "Ingmar Bergman, Showrunner"

**J6:** The Medium as Process: Experimental Cinema and the History of Technology

**Room:** 6

**Chair:** Joana Pimenta (Harvard University)

Mihaela Mihailova (Yale University), "Avant-garde Science: The Electronic Abstractions of Mary Ellen Bute"

Mal Ahern (Yale University), "The Indexical, Traced: Robert Breer's Rotoscope and the Line between Animation and Live-Action"

Lindsey Lodhie (Harvard University), "*Circles of Confusion*: Hollis Frampton's Phenakistoscope"



Joana Pimenta (Harvard University), "Viewing Film through a 'Visual Jukebox': Moving Image and the Politics of 'Information'"

**J7:** Communism, Hollywood, and the 1930s

**Room:** 7

**Chair:** Catherine Jurca (California Institute of Technology)

Steven Ross (University of Southern California), "Reds and Nazis in 1930s Hollywood"

Thomas Doherty (Brandeis University), "*Professor Mamlock* (1938) Comes to America"

Anna Siomopoulos (Bentley University), "'I Should Hate to See Our Country Endangered by My Underwear': The Politics of Gender in *Ninotchka* (1939) and *Comrade X* (1940)"

Chuck Maland (University of Tennessee), "*The Great Dictator* (1940): Popular Front Satire or Premature Anti-Fascism?"

**J8:** The Cultural Politics of Celebrity Couples: Media, Power, and Identity

**Room:** 8

**Chair:** Shelley Cobb (University of Southampton)

**Co-Chair:** Neil Ewen (University of Portsmouth)

Neil Ewen (University of Portsmouth), "In a Galaxy Far, Far Away?: The Beckhams as a Globalized Couple, 2007 – the Present"

Margaret Schwartz (Fordham University), "Diana's Rings: Fetishizing the Royal Couple"

David Zeglen (Norwegian University of Science and Technology), "When Un Becomes Two: North Korea's Globalization of the Celebrity Couple and the Mediated Politics of Reform"

Shelley Cobb (University of Southampton), "Ellen and Portia's Post-feminist Wedding: Everyone's Favourite Lesbian Marriage"

**J9:** Theorizing Digital Transformations

**Room:** 9

**Chair:** Kirsten Thompson (Victoria University)

Drew Ayers (Northeastern University), "Seeing and Being Through Time and Space: Performance Capture, Remote Surgery, and Technologies of Presence"

Anastasia Saverino (New York University), "Liveness Ever After: Popular Music and the Aesthetics of Referentiality"

Geoffrey Alan Rhodes (Rochester Institute of Technology), "AR talks about AR: Apparatus and the Cinema of Attractions in Augmented Reality"

Kirsten Thompson (Victoria University), "Ephemeral Exhibition and Immersive Space: Disney's World of Color"

**J10:** Transnationalism in Contemporary Spanish Cinema: National Identities in Global Cinematographic Scenarios

**Room:** 10

**Chair:** Elena Oliete (University of Zaragoza)

**Co-Chair:** Beatriz Oria (University of Zaragoza)

Carmen Indurain (Public University of Navarra), "From *Airbag* to *Fugitivas*: Hollywood's Influence on the Spanish Road Movie"

Beatriz Oria (University of Zaragoza), "The Transnational Dimension of 'Bromance' in Spanish Cinema"

Izas Indacochea (University of Chicago), "Beyond the Fatherland: The Transnational Character of *Aita* (Spain, 2010)"

Elena Oliete (University of Zaragoza), "Recovering a Local Past in a Global Present: Spanish Transnational Heritage Cinema"

**J11:** Industrious Cinema

**Room:** 11

**Chair:** Sara Sullivan (University of Iowa)

Jeremy Mathers (York University), "'Hidden Power': Atomic Energy Documentaries at the National Film Board of Canada"

Paul Monticone (University of Texas, Austin), "Of Limited Use?: The Role of Motion Pictures in the National Electric Light Association's Campaign Against Public Ownership"

Luci Marzola (University of Southern California), "The Birth of the Dream Factory: Industrializing Discourse in Early Hollywood"

Sara Sullivan (University of Iowa), "'Introducing Carbon Steel!': Corporate Fantasies of Steel Production in Animated Educational Films"

**J12:** African American Representation and the Cinema

**Room:** 12

**Chair:** Charlene Register (University of North Carolina, Chapel Hill)

Charles Williamson (Ohio State University), "*Hattie of Hollywood*: Film Stardom, Corporeality, and Eugenic Thought in Fan Magazine Fiction"

Jennifer DeClue (University of Southern California), "Images of Loving: Visualizing 'Miscegenating' Bodies and Anti-Miscegenation Laws in the Documentary Film *The Loving Story*"

Sharon Joseph (Southern Illinois University), "Forgotten Legacy: Siegmund Lubin and African American Representations in Early Silent Film"

Charlene Register (University of North Carolina, Chapel Hill), "Black Male Psychosis and White Male Diagnosis: *Home of the Brave* (1949) and *A Soldier's Story* (1984)"

**J13:** Wars on Film

**Room:** 13

**Chair:** Robert Burgoyne (University of St Andrews)

Kristin Harper (New York University), "All Is Fair in Love and War: The New Woman Goes to War in American Military Films of the 1910s."

Wyatt Phillips (New York University), "Current Events, Historical Fiction, and Inter-/Intra-medial Generic Pressures in Early American 'War Films'"

Jordan Schonig (University of Pittsburgh), "Mythicizing Revenge, Masking Atrocity: Cinematic Fantasy as Therapy in *Inglourious Basterds*"

Katarzyna Paszkiewicz (University of Barcelona), "'There's Lots of Eyes on Us!': Re-visioning of Gender and Genre in Kathryn Bigelow's *The Hurt Locker* (2008)"

**J14:** So Bad It's Good

**Room:** 14

**Chair:** Richard McCulloch (University of East Anglia)

**Co-Chair:** James MacDowell (University of Warwick)

James MacDowell (University of Warwick), "Value, Intention, and the Aesthetics of 'So Bad it's Good'"

Nessa Johnston (University of Glasgow), "'Fuck You and Your Gun, Ye Prick': *Fatal Deviation* (1998) and Sonic Taste Frameworks"

Phil Oppenheim (Georgia State University), "Grave Expectations: Vampira and the Cult Film Crypt/Gatekeeping Tradition"

Richard McCulloch (University of East Anglia), "'When Camp Goes Mainstream'?: Eurovision Audiences, Ironic Appreciation, and the Participatory Comedy"

#### **J15: Topics in Film Studies**

**Room:** 15

**Chair:** Tiel Lundy (University of Colorado, Denver)

André Kunigami (Cornell University), "The Over-visible Body: Reality Effect and Materiality in Japanese Film"

Evan Lieberman (Cleveland State University), "Speaking Space: Spatial Dynamics as a System for Mise-en-Scene Analysis"

Man Fung Yip (University of Oklahoma), "Martial Arts Cinema and Minor Transnationalism: Toward an Alternative Understanding of Global Film Flows and Networks"

Tiel Lundy (University of Colorado, Denver), "Sartorial Sadism and the Cinematic Boss From Hell"

#### **J17: The Press and the Past**

**Room:** 17

**Chair:** Richard Abel (University of Michigan)

Amy Borden (Portland State University), "Get Me G.P. Lathrop: Thomas Edison and Modern Consumer Culture"

Eric Schaefer (Emerson College), "Selling the Dark: Locating the Origins of Film Noir in Pressbooks"

Kaveh Askari (Western Washington University), "Griffith in a Minor Key: Early Art Cinema Looking Backward"

Richard Abel (University of Michigan), "Film Theory in U.S. Newspapers, 1915"

**J18: Workshop:** Surface Tension: The Stakes and Fates of Close Analysis

**Room:** 18

**Chair:** Elena Gorfinkel (University of Wisconsin, Milwaukee)

**Co-Chair:** Karl Schoonover (University of Warwick)

**Workshop Participants:**

Victor Perkins (University of Warwick)

Lesley Stern (University of California, San Diego)

Jean Ma (Stanford University)

Mary Ann Doane (University of California, Berkeley)

**J19:** Sound in Video Games and Interactive Media

**Room:** 19

**Chair:** Lori Landay (Berklee College of Music)

**Respondent:** Benjamin Aslinger (Bentley University)

Chris Russell (Northwestern University), "The Atari VCS and the Making of Digital Sound"

Costantino Oliva (University of Malta), "Soundmarks in Digital Games Soundscapes"

Lori Landay (Berklee College of Music), "Sound, Embodiment, and the Experience of Interactivity in Video Games & Virtual Environments"

**J20:** What is the Philosophy of Film?

**Room:** 20

**Chair:** Daniel Morgan (University of Pittsburgh)

Felicity Colman (Manchester Metropolitan University), "Philosophy of Film and Technology"

Colin Gardner (University of California, Santa Barbara), "Philosophy of Film and Form"

Gregory Flaxman (University of North Carolina, Chapel Hill), "The Spiritual Automaton: (Or Why We Should Learn to Stop Worrying and Love the Passivity of the Cinema)"

Lisa Trahair (University of New South Wales), "*Dogville* and the Philosophical Thought Experiment"

**J21:** Gender Trouble across the Dial: Disrupting Conventions of Women's Mediated Representation in Radio and Television, 1930-1960

**Room:** 21

**Chair:** Jennifer Wang (Independent Scholar)

Jennifer Wang (Independent Scholar), "'Recipe for Laughs': Comedy While Cleaning in Housekeeping Radio Programs"

Kathryn Fuller-Seeley (Georgia State University), "'What Are You Laughing At, Mary?': Transgressive Women and Gender Performance on the Jack Benny Radio Program"

Catherine Martin (Boston University), "Adventure's Fun, but Wouldn't You Rather Get Married? Gender Roles and the Office Wife in Radio Detective Dramas"

Joanne Morreale (Northeastern University), "Dreams and Disruption: the Fifties Sitcom"

**J22:** The Films of Robert Gardner

**Room:** 22

**Chair:** Rebecca Meyers (Studio7Arts)

Kathryn Ramey (Emerson College), "Robert Gardner and Experimental Filmmaking: A Legacy"

Charles Warren (Boston University, Harvard University), "*Dead Birds* as an Essay Film"

Richard Allen (New York University), "Robert Gardner's *Forest of Bliss*"

William Rothman (University of Miami), "The Power of Words and Silences in Robert Gardner's Films and Prose Writings"

**J23: Workshop:** Digital Humanities and Film and Media Studies: Staging an Encounter

**Room:** 23

**Chair:** Miriam Posner (University of California, Los Angeles)

**Co-Chair:** Jason Mittell (Middlebury College)

**Workshop Participants:**

Hannah Goodwin (University of California, Santa Barbara)

Jasmijn Van Gorp (Utrecht University)

Tara McPherson (University of Southern California)

Jason Rhody (National Endowment for the Humanities)

Eric Faden (Bucknell University)

**J24:** Seriously?! Genre, Reception, and the Politics of Cultural Value

**Room:** 24

**Chair:** Ken Feil (Emerson College)

Michael DeAngelis (DePaul University), "Sex as a Serious Issue: The Marketing of Graphic Representation in the 1960s"

Ken Feil (Emerson College), "Distanciation, Camp, and Hip-Value: *Rowan and Martin's Laugh-In* and the 'Permissive' Makeover of Mainstream Taste"

Jenna Weinman (University of California, Irvine), "Balls and Chains: Domesticating the Midcentury and Millennial Rom-Com"

Steven Carr (Indiana University, Purdue Fort Wayne), "Complicated Dictator: The Untold Story of the Concentration Camp Scenes from Chaplin's 1940 Hollywood Anti-Fascist Comedy that Audiences Never Saw"

**MEMBERS' BUSINESS MEETING**

**Friday, March 8, 2013 11:00AM-12:00NOON**

**Room:** French, Lobby

**Friday, March 8, 2013 12:15PM-02:00PM (Session K)**

**K1:** Traces of the (Im)migrant Body: Performing Class, Race, and Gender

**Room:** 1

**Chair:** Tamao Nakahara (Independent Scholar)

**Respondent:** Catherine Benamou (University of California, Irvine)

Amy Ongiri (University of Florida), "Mambomania!: Perez Prado and the Visual Borders of Blackness"

Tamao Nakahara (Independent Scholar), "Sweat and the Single Girl: Working Girl Performances in *Ugly Betty* and *Spork*"

Eliza Rodriguez y Gibson (Loyola Marymount University), "Fashioning Citizenships: Latin@ Camp, Cultural Politics, and Television"

**K3: Royalties and Residuals: Worth Fighting For**

**Room: 3**

**Chair:** Ellen Seiter (University of Southern California)

Catherine Fisk (University of California), "Union Labor as Authors and Owners: The Writers' Guild's Creation of Residuals and Separated Rights, 1935 - 1955"

Eric Hoyt (University of Wisconsin, Madison), "The Reissue Problem: Labor's 1940s Campaign against the Theatrical Exhibition of Old Movies"

Shawna Kidman (University of Southern California), "Authorship under Work-For-Hire: The Dispute over Comic Books' Copyrighted Characters"

Ellen Seiter (University of Southern California), "Pennies from Google"

**K4: Inter/national Film Festivals Targeting Contemporary Asian Cinema**

**Room: 4**

**Chair:** Boel Ulfsdotter (University of Skövde)

Boel Ulfsdotter (University of Skövde), "East Asian Popular Film at the European Film Festivals 2000-2010"

Tit Leung Cheung (Lingnan University), "The Film Festival of Independent and Underground in China: The Case of the Documentary Film Festival China (DOChina)"

Andrew Dorman (University of St Andrews), "The Performance of Nationality: Japanese Film Aesthetics on the International Film Festival Award Circuit"

Ran Ma (Osaka City University), "Festival Film in Post-underground Mode and the New Auteurism of Chinese Independent Cinema"

**K5: Rethinking Crime: Affect and Aesthetics**



**Room: 5**

**Chair:** Tanya Horeck (Anglia Ruskin University)

Tanya Horeck, "Capturing Crime: Emotion, Affect, and Violence in *Dear Zachary: A Letter to a Son about his Father*"

Claire Henry (University of Melbourne), "Affective Reconsiderations of Rape and Revenge in *Katalin Varga* and *Twilight Portrait*"

Lisa Coulthard (University of British Columbia), "Decriminalizing Crime: Vengeance and the Affective Logic of Tarantino's Film Violence"

Yvonne Tasker (University of East Anglia), "Crime Television and the Action Aesthetic: From *Starsky and Hutch* to *NCIS*"

**K6: Historicizing the Sixties Avant-Garde: Underground Bonds and Movements**

**Room: 6**

**Chair:** Alison Hoffman-Han (Oakland University)

**Respondent:** Michael Zryd (York University)

Kristen Alfaro (Concordia University), "Experimental Distribution and the Experimental Film Spaces of 1960s New York City"

Ara Osterweil (McGill University), "Experimental Cinema: A Minor History of Friendship"

J. Carlos Kase (University of North Carolina, Wilmington), "Historicizing the Psychedelic Movement within the Legacy of the Avant-Garde"

Alison Hoffman-Han (Oakland University), "Our Bodies, Our Cameras: Women's Experimental Film Practices in the 1960s & 70s"

**K7: Collective Memory and Political Documentary**

**Room: 7**

**Chair:** Justin Vaccaro (University of California, Berkeley)

**Co-Chair:** David Gray (University of California, Santa Barbara)

Rossella Carbotti (University of California, Berkeley), "When We Made Documentaries: Contested Memories and Controinchieste in Italy"

Justin Vaccaro (University of California, Berkeley), "'It's a Fantasy, a Dream. What Can We Dream Up?': Historiography, the Collective, and Media Praxis in *La Commune (Paris 1871)*"

David Gray (University of California, Santa Barbara), "Memorial Spaces in Recent Chilean Documentaries"

Ben Stork (University of Minnesota), "History Lessons: On the Image-Document as Pedagogical Object in *The Autobiography of Nicolae Ceausescu*"

**K8: Cinema in Relation (Film and other Mediums)**

**Room: 8**

**Chair:** Claudia Pummer (University of Hawaii, Manoa)

Areum Jeong (University of California, Los Angeles), "How the Pyonsa Stole the Show"

Yun Peng (University of Hawaii, Manoa), "Cinema's Bright Shadow in *Love in a Fallen City*"

Justin Remeselnik (Oakland University), "Structuring Time: Michael Snow's *So Is This* and the Textual Film"

Claudia Pummer (University of Hawaii, Manoa), "Medium-specificity and -supplementation in Straub-Huillet's *Cézanne* (1989)"

**K9: Original Women-centric Series and Cable Network (Re)Branding**

**Room: 9**

**Chair:** Lara Bradshaw (University of Southern California)

**Co-Chair:** Lauren DeCarvalho (Pennsylvania State University)

Ashley Elaine York (University of Alberta), "Designing Popularity, Containing Feminism: A (Re)Branding Strategy Case Study of TNT's *The Closer*"

Lara Bradshaw (University of Southern California), "Showtime's 'Female Problem': Cancer, Consumerism and Motherhood"

Lauren DeCarvalho (Pennsylvania State University), "Sex (and Survival) and the City: HBO's *Girls* as Post-feminist/Post-Recession Text"

Lisa Swain (Biola University), "The Problem That Won't Go Away: Betty Friedan Revisited in the Masculine World of AMC"

**K10: Cuban Youth Cinema: An Industry in Transition**

**Room:** 10

**Chair:** Ruth Goldberg (State University of New York)

**Co-Chair:** Laura-Zoe Humphreys (Johns Hopkins University)

Laura-Zoe Humphreys (Johns Hopkins University), "Ambivalent Allegories: The Politics of Meaning in Films by Cuban Youth"

Susan Lord (Queen's University), "Intimate Spaces and Migrant Imaginaries: Sandra Gomez, Susana Barriga, Heidi Hassan"

Ruth Goldberg (State University of New York), "Changing Tides: New Currents in Cuban Independent Filmmaking"

Laimir Fano (University of Wisconsin, Milwaukee), "Ode to the Pineapple: Rethinking 'Fiestas' and Carnival in Cuban Youth Cinema"

**K11:** Transseriality

**Room:** 11

**Chair:** Daniela Wentz (University Weimar)

**Co-Chair:** Andreas Jahn-Sudmann (University of Göttingen)

Dominik Maeder (University of Siegen), "Transgeneric Seriality and the Making of Advertising in *Mad Men* and *Germany's Next Top Model*"

Andreas Jahn-Sudmann (University of Göttingen), "Agon and Transseriality. Skyscrapers, TV Series, and the Dynamics of Serial Outbidding (Überbietung)"

Daniela Wentz (University Weimar), "The Rumour of Transseriality"

Herbert Schwaab (University of Regensburg), "The Everyday, the Sitcom, and Pre-digital Forms of Transseriality"

**K12:** On the Contemporary Color Line: African American Film, Photography, and Criticism

**Room:** 12

**Chair:** Robert Jackson (University of Tulsa)

Leigh Duck (University of Mississippi), "The Archival Image and the Black Urban 'We': From 12 Million Black Voices to *Faubourg Tremé: The Untold Story of Black New Orleans*"

Robert Jackson (University of Tulsa), "Criticism of Anatomy: James Baldwin's *The Devil Finds Work* and the Contest for Human Form"

Deborah Barker (University of Mississippi), "Mug Shots and the Black Criminal Body in *Madea Goes to Jail*"

Sarah Gleeson-White (University of Sydney), "The Unadapted: African American Film as Counterarchive"

**K13: Workshop:** The Fate of Film Footage: Bastard Films and the Politics of Provenance

**Room:** 13

**Chair:** Skip Elsheimer (A/V Geeks)

**Workshop Participants:**

Melissa Dollman (Harvard University)

Oliver Gaycken (University of Maryland)

Nora Gully (Kartemquin Films)

Devin Orgeron (North Carolina State University)

**K14:** Sounding the Radio Archive

**Room:** 14

**Chair:** Ian Whittington (McGill University)

**Respondent:** Debra Cohen (University of South Carolina)

Katherine McLeod (University of Guelph), "Acoustic Archives: Listening to the CBC Radio Archives of *Anthology*"

Melissa Dinsman (University of Notre Dame), "Clogged Networks: The Theoretical and Practical Difficulties of Radio Archivization"

Ian Whittington (McGill University), "Tracing the Voice: Una Marson and the Ethics of the Radio Archive"

**K15:** Cinema and Public Space: Questions Concerning Moviegoing in the Digital Age

**Room:** 15

**Chair:** Thomas Forget (Ciotat Studio)

Thomas Forget (Ciotat Studio), "Scales of Distraction: Vernacular Practices of Projection and the Generation of Public Space"

James Macgillivray (University of Michigan), "Death Throws: Cinematic Space and Projection"

Jonathan Bell (Rhode Island School of Design), "Cinema Underground: Designing the Next Movie House Typology"

Mark Thorsby (Lone Star College), "The Event Layer: Articulating the Transformation of Cinematic Space"

**K18: Behind the Silver Screen: Directors in Hollywood**

**Room:** 18

**Chair:** Virginia Wexman (Independent Scholar)

Charlie Keil (University of Toronto), "Cecil B. DeMille: Managing the Directorial Role in Early Hollywood"

Mary Beth Haralovich (University of Arizona), "Insiders and Outsiders: Two Directors in Postwar Hollywood"

Thomas Schatz (University of Texas, Austin), "1989: Three Films, Three Industrial Models for Directors"

Virginia Wexman (Independent Scholar), "One Man, One Film: The Directors Guild of America and the Cultural Construction of the Artist"

**K19: Media Activism and Social Movements**

**Room:** 19

**Chair:** Chris Robe (Florida Atlantic University)

Chuck Kleinhans (*JUMP CUT: A Review of Contemporary Media*), "The Dialectics of Labor Media Activism: Everyday People and Monopoly Capitalism"

Steven Doles (Syracuse University), "Film Criticism in the Struggle against the Ku Klux Klan: *The Burning Cross* (1947) and the Black Press"

Chris Robe (Florida Atlantic University), "Rewiring the Apparatus: Psychoanalytic Film Theory, Media Activism, and Working-Class Subjectivities"

Steve Macek (North Central College), "The Politics of Film Censorship in Interwar Chicago"

**K20: Early Cinema Careers: Entrepreneurs, Exhibitors, and Filmmakers**

**Room:** 20

**Chair:** Joel Frykholm (Stockholm University)

**Respondent:** Charles Musser (Yale University)

Cara Caddoo (City University of New York, Graduate Center), "The Church, the Hall, and the School: Film Exhibition and Black Institutional Life during the Great Urbanization, 1897-1910"

Joel Frykholm (Stockholm University), "Career History, Industry History, and the 'Show Business Quality': George Kleine and the American Film Industry, 1893–1915"

Liz Clarke (Wilfrid Laurier University), "The Hidden Trail: Gene Gauntier and Early Cinema History"

Ned Thanhouser (Thanhouser Company Film Preservation, Inc.), "From Stage to Screen: Edwin Thanhouser's Rise to Fame and Fortune in Early Cinema"

**K21:** Doing Things with Home Movies

**Room:** 21

**Chair:** Caroline Frick (University of Texas, Austin)

**Respondent:** Dan Streible (New York University/Orphan Film Symposium)

Jacqueline Stewart (Northwestern University), "Too Much of a Rare Thing? African American Home Movies and the Politics of Diversity"

Susan Courtney (University of South Carolina), "Split Screen Nation: Mapping the USA with Chevrolet, Greyhound, and the Barstow Family of Wethersfield, CT"

Snowden Becker (The Center for Home Movies), "Home (Movie) Schooling: Teaching with, about, and through Amateur Film"

**K22:** Revisiting the Movement-Image: Deleuze's *Cinema 1* after 30 Years

**Room:** 22

**Chair:** Luka Arsenjuk (University of Maryland)

**Co-Chair:** Nico Baumbach (Columbia University)

**Respondent:** Gregory Flaxman (University of North Carolina, Chapel Hill)

Nico Baumbach (Columbia University), "False Movements: Or, What Counts as Cinema for Deleuze?"

Luka Arsenjuk (University of Maryland), "Deleuze's Eisenstein"

Abraham Geil (Duke University), "The Heteronomy of Affect"

**K23: Workshop:** Pervasive Animation

**Room:** 23

**Chair:** Suzanne Buchan (University for the Creative Arts)

**Workshop Participants:**

Joon Yang Kim (Korean National University of the Arts)

Tom Gunning (University of Chicago)

Thomas Lamarre (McGill University)

Mark Bartlett (University of the Creative Arts)

**K24: Workshop:** Teaching Women and Film in 2013

**Room:** 24

**Chair:** Paula Massood (Brooklyn College, CUNY)

**Co-Chair:** Antje Ascheid (University of Georgia)

**Workshop Participants:**

Lucy Fischer (University of Pittsburgh)

Mia Mask (Vassar College)

Alexandra Keller (Smith College)

Michele Schreiber (Emory University)

Antje Ascheid (University of Georgia)

**Friday, March 8, 2013 02:15PM-04:00PM (Session L)**

**L1: Making the Marvel Universe: Transmedia and the Marvel Comics Brand**

**Room:** 1

**Chair:** Matt Yockey (University of Toledo)

Kathryn Frank (University of Michigan), "Donald Glover 4 Spiderman?: Race, 'Brand Cohesion,' and Hierarchies in the Marvel Universes"

Deron Overpeck (Auburn University), "Breaking Brand: Marvel Comics, Media Convergence, and the Resurgence of Event Storytelling"

Dru Jeffries (Concordia University), "Puny Diegesis: Corporate Authorship and Transmedia Dialogism in Universal's *Hulk* and Marvel's *The Incredible Hulk*"

Darren Wershler (Concordia University), "Digital Marvel and the Bias of Media"

### **L3: Platform Worlds**

**Room:** 3

**Chair:** Marc Steinberg (Concordia University)

Charles Acland (Concordia University), "Platform Consciousness"

JungBong Choi (New York University), "Mobile Devices: The Political Economy of Digital Distraction"

Marc Steinberg (Concordia University), "From World-Style to Everyday-Style, or, How Some Genres Cross Platforms Better Than Others"

Kristen Whissel (University of California, Berkeley), "The Digital Effects Emblem: Allegory and Computer-generated Images in *Melancholia* and *Take Shelter*"

### **L4: Live Sound in Film and Television**

**Room:** 4

**Chair:** Benjamin Wright (University of Southern California)

**Co-Chair:** Randolph Jordan (Simon Fraser University)

Benjamin Wright (University of Southern California), "We'll Fix it in Post: The Professional and Creative Constraints of Production Sound Mixing"

Vanessa Ament-Gjenvick (Georgia State University), "*Mad About You*: Production Sound Challenges in the Television Situation Comedy with Live Studio Audience"

Randolph Jordan (Simon Fraser University), "Hearing the Cinematic City: Location Film Sound and Soundscape Research in Acoustic Ecology"

Michael Baker (University of British Columbia), "The Sound of Rockumentary: Location Recording and Documentary Sound Practice"

### **L5: Mapping Transitions: The History and Geography of Urban Change in Cinema after WWII**



**Room:** 5

**Chair:** Sabine Haenni (Cornell University)

Jon Lewis (Oregon State University), "Mapping the Hollywood Transition, 1947-1962"

Martha Shearer (King's College, London), "'Don't You Realize a Big City Like this Changes All the Time?': The Hollywood Musical and the Rise of Cold War New York"

Mark Shiel (King's College London), "Some Unnatural Stillness: Los Angeles and Hollywood in Transition in *The Christian Licorice Store* (1971) and *Play It As It Lays* (1972)"

Sabine Haenni (Cornell University), "Urban Transition in an Age of Globalization: The French and American Crime Film Waves of the 1970s"

**L6:** The Cinema of Warhol + Frampton @ 50: Pulling the Icy Leg of Duchamp

**Room:** 6

**Chair:** Ken Eisenstein (University of Chicago/Mount Holyoke College)

**Respondent:** Bruce Jenkins (School of the Art Institute of Chicago)

Ken Eisenstein (University of Chicago/Mount Holyoke College), "AAC DE HILL LMNORSY: Marcel, Hollis, and Andy Anagrammatized"

Melissa Ragona (Carnegie Mellon University), "Legacy of the Green Box: Language Systems in Warhol and Frampton"

Lisa Zaher (University of Chicago), "Given: 1. The Waterfall, 2. The Illuminating Gas: The Duchamp Souvenir, Strobed and in Stereo"

**L7:** In Suspense: Theorizing the Categorical Hesitation in Cinema

**Room:** 7

**Chair:** Diane Lewis (Meiji Gakuin University)

**Co-Chair:** Laura Lee (University of Chicago)

Laura Lee (University of Chicago), "Suspended Worlds: Miike Takashi's *Yatterman* and Film Aesthetics"

Katie B. Kohn (Harvard University), "Life, Interminable: The Evolution and Aesthetics of 'Suspended Animation' in Media and Out"

Diane Lewis (Meiji Gakuin University), "Playing in Earnest: Interpreting the Performing Body in Two Examples by Haneke"

Phil Kaffen (New York University), "The Ethics of Suspension: Rethinking Image Politics"

**L8: Color TV: Standardizing and Regulating Color Vision**

**Room: 8**

**Chair:** Susan Murray (New York University)

**Respondent:** Mara Mills (New York University)

Jonathan Sterne (McGill University), "Perceptual Technics and American Color Television"

Dylan Mulvin (McGill University), "Scenes from an Imaginary Country: Test Images and American Color Television Standards"

Susan Murray (New York University), "NBC's Color Corps: Color Harmony and Fidelity in Postwar Color Television Production"

**L9: New Perspective on the Cinema of Idrissa Ouédraogo**

**Room: 9**

**Chair:** Jude Akudinobi (University of California, Santa Barbara)

Jude Akudinobi (University of California, Santa Barbara), "Embattled Dreams: Origins, Place, and Identity in *Le Cri du coeur*"

Karim Traore (The University of Georgia), "*Yaaba*: A Story of a Knowledge Transfer"

Lucia Nagib (University of Leeds), "Ouédraogo and Physical Realism"

Aboubakar Sanogo (Carleton University), "The Documentary Work of Idrissa Ouedraogo"

**L10: 50 Years Later: The Afterlife of Oberhausen**

**Room: 10**

**Chair:** Nora Alter (Temple University)

Lutz Koepnick (Washington University), "Un-Framing the Cinematic: The Other Faces of Contemporary German Art Cinema"

Richard Langston (University of North Carolina, Chapel Hill), "Theorizing Disaster on the Small Screen: Returns and Departures in Alexander Kluge's Marxist Essay Films"

Jaimey Fisher (University of California, Davis), "A Cinematic Archeology of Historical Transformations: Harun Farocki's Collaborations with Christian Petzold"

John Davidson (Ohio State University), "Balázs, Bazin, Bitomsky, and the Exile of Reality in Cinema"

**L11: Archeologies of Intermediality in Prewar Japanese Cinema(s)**

**Room:** 11

**Chair:** Michael Raine (Western University)

Keiko Sasa (Kansai University), "Silent Films with Popular Music: The Intermediality of Kouta Films 1896-1929"

Michael Raine (Western University), "A Revolution in Film Accompaniment: Record Playback Systems in Japanese Silent Cinemas"

Chie Niita (Waseda University), "Japanese Cinema and the Radio"

Johan Nordström (Waseda University), "Songs that Bind: Connections between the Early Japanese Sound Cinema and the Record Industry"

**L12: Hispanic and Latina/o Performance in US Film and Television: Ethnicity, Gender, and Sexuality**

**Room:** 12

**Chair:** Victoria Kearley (University of Southampton)

Lori Hall-Araujo (Indiana University), "Ripe for Imitation"

Victoria Kearley (University of Southampton), "The Latino 'Star as Performer': Benicio del Toro"

Sara Hinojos (University of California, Santa Barbara), "*Chico and The Man*: Gender, Language Politics, and 1970s Television"

Joshua Hatley (University of Warwick), "Javier Bardem: From Macho Ibérico to Latin Stereotype and Ethnic Other"

**L13: Women Directors and the Transnational Imaginary of World Cinema**

**Room:** 13

**Chair:** Meta Mazaj (University of Pennsylvania)

Shekhar Deshpande (Arcadia University), "Strategic Transnationalism in Women's Anthology Films"

Patricia White (Swarthmore College), "Colonial Imaginaries: White Womanhood and World Cinema Authorship"

Meta Mazaj (University of Pennsylvania), "Balkan Women Directors in World Cinema: Jasmila Žbanić's *On the Path* (2010) and Aida Begić's *Children of Sarajevo* (2012)"

Nick Davis (Northwestern University), "Thighs Wide Shut: Enigmas of Sexual and Economic Consent in Julia Leigh's *Sleeping Beauty* (2011)"

**L14: Genre Studies: Variations on the Musical**

**Room:** 14

**Chair:** Frances Smith (University of Warwick)

Paulina Suarez (New York University), "Stage, Backstage, Everyday Life: Scenes of Transition in the Cabaret Picture"

Sean Griffin (Southern Methodist University), "'And Then I Wrote...': Enshrining the American Songbook in the Postwar Musical Biopic"

Amanda McQueen (University of Wisconsin, Madison), "Songs and Shadows: The Question of the Classical Film Noir Musical, 1941-1958"

Frances Smith (University of Warwick), "'(I've Had) the Time of My Life': The Afterlife of *Dirty Dancing* (Dir. Emile Ardolino, 1987) in the Contemporary Romantic Comedy"

**L15: Frequencies and Fields in Cinematic Perception**

**Room:** 15

**Chair:** Ute Holl (University of Basel)

Alice Christensen (Princeton University), "Cinematic Perception in *Nerven* (Reinert, 1919): Continuity, Discontinuity, Reconstruction"

Verena Mund (University of Minnesota), "The Blinking Bulb and the Starry Sky: Stress and Modernism at the Switchboard"

Ute Holl (University of Basel), "Postcolonial Resonances"

Rembert Hueser (University of Minnesota), "Dot dot dot: *Dr. No* and Cybernetics"

**L16: Workshop:** Graduate Education in Film and Media Studies: New Challenges, New Models

**Room:** 16

**Chair:** Masha Salazkina (Concordia University)

**Workshop Participants:**

Neepa Majumdar (University of Pittsburgh)

Dana Polan (New York University)

Jennifer Holt (University of California, Santa Barbara)

Shelley Stamp (University of California, Santa Cruz)

Masha Salazkina (Concordia University)

**L18:** Perspectives on Contemporary Documentary

**Room:** 18

**Chair:** Doron Galili (Oberlin College)

Jane Gaines (Columbia University), "The Unknowableness of the Unknown: What Documentary Has in Common with Historical Research"

Michael Renov (University of Southern California), "The Power of the Close-up: Testimony and Empathy in the Documentary Film"

Charles Musser (Yale University), "The Paradise Lost Project and the Courtroom Documentary"

Josh Glick (Yale University), "Mapping Place and Experience in the Web-Native Documentary"

**L19:** The Cinema as Geography: New Considerations for a Theory of Moving Image Exhibition

**Room:** 19

**Chair:** Jennifer Wild (University of Chicago)

**Co-Chair:** Eivind Røssaak (National Library of Norway)

Dimitrios Latsis (University of Iowa), "Film Diplomacy: Natural Landscape, the New Deal, and Artistic Self-Image of the US Abroad"

Eivind Røssaak (National Library of Norway), "Exhibiting New Media"

Jon Inge Faldalen (University of Oslo), "Imagenesis: Toward a Geography of Shadows and Reflections on Fixed and Fluid Surfaces"

Jennifer Wild (University of Chicago), "A Psychogeography of the Avant-Garde: Paris and Cinema in Four Places"

**L20:** Reality Celebrity and the Monetization of Intimacy

**Room:** 20

**Chair:** Suzanne Leonard (Simmons College)

Alice Leppert (Ursinus College), "Famous for the Fame-Work: *Keeping Up With the Kardashians* and the Production of Branded Celebrity"

Jorie Lagerwey (University College Dublin), "*The Real Housewives'* Ramona Singer: Crazy, Offensive, and Feminist?"

Jennifer Clark (Fordham University), "#pregnantproblems: Nicole "Snooki" Polizzi and the Emotional Labor of Reality TV Celebrity"

Diane Negra (University College, Dublin), "*After Ever After*: Bethenny Frankel, Self-Branding, and the 'New Intimacy of Work'"

**L21:** Queer Asian Affairs: Ghosts, Aswang, Ethnic Others, and Shadow Intimacies in Southeast Asian Transmedia

**Room:** 21

**Chair:** Arnika Fuhrmann (Cornell University)

**Co-Chair:** Hoang Nguyen (Bryn Mawr College)

Bliss Cua Lim (University of California, Irvine), "Queer Aswang Transmedia"

Fiona Lee (City University of New York), "Queering Nation Time: Ghostly Sightings in *The Last Communist*"

Arnika Fuhrmann (Cornell University), "Under Permanent Exception: Thai Buddhist-Muslim Coexistence, Interreligious Intimacies, and the Filmic Archive"

Hoang Nguyen (Bryn Mawr College), "Addicted to Love: Homosexual Vices in Contemporary Vietnamese Cinema"

**L22:** Dialogues with Rancière

**Room:** 22

**Chair:** Codruta Morari (Wellesley College)

**Respondent:** Johannes von Moltke (University of Michigan)

Codruta Morari (Wellesley College), "Democracy and Cinephilia: Rancière's Resistance to the Ontology of Cinema"

Scott Durham (Northwestern University), "From Dissensus to Movements of World: The Politics of Cinema in Rancière and Deleuze"

Roy Grundmann (Boston University), "Adorno, Ranciere, and Cinematic Spectatorship: Is Spectatorial Emancipation a Relevant Concept?"

**L23: Workshop:** Theorizing Industry Practices

**Room:** 23

**Chair:** Jimmy Draper (University of Michigan)

**Workshop Participants:**

Tim Havens (University of Iowa)

Amanda Lotz (University of Michigan)

Serra Tinic (University of Alberta)

Jimmy Draper (University of Michigan)

Kevin Sanson (University of California, Santa Barbara)

**L24:** Debugging the History of Game Terminology: Critical Studies of Key Concepts

**Room:** 24

**Chair:** Henry Lowood (Stanford University)

Raiford Guins (State University of New York), "Console"

Henry Lowood (Stanford University), "Game Engine"

David Myers (Loyola University, New Orleans), "Simulation"

Peter Krapp (University of California, Irvine), "Control"

### **AWARDS CEREMONY**

Friday, March 8, 2013 04:15PM-05:30PM

Room: Grand Ballroom, Lobby

### **RECEPTION**

Friday, March 9, 2013 05:30PM-07:30PM

### **Saturday, March 9, 2013 09:00AM-10:45AM (Session M)**

**M1:** Reconsidering Contemporary Distribution Cultures

**Room:** 1

**Chair:** Courtney Brannon Donoghue (Oakland University)

**Respondent:** Alisa Perren (Georgia State University)

Chuck Tryon (Fayetteville State University), "Families are Complicated: Netflix Kids, Personalization, and Digital Delivery"

Tim Havens (University of Iowa), "Minority Television Trade as Cultural Journey: The Case of New Zealand's *Bro'Town*"

Courtney Brannon Donoghue (Oakland University), "How Movies Travel within the Brazilian Market: Film Distribution from Formal to Informal Channels"

Jade Miller (Tulane University), "From Video Tape to Video Streaming: Changing Distribution Technologies and Power in a Video Industry"

**M3:** Playing the Past, Playing the Future: Time in Contemporary Video Games

**Room:** 3

**Chair:** Jennifer Malkowski (Smith College)

TreaAndrea Russworm (University of Massachusetts, Amherst), "Gaming the Racial Past into the Future"

Edmond Chang (University of Washington), "'A Man Chooses, A Player Obeys': *Bioshock*, Transhumanism, and the Limits of Queerness"

Jennifer Malkowski (Smith College), "'You've Got to Watch Them All the Time': Games, Cinema, and Looking in *L.A. Noire*"



Alenda Chang (University of California, Berkeley), "Game Over? Duration, Distance, and Environmental Disaster in thatgamecompany's *Journey*"

**M4:** Youth Media Histories: 'Fast Forward through the Rear View Mirror'

**Room:** 4

**Chair:** Karen Lury (University of Glasgow)

Ryan Shand (University of Glasgow), "Children as Amateur Filmmakers: Reconciling Generations through Documentary Practice"

David Moore (Media Education Lab), "The Future of Youth Media: Exploring the Motivations and Aspirations of Youth Media Organizations in the United States"

Renee Hobbs (University of Rhode Island), "Exploring Youth Media History: A Case Study of Cinekyd Circa 1976 - 1982"

Karen Lury (University of Glasgow), "*Wullie* a Mad 'Wee Film': Community Arts or Simply 'Crap Art'?"

**M5:** Dangerous Subjectivities: Personal Filmmaking and the World Outside

**Room:** 5

**Chair:** John Powers (University of Wisconsin, Madison)

John Powers (University of Wisconsin, Madison), "Looking Outward: Historical Narrative and Subjectivity in Recent Avant-garde Film and Video"

Akiva Gottlieb (University of Michigan), "'Are You Saying Narcissistic and Vain in the Pejorative Sense?': Vanity as Form in the First-Person Experimental Cinema of Caveh Zahedi"

Irina Leimbacher (Keene State College), "Lying in the First-Personal(AI): The Case of *Bontoc Eulogy*"

Nikki Pinney (Indiana University), "Pathological Personification: The Camera as a Tool for Subjectivity in the Films of Gaspar Noé"

**M6:** "Hot-Jazz in Stone": The Urban Landscapes and Soundscapes of Film Noir

**Room:** 6

**Chair:** Richard Ness (Western Illinois University)

Michael Dwyer (Arcadia University), "It takes the Village: The Neighborhood outside Hitchcock's *Rear Window*"

Jans Wager (Utah Valley University), "From Paris to Ishpeming: Miles Davis, Duke Ellington, and the Landscape of Noir"

Richard Ness (Western Illinois University), "Killer Riffs: Music as Cultural Identifier in Contemporary Neo-Noir"

Michele Schreiber (Emory University), "David Fincher's San Francisco as Neo-Noirscape"

**M7: World Documentary, Festivals, and Auteurs**

**Room: 7**

**Chair:** Zhen Zhang (New York University)

**Respondent:** Aida Vallejo (University of Basque)

Cecile Lagesse (Yale University), "Chinese Documentary and International Film Festivals: The Reception of Director Zhao Liang's Work"

Erin Alpert (University of Pittsburgh), "Sergei Loznitsa: Russian Documentary Auteur"

Raisa Sidenova (Yale University), "Global Documentary: New Genre and New Auteurs"

**M8: New Narratives in World Cinema: Omnibus, Network, Modular, and Beyond**

**Room: 8**

**Chair:** Jiwon Ahn (Keene State College)

**Respondent:** Allan Cameron (University of Auckland)

Teresa Podlesney (Keene State College), "The 'Network Narrative' as Slow Cinema: Bela Tarr's *Sátántangó*"

Martin Roberts, "A Day in the Life: Global Narrativity and Social Media"

Jiwon Ahn (Keene State College), "Homesick Cosmopolitans: *311 A Sense of Home* and the Global Omnibus Film"

**M9: Extra-Terrestrial Mediations – GPS, Spy Planes, and Cyberspace**

**Room:** 9

**Chair:** Germaine Haleboua (University of Kansas)

Lan Le (University of California, Santa Barbara), "Tele-Vision Before TV: Scanner Technologies and the Origins of Images-at-a-Distance"

Abigail Hinsman (University of California, Santa Barbara), "Undetected Media: Intelligence Imaginings and the U-2 Spy Plane"

Megan Ankersen (University of Michigan), "24-hour Internet Spectaculars: Realtime Authorship, Visual Infrastructure, and the Archival Promise of *24 Hours in Cyberspace* (1996) and *Life In a Day* (2011)"

Germaine Haleboua (University of Kansas), "From Tactical Maneuvers to Geospatial Empowerment: Historical and Evolving Imaginations of GPS"

**M10:** Counter-histories of Spanish Cinema: Experiments, Ethnographies, Cinephilia

**Room:** 10

**Chair:** Steven Marsh (University of Illinois, Chicago)

Bryan Cameron (New York University), "Touch, Terror, and the Ineffable: The Tranquil Genius of Gonzalo Suárez"

Anna Cox (Willamette University), "The Rhizomatic Ethnographies of the 1960s Barcelona and Basque Schools"

Eduardo Ledesma (University of Illinois, Urbana-Champaign), "Obsolescence and the Second Coming of Super-8: *Fotonovela* (2004) and Daniela Cugliandolo's other Experimental Films"

Steven Marsh (University of Illinois, Chicago), "Subjectivity, Spectrality, and the Critique of Representation in Recent Spanish Non-fiction film"

**M11:** The Power of the Precarious Aesthetic

**Room:** 11

**Chair:** Susanne Østby Sæther (University of Oslo)

**Co-Chair:** Kari Andén-Papadopoulos (Stockholm University)

**Respondent:** Patricia Pisters (University of Amsterdam)

Arild Fetveit (University of Copenhagen), "Theorizing the Power of the Precarious Aesthetic"

Susanne Østby Sæther (University of Oslo), "Precarious Art: The Cases of Slater Bradley and Seth Price"

Kari Andén-Papadopoulos (Stockholm University), "The Un/Reality of Citizen Camera Witnessing"

**M12: Mediating Black Embodiment**

**Room:** 12

**Chair:** Miriam Petty (Northwestern University)

Samantha Sheppard (University of California Los Angeles), "Any Given Body at Any Given Time: Black Embodiment and Performances of Triumph and Defeat in Oliver Stone's *Any Given Sunday*"

Brandise Monk-Payton (Brown University), "'I Go With My Gut': Navigating Black Feminism in *Scandal*"

A.C. Hawley (University of Iowa), "A Cake For Every Month: The Construction of the Black Woman and Class in *The Real Housewives of Atlanta*"

Miriam Petty (Northwestern University), "(M)Other Love: Race, Custody, and Gender in *Rainbow on the River and One Mile From Heaven*"

**M13: Gendered Madness: Insanity and the Cinema**

**Room:** 13

**Chair:** Heather Addison (Western Michigan University)

**Co-Chair:** Elaine Roth (Indiana University, South Bend)

Heather Addison (Western Michigan University), "Trapped in the 'Booby Hatch': Amiable Lunacy and Blithe Brutality in *Harvey* (1950)"

Leslie Abramson (Loyola University, Chicago), "At Sea: Insanity and Law in *The Caine Mutiny* (1954)"

Nina Martin (Connecticut College), "Traveling the Mind's Twisted Corridors: Cinematography, Space, and *Silent House* (2011)"

Elaine Roth (Indiana University, South Bend), "More Momophobia: Incapacitated Mothers in Twenty-First Century Cinema"

**M14: 21st Century Genre Revisions**

**Room:** 14

**Chair:** Kathleen McHugh (University of California, Los Angeles)

Ivan Ross (University of Chicago), "Rom-Com Coming of Age: Adolescent Intimacy and Generic Participation in *Adventureland* and *Skateland*"

April Miller (University of Northern Colorado), "Gendering Corporate Contagion, Governmental Collapse, and Real-to-Reel Recessionary Horrors in *Contagion* and *Drag Me To Hell*"

Despina Kakoudaki (American University), "Family Melodrama in the 21st Century"

Kathleen McHugh (University of California, Los Angeles), "Work and Working through the End of the World"

**M15:** New Cinematic Maps: Regional American Cinema

**Room:** 15

**Chair:** Paul Reinsch (Chapman University)

Paul Reinsch (Chapman University), "*Song(s) of the South: Country Music in/and Exploitation Cinema*"

Daniel Herbert (University of Michigan), "Michigan and Home Video Culture"

Philip Hallman (University of Michigan), "Mapping the Motor City's Cinemas"

David Lerner (University of Southern California), "The Garage Archive and the Cocktail Napkin Document: Locating *Gone with the Pope* and Collaborating with the Past"

**M16:** Elinor Glyn, Josephine Baker, and Lois Weber: Sexuality, Authorship, and Celebrity in Early Movie Culture

**Room:** 16

**Chair:** Hilary Hallett (Columbia University)

**Respondent:** Patrice Petro (University of Wisconsin, Milwaukee)

Hilary Hallett (Columbia University), "The Elinor Glyn Brand: Sex, Race, and Female Authority in Early Hollywood"

Terri Francis (Yale University), "Baker's Burlesque: The Ironies and Erotics of Josephine Baker's Celebrity"

Shelley Stamp (University of California, Santa Cruz), "'A Woman's Picture in a Woman's Way to a Woman's Taste': Feminine Propriety, Marital Sexuality, and Female Authorship in Lois Weber's Hollywood"

**M17: Workshop:** Strategies for the Academic Job Market

**Room:** 17

**Chair:** Ashley Elaine York (University of Alberta)

**Workshop Participants:**

Maruta Vitols (Emerson College)

Scott Richmond (Wayne State University)

Homay King (Bryn Mawr College)

Aaron Baker (Arizona State University)

**M18:** Medium Beyond Medium Specificity

**Room:** 18

**Chair:** Zachary Campbell (Northwestern University)

John Rhym (University of Pittsburgh), "Timeliness and Temporality in Ogawa Shinsuke's *Red Persimmons*"

Gordon Sullivan (University of Pittsburgh), "'Are We Worth Saving?' Trauma and Digital Disaster Cinema"

Alessandra Raengo (Georgia State University), "'I See the Bones Inside': Race, Medium-being, and the Physiology of the Photographic Image."

Zachary Campbell (Northwestern University), "Video and the Labor of Medium Specificity"

**M19:** How to Have Sex in a Crisis

**Room:** 19

**Chair:** Dean Allbritton (Colby College)

Patrick Keilty (University of Toronto), "Online Pornography and DIY Culture"

Dean Allbritton (Colby College), "Stimulus Packages: Sex, Spain, and the Economy of the Erotic"

Bryan Wuest (University of California, Los Angeles), "Bears on Film: Documentation and Definition of Gay Bear Culture"

Gabriela Alvarez (Stony Brook University), "Sex in the Time of Crisis: The Failed Quest for Redemption through Love and Nostalgia in *Raging Sun, Raging Sky*"

**M20:** Exhibition / Reception Histories

**Room:** 20

**Chair:** Nate Brennan (New York University)

Annie Fee (University of Washington), "The Rejection of the International Film Avant-Garde by French Audiences : 1918-1922"

Kathleen Lotze (University of Antwerp), "Writing Film Texts (Back) into Cinema History? Reflections on Approaches to Film and Cinema History with Focus on the Field of 'New Cinema History'"

Javier Ramirez (Indiana University), "Mexican Cinema *en el otro lado*: A Case Study of the Exhibition of *Angelitos Negros* in San Antonio, Texas"

Nate Brennan (New York University), "The Local Film Sector: Audiences, Exhibitors and Critics in New York City, One Week in July, 1934"

**M21:** Controlling the Infant Prodigy: Debates on the Form and Content of Early Television

**Room:** 21

**Chair:** Deborah Jaramillo (Boston University)

**Co-Chair:** Miranda Banks (Emerson College)

Deborah Jaramillo (Boston University), "Public vs. Private: The Fight to Control Early Television Content"

Miranda Banks (Emerson College), "Television through the Eyes of 'The Screen Writer'"

Dawn Fratini (University of California, Los Angeles), "The Challenge of Television from the Standpoint of Hollywood's Engineers"

Jennifer Porst (University of California, Los Angeles), "The Sound Track Ban: The American Federation of Musicians' Role in Excluding Feature Films from Television before 1955"

**M22:** Materialities of Touch in Media: Skin, Plastic, Fur

**Room:** 22

**Chair:** Nicholas Baer (University of California, Berkeley)

Klemens Gruber (University of Vienna), "Transatlantic Transformations of Tactility: Media Practices from Weimar to Chicago"

Alexandra Seibel (Independent Scholar), "Cutting the Skin of the Film: Benjamin, Dr. Doyen, and Valie"

Antonia Lant (New York University), "Fur, Film, and the iPad: Tactile Virtuosity of the Screen"

Fabian Ziegler (University of Vienna), "Early Plastics – Tactile Transparency in Art and Media"

**M23: Workshop: Critical Approaches to Studying the Radio Industries**

**Room:** 23

**Chair:** Eleanor Patterson (University of Wisconsin, Madison)

**Workshop Participants:**

Brian Fauteux (University of Wisconsin, Madison)

Jason Loviglio (University of Maryland, Baltimore County)

Jeremy Morris (University of Madison, Wisconsin)

Elena Razlogova (Concordia University)

Alexander Russo (The Catholic University of America)

**M24: The 1950s and Beyond: New Approaches to the "Golden Age" of Japanese Cinema**

**Room:** 24

**Chair:** Alexander Jacoby (Oxford Brookes University)

**Respondent:** Alastair Phillips (University of Warwick)

Rea Amit (Yale University), "The Golden Age of Japanese Cinema: Nationhood and Aesthetics"

Lauri Kitsnik (University of Cambridge), "A Record of Repeated Gestures: Leitmotifs in Shindo Kaneto's Films"

Alexander Jacoby (Oxford Brookes University), "Backward Glances, Moving On: Revising Ozu in Koreeda Hirokazu's *Still Walking*"

**Saturday, March 9, 2013 11:00AM-12:45PM (Session N)**

**N1: Networked Media**

**Room:** 1



**Chair:** Patrick Jagoda (University of Chicago)

**Respondent:** Wendy Chun (Brown University)

Doron Galili (Oberlin College), "Networked Media Fantasies and the Project of Networking the World"

Max Dawson (Northwestern University), "'It's the Network!' Broadcasting, Cellular, and the Politics of Networks"

Patrick Jagoda (University of Chicago), "Between: Network Aesthetics and Networked Games"

**N3:** Visualizing Girlhood, Girling Visibility: The Visual Aesthetics of Post-feminist Girls' Media

**Room:** 3

**Chair:** Mary Kearney (University of Texas, Austin)

Mary Kearney (University of Texas, Austin), "Sparkle, Glitter, Shine: The Post-feminist Luminosity of Contemporary US Girls' Film and Television"

Katie Kapurch (Texas State University), "'If You Had a Chance to Change Your Fate, Would You?': Unbraiding the Visual Aesthetics of Post-feminist Girlhood in *Tangled* and *Brave*"

Morgan Blue (University Of Texas, Austin), "Dressing the Part: The 'Post-feminist Masquerade' in Disney Channel's Aesthetics of Girlhood"

Catherine Burwell (University of Calgary), "Editing for Emotion: The Visual Aesthetics of Young Women's Fan Videos"

**N4:** Radio in Transition, Past and Present

**Room:** 4

**Chair:** Cynthia Meyers (College of Mount Saint Vincent)

**Respondent:** Kathy Fuller-Seeley (Georgia State University)

Kyle Barnett (Bellarmine University), "Rethinking Radio's Rise through the Phonograph's Fall"

Cynthia Meyers (College of Mount Saint Vincent), "Radio with Pictures: How the Ad Industry in the 1940s Debated the Transition from Radio to TV"

Andrew Bottomley (University of Wisconsin, Madison), "The Liveness of Internet Radio: Streaming, Sociability, and the Experience of Radio in the Convergence Era"

**N5: Fear of Feeling: Horror, Spectatorship, Embodiment**

**Room: 5**

**Chair:** Adam Hart (University of Chicago)

**Co-Chair:** Veronica Fitzpatrick (University of Pittsburgh)

Catherine Clepper (Northwestern University), "The Film that Rumbles: *The Tinger*, Percepto, and the Paradox of Fear"

Andrea Wood (Winona State University), "Desiring Dead Girls: Abject Erotics and Female Zombies in Horror Cinema"

Adam Hart (University of Chicago), "It's Only a Movie: *Evil Dead II* and Horror's Self-conscious Spectatorship"

Veronica Fitzpatrick (University of Pittsburgh), "Phenomenology and the Melodrama-Horror of *The Skin I Live In*"

**N6: Forty Years after the Draft: Reexamining Conscription and American Media**

**Room: 6**

**Chair:** Scott Balcerzak (Northern Illinois University)

Scott Balcerzak (Northern Illinois University), "'It's Going to Be a Merry Aar, Folks!': Queered Brotherhood and Comedic Conscription with Abbott and Costello"

Kyle Stevens (University of Pittsburgh), "Down the Loop-Hole: *Catch-22* (1970), Surrealism, and the Draft"

John Nelson (West Point Academy), "America's Open Space: Draft, Resistance, and the Vietnam War in Cinematic Retrospect"

Robin Andersen (Fordham University), "Acts of Valor?: Comparing the Draft to Media-Driven Recruitment"

**N7: Teenagers at the Movies, 1920-1950: Three Case Studies**

**Room: 7**

**Chair:** Lisa Rabin (George Mason University)

**Respondent:** Eric Smoodin (University of California, Davis)

Christina Petersen (Eckerd College), "The Pleasures of Panning: 1920s College Newspaper Film Criticism and the Sophisticated Youth Spectator"

Laura Isabel Serna (University of Southern California), "Social Science and the Racialization of Mexican Youth Film Viewing in Los Angeles in the 1920s and 30s"

Lisa Rabin (George Mason University), "Working-Class Teenagers and the Social Content Film: The Human Relations Film Series at Benjamin Franklin High School, East Harlem, New York City, 1936-1955"

**N8: Post-socialist China; Post-colonial Hong Kong: Reconstructing Collective Consciousness or Restaging Public Failure?**

**Room: 8**

**Chair:** Victor Fan (McGill University)

Victor Fan (McGill University), "Contemporary Hong Kong Cinema: Restaging the Desire for and Resentment toward 'National' Integration"

Frederik Green (San Francisco State University), "The Sky is the Limit: Feng Xiaoning's Leitmotif Cinema and the Popularization of State Myths"

Wei Yang (University of the South), "Projecting Beijing, Projecting Power: Space and Ideology in China-US Co-produced Films"

Yanhong Zhu (Washington and Lee University), "Beyond Flesh and Blood: Body Politics and National Ideology in Contemporary Chinese Spy Films"

**N9: YouTube's Clip Culture**

**Room: 9**

**Chair:** Sudeep Sharma (University of California, Los Angeles)

Stephen Monteiro (American University of Paris), "'Just Clips': Online Image Culture and the Meaning of the Fragment"

Laurel Westrup (Emerson College), "Recycling Clips and Corporate Strategies on YouTube"

Andrew Myers (University of Southern California), "Piracy vs. Passion on YouTube: Classification and Monetization of User-Uploaded Movie Clips through Content ID and 'Eyeballs on Every Video'"

Sudeep Sharma (University of California, Los Angeles), "All the News That Is Fit To Clip: YouTube, Television News, and the Lost Mass Audience"

**N10: Transnational Approaches to Nordic Cinema**

**Room:** 10

**Chair:** Laura Horak (Stockholm University)

Ursula Lindqvist (Harvard University), "The New Nordic Avant-Garde"

Wendy Pearson (University of Western Ontario), "Memories of Cultural Dismemberment: Nils Gaup, Mons Somby, and the Re-Membering of Sámi History"

Arne Lunde (University of California, Los Angeles), "The Scandinavian Colonies of Silent Era Hollywood"

Laura Horak (Stockholm University), "Swedish Silent Film and the World Audience"

**N11: Landscapes of Silent-Era US Production**

**Room:** 11

**Chair:** Paul Moore (Ryerson University)

Paul Moore (Ryerson University), "Living Pictures of an American Fireman: Early Cinema's Work with Local Fire Brigades"

Jeremy Groskopf (Georgia State University), "Engines and Anchors: The National and the Local in Atlanta's Buy-A-Bale of Cotton in 1914"

Jessica Whitehead (York University), "Striving to Become Part of the Movies: The Historical Process of Fandom as a Participatory Practice"

Martin Johnson (University of North Carolina, Chapel Hill), "'Steubenville Adopts a Baby': The Hollywood Turn in the Local Film"

**N12: New Perspectives on Film Censorship**

**Room:** 12

**Chair:** Laura Wittern-Keller (University of Albany)

Stephen Vaughn (University of Wisconsin), "Literacy, Celebrity, and Cinema in America, 1890-1930"

Clayton Koppes (Oberlin College), "The Origins of Movie Censorship: A Transnational Perspective, 1900-1930"

Kathryn Brownell (Boston University), "Propaganda, Entertainment, or Partisan Tool? World War II and the Rise of a Mass-mediated Politics"

**N13: Spectatorship and American Film History**

**Room:** 13

**Chair:** Meredith Ward (Northwestern University)

Marsha Orgeron (North Carolina State University), "Going to the Show: 1930s Moviegoing in Cleveland, Ohio"

Amanda Fleming (Indiana University), "In Search of the Urban Child Spectator: 'Children and Movies' and the Myth of the 'Children's Film'"

Meredith Ward (Northwestern University), "Physical Sounds, Carnal Sounds: Audience Noise and Cultural Anxiety in Early Cinema"

**N14: Auteurs and Film Language**

**Room:** 14

**Chair:** Elizabeth Reich (Wayne State University)

Chris Carter (University of Oklahoma), "Punishing Rhetoric: Audience Address in Michael Haneke's *Funny Games*"

James Mairata (Macquarie University), "Understanding How Steven Spielberg's Unique Strategies for Narrative Construction Have Contributed to the Popularity of his Cinema."

Alastair Phillips (University of Warwick), "Jacques Becker and the Cinema of the Postwar Everyday"

Elizabeth Reich (Wayne State University), "Reparative Times: Temporality in Spike Lee's Cinema"

**N15: Cityscape as Character : Remapping the Metropolis within Globalism**

**Room:** 15

**Chair:** Reena Dube (Indiana University of Pennsylvania)

Stanley Corkin (University of Cincinnati), "Corner Boys and Stoop Boys: Education, Knowledge, and the Neoliberal City in Season Four of the *The Wire*"

Temenuga Trifonova (York University), "The Franchise City Film"

Joseph Bender (Harvard University), "Insurgent History in the Paris Suburbs: *93 la belle rebelle* and *Rue des cités*"

Reena Dube (Indiana University of Pennsylvania), "Disembedded Gaze of Embedded Stories: The Global Cityscape in *Mumbai Dairies* and *Kahaani*"

**N16: Acting Like Stars: Craft, Image, Genre**

**Room:** 16

**Chair:** Tamar Jeffers McDonald (University of Kent)

Tamar Jeffers McDonald (University of Kent), "Doris Day Performing Performing"

John Mercer (Birmingham School of Media), "Acting and Behaving Like a Man: Rock Hudson's Performance Style"

Cynthia Baron (Bowling Green State University), "Denzel Washington: Industry Policy's Role in the Career of a Black Matinee Idol"

Christine Holmlund (University of Tennessee), "John Cusack: Playing With Type"

**N17: Animated Movement and Cinema's Techné**

**Room:** 17

**Chair:** Alla Gadassik (Northwestern University)

Tom Gunning (University of Chicago), "On the Cusp of Modernism: Bergson's Critique of the Cinématographe and the Paradox of Mechanical Motion"

Alla Gadassik (Northwestern University), "The Animated Line: Performing and Generating Movement in Early Animation"

Andrew Johnston (Amherst College), "The Line's Moving Origins: Abstraction and Technological Change"

Gregory Zinman (Georgia Institute of Technology), "Eradicating the Psychic Space between Eye and Ear: How Synthetic Film Sound Moves"

**N18: Feminist Experimental Video: Identity, Appropriation, and Interpretation**

**Room:** 18

**Chair:** Julia Lesage (Jump Cut)

Lucy Fischer (University of Pittsburgh), "Afterlife and Afterimage: Maya Deren in *Transfigured Time*"

Laura Stamm (University of Pittsburgh), "From Maya Deren to Lady Gaga: The Role of the Female Artist in Postmodern Visual Culture"

Julia Lesage (Jump Cut), "Layered Identity in the Work of Midi Onodera"

Michelle Citron (Columbia College, Chicago), "How Should We Tell Identity Stories? A Case for Non-Linear Story-Telling"

**N19: Beyond Black-and-White: Cold War Television and Asian-Pacific American Performers**

**Room:** 19

**Chair:** Meenasarani Murugan (Northwestern University)

**Respondent:** Darrell Hamamoto (University of California, Davis)

Benjamin Han (New York University), "The 'Exceptional' Real Estate: Hawai'i, Television, and Mixed-Race"

Meenasarani Murugan (Northwestern University), "'Getting to Know You': Sajid Khan and Reframing the Exotic"

Melissa Phruksachart (CUNY Graduate Center), "'Cherry Blossoms in Bryant Park': Race, Gender, and Cold War Culture in *My Three Sons*"

**N20: Authenticity and Social Identities in 1950s/1960s American Television**

**Room:** 20

**Chair:** Jon Kraszewski (Seton Hall University)

Gwendolyn Audrey Foster (University of Nebraska, Lincoln), "Life with Betty White: Performing the Authentic Proto-Feminist in Pioneering Early Television"

Jon Kraszewski (Seton Hall University), "Authenticity on *Route 66*: Redefining the Relationship between Dominant Cultures, Counter Cultures, and the Road"

Wheeler Winston Dixon (University of Nebraska, Lincoln), "*Dragnet* and the Origins of the 1950s Television Detective Procedural"

Christopher Sharrett (Seton Hall University), "Jack Webb in the 60s: The Vital Center and the Rhetoric of Hate"

**N21: Workshop:** "To Preserve Disorder": Moving Image Archiving and Preservation in Chicago

**Room:** 21

**Chair:** Jacqueline Stewart (Northwestern University)

**Workshop Participants:**

Sara Chapman (Media Burn Independent Video Archive)

Tom Colley (Video Databank)

Carolyn Faber (Kartemquin Films)

Nancy Watrous (Chicago Film Archives)

**N22:** Re-Opening the "Closet": New Case Studies and Applications for Film and Media Studies

**Room:** 22

**Chair:** R. Bruce Brasell (Independent Scholar)

Matthew Tinkcom (Georgetown University), "Three Decades of the HIV Closet: Confession, Disclosure, and Self-Fashioning in *Still Around: 30 Years of AIDS, 15 Years of Hope*"

David Lugowski (Manhattanville College), "Monsters and Mulattos, Prisoners and Princes: The Closeted Characters of James Whale"

R. Bruce Brasell (Independent Scholar), "Documentary Confessionals, the Southern Expatriate Road Film, and the Closet"

Daniel Cutrara (Arizona State University), "Hollywood's New Closet: The Religious Believer Screened Out"

**N23:** Cinematic Emotions, Feelings, and Moods: Cognitivism Meets Phenomenology

**Room:** 23

**Chair:** Julian Hanich (University of Gröningen)

**Respondent:** Vivian Sobchack (University of California, Los Angeles)

Carl Plantinga, "Mood and Narrative Cinema as 'Mind Recorder'"

Jens Eder (University of Mannheim), "Films and Feelings of Being"

Julian Hanich (University of Gröningen), "Alone in the Dark? Cinematic Emotions and the Movie Theater's Collective Experience"



**N24: Workshop:** Increasing Visibility in the Writing Process

**Room:** 24

**Chair:** Lindsay Hogan (University of Wisconsin, Madison)

**Workshop Participants:**

Kyle Conway (University of North Dakota)

Laurie Ouellette (University of Minnesota)

Heather Hendershot (Massachusetts Institute of Technology)

Sean Griffin (Southern Methodist University)

**Saturday, March 9, 2013 01:00PM-02:45PM (Session O)**

**O1:** Relocating the Centers: Power, Control, and the Normative Functions of Information Networks

**Room:** 1

**Chair:** Sangeet Kumar (Denison University)

**Co-Chair:** Peter Schaefer (Marymount Manhattan College)

David Z. Morris (University of South Florida), "The App is Not the Territory: Personal GPS Applications and the Hegemony of Crowdsourced Space"

Peter Schaefer (Marymount Manhattan College), "Material and Discursive Forms of Network Neutrality, 1960-1985"

Stephanie Schulte (University of Arkansas), "Occupying a Node of Our Own: Protecting and Producing the Public through Personal Technology"

Sangeet Kumar (Denison University), "The Network and Its Discontents: The Particular as the Universal on the World Wide Web"

**O3:** The Opacity of the Image

**Room:** 3

**Chair:** Asbjorn Gronstad (University of Bergen)

**Respondent:** Laura Marks (Simon Fraser University)

Anne Jerslev (University of Copenhagen), "Visual 'Noise' in David Lynch's *Lady Blue Shanghai* (2010)"

Kjetil Rodje (Simon Fraser University), "Variations of the False in Harmony Korine's *Trash Humpers*"

Asbjorn Gronstad (University of Bergen), "Ernie Gehr and the Boundaries of Discernibility"

**O4: Ethnographic Approaches in Film Festival Studies**

**Room:** 4

**Chair:** Helle Kannik Haastrup (Roskilde University)

**Respondent:** Ragan Rhyne (Independent Scholar)

Sarah Dillard (Indiana University), "Everyday is a Festival: Towards an Ethnographic Understanding of the Toronto International Film Festival Organization"

Jennifer Hessler (University of California, Santa Barbara), "*Next* and the Ethos of Authenticity: An Ethnographic Look at Sundance's Low Budget Filmmakers"

Helle Kannik Haastrup (Roskilde University), "The Cannes Film Festival as a Media Event: Palme d'Or, Art Film, and the Red Carpet"

**O5: Dimensional Tensions: Collage Animation and Experiential Effects**

**Room:** 5

**Chair:** Jaimie Baron (University of Alberta)

Michele Pierson (King's College, London), "Janie Geiser's Actors: Two 'Nervous Films'"

Lora Mjolsness (University of California, Irvine), "Yuri Norstein's Collage Animations: Technique and Subversion"

Jaimie Baron (University of Alberta), "Found Dimensions: Contemporary Experimental Collage Animation, Archival Materials, and Spatiotemporal Effects"

Frédéric Clément (University of Montréal), "Taking 'Collage' Literally in 3D Videogame Space: From Papercraft to Sticker Aesthetics in Nintendo's *Paper Mario* Series"

**O6: Black Cinema Aesthetics Revisited**

**Room:** 6

**Chair:** Michael Gillespie (Ohio University)

Allyson Field (University of California, Los Angeles), "To Journey Imperfectly: Black Cinema Aesthetics and the Filmic Language of *Sankofa*"

Lokeilani Kaimana (University of Texas, Austin), "*Daughters of the Dust's* Repeating Islands"

Keith Harris (University of California), "Is Black Film Dead?"

Akil Houston (Ohio University), "Unrequited Love: Hip-hop Culture and 1970s Black Cinema"

**O7: History Films: Figuring, Framing, and Outing History**

**Room: 7**

**Chair:** Rebecca Bell-Metereau (Texas State University)

**Respondent:** Cynthia Lucia (Rider University)

Sam B. Girgus (Vanderbilt University), "Clint Eastwood and History: Return of the Stranger in *Flags of Our Fathers* and *Letters from Iwo Jima*"

Deann Armstrong (Vanderbilt University), "Filming Shakespeare, Filming History"

Rebecca Bell-Metereau (Texas State University), "Framing the Gays in History: *J. Edgar*"

**O8: Epistolary Film: The Letter's Circulation in Cinema**

**Room: 8**

**Chair:** Rebecca Sheehan (Harvard University)

Ilinca Iurascu (University of British Columbia), "Media Operatics: Max Ophuls' *The Company is in Love* and the Spectacle of Communication"

James Fiumara (University of Colorado, Denver), "Graphology and Graphite: Hypergraphia and the Sensual Aesthetics of the Quay Brothers' *In Absentia*"

Elixabete Ansa-Goicoechea (University of British Columbia), "The Evidence of Film Letters: An Epistolary Dialogue between Kiarostami and Erice"

Rebecca Sheehan (Harvard University), "Chantal Akerman's *Ars Combinatoria*: The Still Image and the Ethics of the Epistolary"

**O9: Science, Life, and Ontologies of Cinema**

**Room:** 9

**Chair:** Weihong Bao (University of California, Berkeley)

Weihong Bao (University of California, Berkeley), "'A Vibrating Art in the Air': Cinema, Ether, and Propaganda Film Theory in China during the Second World War"

Inga Pollmann (University of North Carolina, Chapel Hill), "'Learning How to Swim'—Environment, Stimmung, and Medium in European Postwar Film Theory"

Angela Dalle-Vacche (Georgia Institute of Technology), "Bazin and Resnais: Medium Specificity and Science"

Grant Wiedenfeld (Yale University), "Living Signs: A Peircean Ontology of iCinema"

**O10:** Media and Cultural Memory in Contemporary Latin America

**Room:** 10

**Chair:** Ricardo Vivancos (George Mason University)

Katherine Pereira (George Mason University), "The Commemoration of Human Rights Violations in *El Parque Monumento Trujillo* through the Use of Digital Media"

Eleana Velasco (George Mason University), "Ecuador's Documentary Films: Uncovering the Past and Finding Identity in the Era of Globalization"

Roberto Ponce-Cordero (University of Pittsburgh), "Detectives Creating Truth: On the Filmic Attempts to Make Sense of Gender Violence in Ciudad Juárez"

Carla Manzoni (University of Minnesota Twin Cities), "Kinetic Collages of Resistance: Alternative Audiovisual Tales of Memory and Agency in Argentina from 1930 to Today"

**O11:** Questions of Identity and Representation in Contemporary Indian Documentary

**Room:** 11

**Chair:** Anuja Jain (New York University)

**Respondent:** Thomas Waugh (Concordia University)

Anuja Jain (New York University), "Cultures of Masculinity: Gender and Sexuality in Indian Documentary Film"

Tilottama Karlekar (New York University), "Mumbai in Contemporary Documentary Narratives: Crisis and Conflict in the 'Real' City"

Shohini Ghosh (Jamia Millia Islamia), "The Transfigured Landscape: Documentary/Cinema and the Violence in Kashmir"

**O12:** Holocaust Cinema and Post-Memory: Between Trauma and Pedagogy

**Room:** 12

**Chair:** Sara Hall (University of Illinois)

Brad Prager (University of Missouri), "Experiencing the Aftereffects: Documenting Memorial Trauma in *KZ* (2006)"

Jennifer Kapczynski (Washington University, St. Louis), "Past Lessons, from *Marianne and Juliane* (1981) to *And Along Come Tourists* (2007)"

Michael Richardson (Ithaca College), "Horror as Pedagogy: Uwe Boll's *Auschwitz* (2011)"

**O13:** Locating "Transnational Hollywood"

**Room:** 13

**Chair:** Ken Provencher (University of Southern California)

Ken Provencher (University of Southern California), "My Life, A Sony Product: Japanese Investments in Hollywood, 1985-1995"

Jeffrey Middents (American University), "Permanent Residents?: Contemporary Hollywood and the International Auteur"

Michelle Robinson (University of North Carolina Chapel Hill), "Transnational Vertigo: Frames of Reference for a Vernacular of Late Modernity"

Stefano Ciammaroni (Manchester Metropolitan University), "Any Which Way They Could: How an Italian Cultural Left Made Clint Eastwood a Fellow Traveller"

**O14:** Dis/abling Media: Disability and Negotiations of Bodies, Technologies, and Texts

**Room:** 14

**Chair:** Francesca Smith (University of Southern California)

Bill Kirkpatrick (Denison University), "Voices Made For Print: Disabled Voices on the Radio"

Elizabeth Ellcessor (Indiana University), "Cultural Accessibility and Transmedia Participation in *Switched at Birth*"

Julie Elman (New York University), "Diagnostic Media: WebMD, WiiFit, and Neoliberal Cyberchondria"

Francesca Smith (University of Southern California), "'There's No Need to Walk': Navigating the Intersection of Ability, Obesity, and Technology in *WALL-E's* Future"

**O15: The Actor's Voice**

**Room:** 15

**Chair:** Katherine Kinney (University of California, Riverside)

Kelly Kirshtner (University of Wisconsin), "Actor/Microphone: Acoustic Presence in Sound Collection Practices"

Yiman Wang (University of California, Santa Cruz), "Speaking in a 'Forked Tongue': Anna May Wong's Linguistic Cosmopolitanism"

Katherine Kinney (University of California, Riverside), "The Resonance of Brando's Voice"

Katherine Fusco (University of Nevada, Reno), "Voices from Beyond the Grave: Virtual Tupac's Live Performance at Coachella"

**O16: Rereading the Bromance: Homosociality and Friendship in the Media**

**Room:** 16

**Chair:** Michael Rennett (University of Texas, Austin)

**Co-Chair:** Amy Woodworth (Rowan University)

Amy Woodworth (Rowan University), "Where Bromance Fears to Tread? The Boundaries of Male Love and Friendship in *Hump Day*"

Tania Modleski (University of Southern California), "Mimetic Desire in *I Love You, Man*"

Ron Becker (Miami University), "'Yeah, We're Going on a Mandate, Man!': Homosocial Intimacy, Patriarchy and Heteronormativity"

Michael Rennett (University of Texas, Austin), "Bros, BFFs, and the New Romantic Foil: Homosocial Relationships in Emerging-Adult-Crisis Texts"

**O17: Beyond the Theatrical/Non-theatrical Divide**

**Room:** 17

**Chair:** Gregory Waller (Indiana University)

Gregory Waller (Indiana University), "Under the Auspices of: Sponsorship and Church Screenings"

Lee Grieveson (University College London), "What Did Liberal States Want from Film?"

Haidee Wasson (Concordia University), "Mechanical Soldiers and Courageous Screens: How the American Military Made Cinema Useful During World War II"

Barbara Klinger (Indiana University), "From Theaters to the Airwaves: Classic Hollywood Films and Transmedia in the 1940s"

**O18: Cable Services, Reality TV, Branding, and Niche Marketing**

**Room:** 18

**Chair:** Jane Feuer (University of Pittsburgh)

Moya Lockett (New York University), "Interrogating Normality: Knowledge, Femininity, and the Extraordinary-Ordinary Self on TLC"

Mimi White (Northwestern University), "HGTV: You Know You Want to Look"

Jane Feuer (University of Pittsburgh), "The Bravo Media Reality Series: 'Quality' and Branding"

Brenda Weber (Indiana University), "Oprah-topia: Neoliberalism, Globalization, and Identity on the Oprah Winfrey Network"

**O19: Primordigital Cinema**

**Room:** 19

**Chair:** Selmin Kara (Ontario College of Art and Design University)

**Respondent:** Steven Shaviro (Wayne State University)

Jonathan Freedman (University of Michigan), "Tarantino and Scorsese: *Inglorious Basterds*, *Hugo*, and the Reinvention of Wonder"

Richard Grusin (Center for 21st Century Studies), "Post-cinematic Atavism"

Selmin Kara (Ontario College of Art and Design University), "Beasts of the Digital Wild: Cinema and the Question of Origins"

**O20:** Girls for Sale: The (Sexual) Commodification of Girl Stars in US Cinema

**Room:** 20

**Chair:** Maria San Filippo (Five College Women's Studies Research Center)

**Respondent:** Diane Negra (University College, Dublin)

Rahul Hamid (New York University, Gallatin), "Graham Greene, Shirley Temple, and the *Night and Day* Scandal"

Maria San Filippo (Five College Women's Studies Research Center), "Girlhood, Interrupted: Hayley Mills, Jodie Foster, and (Post-)Disney Delinquency"

Vernon Shetley (Wellesley College), "The Olsen Twins, *No Country for Old Men*, and the Culture of Internship"

**O21: Workshop:** Historiography and French & Francophone Cinema

**Room:** 21

**Chair:** Kelley Conway (University of Wisconsin, Madison)

**Workshop Participants:**

Richard Neupert (University of Georgia)

Eric Smoodin (University of California, Davis)

William Higbee (University of Exeter)

Florence Martin (Goucher College)

Kelley Conway (University of Wisconsin, Madison)

**O22:** Micropolitics of Production Communities

**Room:** 22

**Chair:** John Caldwell (University of California, Los Angeles)

**Respondent:** Patrick Vonderau (Stockholm University)

Eva Redvall (University of Copenhagen), "Training for Quality Television: The Micropolitics of Teaching the Production of Television Drama from an Industry and a Film School Perspective"



Kevin Sanson (University of California, Santa Barbara), "It's a Different Kind of Place: Global-Local Production Cultures in an Entrepreneurial City"

Petr Szczepanik (Masaryk University), "Political History of Film Crew as a Temporary Total Institution"

Ritesh Mehta (University of Southern California), "Filmmaking as Practice: 'Modes' of 'Doing of Work' and Factors influencing 'Work Getting Done' on a Student Film Production"

**O23:** Workshop: Cinema and Media Studies in Higher Education: Perspectives from Administrators

**Room:** 23

**Chair:** Ted Hovet (Western Kentucky University)

**Co-Chair:** Charles Wolfe (University of California, Santa Barbara)

**Workshop Participants:**

Michele Hilmes (University of Wisconsin, Madison)

R Barton Palmer (Clemson University)

Murat Akser (Kadir Has University)

Deniz Bayrakdar (Kadir Has University)

Mary Desjardins (Dartmouth College)

**O24:** New Paradigms in Audiovisual Authorship

**Room:** 24

**Chair:** Cecilia Sayad (University of Kent)

Pam Cook (University of Southampton), "Sofia Coppola and the Performance of Commodity Authorship"

Giorgio Bertellini (University of Michigan), "The Demiurgic Film Auteur: Emir Kusturica and Utopian Nation-Rebuilding"

Marina Hassapoulou (University of Florida), "Collaborative Ethos and Individualism in Interactive Film Authorship"

Cecilia Sayad (University of Kent), "Shifting Approaches: How Performance Revives the Author"

**Saturday, March 9, 2013 03:00PM-04:45PM (Session P)**

**P1: Historical Media Industries: Methodology, Research, and New Directions in "Historical Media Industries" Research**

**Room: 1**

**Chair:** Ross Melnick (University of California, Santa Barbara)

**Co-Chair:** Philip Drake (University of Stirling)

Paul McDonald (University of Nottingham), "Change and Continuity in Hollywood's Production of Stardom: Problems of Periodization in Industrial Historiography"

Anne Helen Petersen (Whitman College), "Triangulating Gossip: Industrial Research Methods, Scarcity, and the Hegemony of Photoplay"

Emily Carman (Chapman University), "From the Point of the Law: the De Haviland Decision[i] and Talent Contract Negotiations in Hollywood, Past and Present"

Ross Melnick (University of California, Santa Barbara), "Wizards of 'Oz': Spyros Skouras, Murray Silverstone, and Fox's Colonization of Australian and New Zealand Film Exhibition and Distribution, 1930 - 1982"

**P3: Modeling Marriage: Star Couples and the Politics of Sex and Scandal in Hollywood Romance**

**Room: 3**

**Chair:** Giuliana Muscio (University of Padua)

Cari Beauchamp (Mary Pickford Foundation), "No Path to Follow: The Marriage of Mary Pickford and Douglas Fairbanks"

Vicki Callahan (University of Southern California), "A Fine Romance: The 'Infelicitous' Marriage and Performance of Mabel Normand"

Christina Lane (University of Miami), "A New Deal for Marriage: Carole Lombard, Clark Gable, and the Cultural Front"

Sumiko Higashi (State University of New York, Brockport), "Can (Should) This Marriage Be Saved? Stardom, Domestic Ideology, and Consumption in the 1950s"

**P4: Breaking the Chains of Intergenerational Trauma in Israeli and Palestinian Cinemas**

**Room: 4**

**Chair:** Raya Morag (Hebrew University)

Raya Morag (Hebrew University), "A Taxonomy of Conflict Cinema: Israeli and Palestinian Intifada Documentaries and Intergenerational Post-Trauma"

Sandra Meiri (Open University of Israel), "The Power of Transference: *Stalags* and the Aftermath of Sexual Violence during the Holocaust"

Odeya Kohen Raz (Sapir Academic College), "Arnon Goldfinger's *The Flat* (2011): Ethics and Aesthetics in Third Generation Holocaust Cinema"

Miri Talmon (Tel Aviv University/Nazareth Academic Institute), "In the Name of the Father: Trauma, Terror, and the Paternal Lineage in Israeli Cinema and Television"

**P5: The Shock of the Few: Popular Comedians Working the Edge**

**Room: 5**

**Chair:** Steven Woodward (Bishop's University)

Rob King (Columbia University), "The Comic Sources of *Louie*: Between the Abject and the Absurd"

Sean Springer (Stony Brook University), "Andrew 'Dice' Clay and the Legitimization of American Stand-up Comedy"

Dimitrios Pavlounis (University of Michigan), "Encountering the Selves: Sacha Baron Cohen, the Breakdown of Performance, and the Critical Potential of Cringe"

Steven Woodward (Bishop's University), "Ashes to Ashes: The End (and Means) of Sacha Baron Cohen's *The Dictator*"

**P6: Experiments in First Person Cinema**

**Room: 6**

**Chair:** Shira Segal (University of Colorado, Boulder)

William Verrone (University of North Alabama), "The Blurred Self: 'Fictional' Representation in Avant-garde Film"

Laura Ivins-Hulley (Indiana University), "Constructing the Body, Constructing the Self: Animated Self-Portraits"

Shira Segal (University of Colorado, Boulder), "First Person Fe/Male: Gendered Divisions in Diary Filmmaking"

Sarah Barkin (Syracuse University), "The Politics of Subjectivity in Israeli and Palestinian First Person Documentaries"

**P7: Institutional Histories of Documentary Cinema**

**Room: 7**

**Chair:** Kristen Fallica (University of Pittsburgh)

Kristen Fallica (University of Pittsburgh), "Cinematic Consciousness-Raising: "Healthcaring" and Feminist Documentary at Women Make Movies"

Ruth Goldman (State University of New York, Buffalo), "DIY Documentary Democracy: Buffalo's Squeaky Wheel Media Arts Center"

Shayne Pepper (Northeastern Illinois University), "AIDS Activism and Public Policy in PBS and HBO Documentaries"

Allison Whitney (Texas Tech University), "Space Transit Simulation: Space History Museums and OMNIMAX Documentary"

**P8: Neoliberalism, Film Grammar, and Anxieties of Influence**

**Room: 8**

**Chair:** Chris Dumas (University of California, San Francisco)

**Co-Chair:** Amy Rust (University of South Florida)

Jonathan Haynes (University of California, Berkeley), "The Ideological Effects of the Basic Jerry Lewis Apparatus"

Norman Gendelman (University of California, Berkeley), "The West under Ice: The Politics of Melancholy in *The Great Silence* and *McCabe and Mrs. Miller*"

Chris Dumas (University of California, San Francisco), "Déjà vu: De Palma, Hitchcock, and the Trauma of the 'Already Seen'"

Amy Rust (University of South Florida), "Super 8: Nostalgia for the Light"

**P9: Connected Viewing and Content Mobility**

**Room: 9**

**Chair:** Phil Oppenheim (Georgia State University)

Jennifer Holt (University of California, Santa Barbara), "Regulating Connected Viewing: Media Pipelines and Cloud Policy"

Ethan Tussey (Georgia State University), "Channeling Attention: Second Screen Apps and the Connected Television Audience"

Greg Steirer (University of Pennsylvania), "Clouded Visions: Digital Rights Management, the Electronic Sell-through Market, and UltraViolet"

Patrick Vonderau (Stockholm University), "Beyond Piracy: Online Distribution in Sweden"

**P10:** Realist Re/Turns: Contemporary German and Austrian Film

**Room:** 10

**Chair:** Claudia Breger (Indiana University)

**Co-Chair:** Tanja Nusser (University of Cincinnati)

**Respondent:** Sara Hall (University of Illinois)

Tanja Nusser (University of Cincinnati), "What is the Real? Angela Schanelec's *Marseille*"

Todd Herzog (University of Cincinnati), "The Cinematic Heisenberg Uncertainty Principle: Crime, Physics, and Austrian Neo-Neo-Realism"

Claudia Breger (Indiana University), "Realism(s) in Narrative Play: Christian Petzold's *Barbara* (2012)"

**P11:** Cinema: Sound, Music, and Voice

**Room:** 11

**Chair:** Kate McQuiston (University of Hawaii, Manoa)

Babak Tabarraee (University of British Columbia), "A Pragmatic Approach to the Metaphor of *Silence* in the Oeuvre of Abbas Kiarostami"

Paula Musegades (Brandeis University), "I Don't Think We're in the Nineteenth Century Anymore: Copland's Establishment of Atmosphere in Golden Age Hollywood Films"

Nilo Couret (University of Iowa), "The City Listened: Ethnography, Vernacular Speech, and Nini Marshall's Vocal Stardom"

Kate McQuiston (University of Hawaii, Manoa), "Germanic Yearnings and Musical Dreams: Rehearing Stanley Kubrick"

**P12: Remixing Hip-Hop Film and Visual Culture**

**Room:** 12

**Chair:** Michele Beverly (Independent Scholar)

Lauren Cramer (Georgia State University), "'What Does Keepin' It Real Look Like?': Examining the Visual"

Charles Linscott (Ohio University), "'DJ Spooky's Hip-Hop Time Machine'"

Michele Beverly (Independent Scholar), "'Beautiful, Dark, and Twisted: Kanye West, Genius, and Madness in Hip-Hop Film and Visual Culture'"

**P13: Visualizing Adolescent Girlhood across Media and History.**

**Room:** 13

**Chair:** Diana Anselmo-Sequeira (University of California, Irvine)

Diana Anselmo-Sequeira (University of California Irvine), "The Mirror of Myself: Early American Film and the Imaginary Identities of Fan-Girls and Girl-Stars."

Mary Trent (University of Wisconsin, Parkside), "Joseph Cornell's 'Crystal Cage Project': A Girlish Approach to Visual Ephemera in 1940s America"

Kristen Galvin (University of California, Irvine), "*Jem*: Girlhood, MTV, and Technological Transformation in the 1980s."

Timothy Shary (Independent Scholar), "This One is Mine: Adolescent Motherhood in American Movies Since *Roe v. Wade*"

**P14: The Ruin: History, Memory, and Spectacle**

**Room:** 14

**Chair:** Joy Fuqua (Queens College/City University of New York)

Aubrey Anable (University of Toronto), "Kool-Aid Man in Second Life: The Pleasures of Digital 'Ruins'"

Mél Hogan (University of Colorado), "Archive/Navigating Digital Ruins"

Annie Sullivan (Northwestern University), "Detritus-Detroit: The Politics of Cinematic Ruin Gazing in the Motor(less) City"

Joy Fuqua (Queens College/City University of New York), "Everyday Is a Battle to Make a Buck: Scrappers, Pickers, and the Spectacular Value of Ruin"

**P15: Performing Fandom**

**Room:** 15

**Chair:** Darlene Hampton (University of Notre Dame)

Josh Jackson (University of Wisconsin, Madison), "YouTube Memes as Home Movies: Performing Familial Identity and Connection through Participatory Culture"

A.C. Deger (Stony Brook University), "I Don't Know What My Feelings Are Doing: Emoting and Engaging By Repurposing Content via the Animated Gif"

Darlene Hampton (University of Notre Dame), "Bound Princes and Slash Perverts: Performing Dissonance in Harry Potter Fandom"

**P16: Workshop: Between the Queer and the Mainstream: Queer Television Studies Today**

**Room:** 16

**Chair:** Julia Himberg (Arizona State University)

**Co-Chair:** Lynne Joyrich (Brown University)

**Workshop Participants:**

Lynne Joyrich (Brown University)

Amy Villarejo (Cornell University)

F. Hollis Griffin (Denison University)

Joseph Wlodarz (University of Western Ontario)

Julia Himberg (Arizona State University)

**P17: Media Authorship Without the Auteur**

**Room:** 17

**Chair:** Jonathan Gray (University of Wisconsin, Madison)

Brian Ekdale (University of Iowa), "Telling Whose Stories? Reexamining Author Agency in Self-representational Media in the Slums of Nairobi"

Olufunmilayo Arewa (University of California, Irvine), "Making Music: Copyright Law and Creative Processes"

John Caldwell (University of California, Los Angeles), "Below-the-Line Authorship: Symbolic Payroll Cultures"

Kristina Busse (Independent Scholar), "The Resurrection of the Author: Ethos and Identity Politics"

**P18: Economies of Media Industries**

**Room:** 18

**Chair:** Brett Gary (New York University)

Josh Shepperd (University of Wisconsin, Madison), "The Emergence of the Non-Monetary Economy of Public Broadcasting at the Allerton House Seminars, 1949-1950"

Colin Burnett (Washington University, St Louis), "Rethinking the Culture-Style Conundrum in Film Studies: Marketplace, Language, Artistry"

James Lastra (University of Chicago), "The Economies of Modern Sound Design"

Douglas Gomery (Independent Scholar), "Economies of Scale in Mass Media: The Case of Radio Broadcasting"

**P19: New Directions in Reality TV**

**Room:** 19

**Chair:** Hunter Hargraves (Brown University)

June Deery (Rensselaer Polytechnic Institute), "Classed, Gendered, and Dysfunctional Consumption on Reality Television"

Hunter Hargraves (Brown University), "The Addictive Gaze in Reality Television"

Laurie Ouellette (University of Minnesota), "It's Not TV, It's Birth Control: Reality Television and the 'Problem' of Teen Pregnancy"

James Hay (University of Illinois), "Remediating the Citizen Soldier: Reality Television and Everyday Militarization"

**P20: 'Cinematicity' in Media History**

**Room:** 20

**Chair:** Jeffrey Geiger (University of Essex)



Karin Littau (University of Essex), "'The Movie-Minded' Reader: Charlotte Perkins Gilman and the Cinematic Imagination"

Martine Beugnet (Paris Diderot University), "Minature Pleasures: On Watching Films on an iPhone"

Kriss Ravetto-Biagioli (University of California, Davis), "Anonymous and the Cinematic Meme"

Leon Gurevitch (Victoria University, Wellington), "Cinema, Video, Game: The Expansion of the Cinematic after the Game Engine"

**P21: Workshop: Non-Theatrical Representations of Urban Spaces**

**Room:** 21

**Chair:** Martin Johnson (University of North Carolina, Chapel Hill)

**Workshop Participants:**

Cara Caddoo (Graduate Center, CUNY)

Allyson Field (University of California, Los Angeles)

Doug Cunningham (Westminster College)

Marsha Orgeron (North Carolina State University)

Joshua Gleich (University of Texas, Austin)

**P22: Capitalist Modernity and Cinema: Some Considerations through the Lens of Hindi Cinema**

**Room:** 22

**Chair:** Jyotsna Kapur (Southern Illinois University, Carbondale)

Jyotsna Kapur (Southern Illinois University, Carbondale), "For Some Dreams a Lifetime Is Not Enough: Bollywood, Rasa, and Time"

Aarti Wani (Symbiosis), "The City and Its Song: Love and Modernity in the Cinema of the Fifties"

Alka Kurian (Syracuse University), "*Dhobi Ghat (Mumbai Diaries)*: Death and the Recognition of the Contingent"

Anustup Basu (University of Illinois, Urbana-Champaign), "Feudal Family Limited: Globalization, Hindi Cinema, and the Curious Vanishings of Finance Capital"

**P23: Workshop:** Writing and Teaching American Film History: The Narrative and the Encyclopedic Approaches

**Room:** 23

**Chair:** Cynthia Lucia (Rider University)

**Workshop Participants:**

Roy Grundmann (Boston University)

Thomas Doherty (Brandeis University)

Paula Massood (Brooklyn College, CUNY)

David Lugowski (Manhattanville College)

Alex Lykidis (Montclair State University)

**P24:** At Home in the Post-industrial City?

**Room:** 24

**Chair:** Erica Stein (University of Arizona)

Amy Corbin (Muhlenberg College), "Encounters and Embeddedness: The Urban Cinema of Ramin Bahrani"

Brendan Kredell (University of Calgary), "'First World Problems': Retrenchment and Revanchism in the American Urban Cinema"

Erica Stein (University of Arizona), "Gangster Vacation: Heterotopia, Tourism, and Violence *In Bruges*"

Hye Jean Chung (Massachusetts Institute of Technology), "Dismembered Bodies and Disjointed Spaces in *The Yellow Sea*"

**Saturday, March 9, 2013 05:00PM-06:45PM (Session Q)**

**Q1:** Using the User: Hope Labor and Commodity Communities

**Room:** 1

**Chair:** Kathleen Kuehn (Pennsylvania State University)

Jeremy Morris (University of Madison, Wisconsin), "Anti-Market Research: New Media Metrics and Commodity Communities"

Mel Stanfill (University of Illinois, Urbana-Champaign), "Between Commodity and Consent: Implications of the Vanishing Distinction between Play and Work"

Ergin Bulut (University of Illinois, Urbana-Champaign), "Immaterial Labor along the Pleasure/Pain Axis: Precarious Experience of Video Game Testers"

Kathleen Kuehn (Pennsylvania State University), "Home/Work or Hope Labor? Social Media Pedagogy and the Future Worker"

**Q3: Gaming the Landscape: From Space to Race**

**Room: 3**

**Chair:** Eric Freedman (Queens University of Charlotte)

Tanner Higgin (University of California, Riverside), "*Killer of Sheep* of Videogames"

Irene Chien (University of California, Berkeley), "The Techno-Primitive in thatgamecompany's *Journey*"

Jedd Hakimi (University of Pittsburgh), "Visualizing Urban Dystopia: The Legacy of Architectural Modernism in Film and Video Games"

Eric Freedman (Queens University of Charlotte), "Culture Engines: The New Industries of Play"

**Q4: Film Festivals and Space: Cinema, City, Nation**

**Room: 4**

**Chair:** Lindiwe Dovey (University of London)

Gabriele Mueller (York University), "Redefining the Autorenfilm? The German Film Festival Ludwigshafen - a National Auteur Film Festival in the Age of Transnational and Industrial Filmmaking"

Murat Akser (Kadir Has University), "The Battle of the Festival Cities: Political Economy of Turkish Film Festivals"

Lesley-Ann Dickson (University of Glasgow), "Transformed and Embodied Spaces: A Qualitative Look at Cross-venue Experience during Glasgow Film Festival"

Lindiwe Dovey (University of London), "From Town to Township and Back: The Durban International Film Festival"

**Q5:** Weighing Delight and Dole: Television, Scale, Method

**Room:** 5

**Chair:** Nicholas Salvato (Cornell University)

F. Hollis Griffin (Denison University), "Scaling the Masses: Constructing Plenitude on the Reality Television Contest"

Nicholas Salvato (Cornell University), "Scaling Twenty-First-Century Televisuality, or, *Thirtysomething* at Twentysomething"

Alexander Thimons (Northwestern University), "Bold Journeys: Embodied Narration and Global Space in 1950s Travel Television"

Amy Villarejo (Cornell University), "Flat Screens, Flat Ontologies"

**Q6:** New Approaches to the Politics of the 1960s American Avant-Garde

**Room:** 6

**Chair:** Josh Guilford (Brown University)

**Co-Chair:** David Fresko (Stanford University)

**Respondent:** Juan Suarez (University of Murcia)

Josh Guilford (Brown University), "Ron Rice, Vagabond"

David Fresko (Stanford University), "Hollis Frampton's Machine of the (In)Visible"

Erica Levin (University of California, Berkeley), "Wired-News and the Kinetic Image in Carolee Schneemann's *Snows*"

**Q7:** Enacting Performance/Performing Enactment - Regarding Documentary Gestures

**Room:** 7

**Chair:** Patrik Sjöberg (Karlstad University)

Patrik Sjöberg (Karlstad University), "Documenting the Scene: Considering Film, Video, and Photographic Documentation of Art Happenings, Live Art, and Performance Art."

Alanna Thain (McGill University), "Making the Seen: The Screendance of Thierry de Mey"

Alice Bardan (University of Southern California), "Re-enactment and Trauma in Antonio Tibaldi's documentary (*S*)*Comparsa* (2012)"

**Q8: Living Statues and Other Sculptural Subjects in Film**

**Room:** 8

**Chair:** Susan Felleman (University of South Carolina)

**Co-Chair:** Steven Jacobs (Ghent University)

Steven Jacobs (Ghent University), "Moving Statues: Sculptures Filmed by Dreyer and Alekan"

Alyson Hrynyk (University of Chicago), "Mediating Sculpture: Marie Menken's *Visual Variations on Noguchi*"

Raymond Watkins (Colgate University), "Robert Bresson and the Surrealist Automaton"

Susan Felleman (University of South Carolina), "Art for the Apocalypse: Sculpture by Elisabeth Frink in Joseph Losey's *The Damned*"

**Q9: Media and the State**

**Room:** 9

**Chair:** Isabel Huacuja Alonso (University of Texas, Austin)

Michael Duchemin (Chinese American Museum), "New Deal Cowboy: Gene Autry and Public Diplomacy"

Han Sang Kim (Seoul National University), "Spectatorship of Division: Early Cold War Film Propaganda in South Korea and South Vietnam"

Xianwei Wu (University of Iowa), "Revolution in Motion: How Chinese Animation Survived the Cultural Revolution"

Isabel Huacuja Alonso (University of Texas, Austin), "Censoring Film Music in All-India Radio and the Case of a Failed Auditory Utopia"

**Q10: Immigration, Race, Gender, and (Post)national Belonging in the Italian Cinema**

**Room:** 10

**Chair:** Shelleen Greene (University of Wisconsin, Milwaukee)

Rosetta Giuliani Caponetto (Auburn University), "In Black and White: Italian Cinema and Its Tribute to Colonial Black Venuses"

Shelleen Greene (University of Wisconsin, Milwaukee), "Displacing the Postcolony: Cinematic and Televisual Mediation of the Italian Postcolonial Condition in *La ragazza dalla pelle di luna* (1972)"

Vito Zaggarro (Third University of Rome), "The Migrant Gaze in Contemporary Italian Cinema"

**Q11: Japanese Celebrity Cultures**

**Room:** 11

**Chair:** Colleen Laird (University of Oregon)

Junji Yoshida (New York University), "The Works of Samurai Legend in the Age of Mechanical Reproduction: Restoring the Voice of Silent Humor in *Horo Zanmai*"

Kyoko Omori (Hamilton College), "In Occupied Japan, A Radio Star is Born: The Role of the Allied Powers in the Creation of an Anti-governmental Political Satire Program"

Colleen Laird (University of Oregon), "AKB48's Tears of Surprise: Teen Idol as Fetish and the Consumption of Star Image"

Forrest Greenwood (The College of St. Scholastica), "A Spectral Pop Star Takes the Stage: Hatsune Miku and the Materialization of the Ephemeral in Contemporary Otaku Culture"

**Q12: Whiteness Revisited: Myth, History, and Representation**

**Room:** 12

**Chair:** Aga Skrodzka (Clemson University)

Adam Locks (University of Chichester), "White Might: The Articulation of Whiteness in Professional Bodybuilding"

Aga Skrodzka (Clemson University), "Fairytale of White Femininity in Joe Wright's *Hanna* (2011)"

Jun Okada (State University of New York, Geneseo), "Whiteness and the Other Europe in *Attenberg* (Tsangari, 2010)"

Hannah Goodwin (University of California, Santa Barbara), "'More Power for Viennese Blood': The Resurgence of White Supremacist Rhetoric in Austria's Political Media"

**Q13: After the Battle: (Mis)Representations of War and Uprising**

**Room:** 13

**Chair:** Jonna Eagle (University of Hawaii, Manoa)

Sarah Hamblin (Loyola University New Orleans), "Photographing Political Failure: Chris Marker's *Overnight*"

Jeffrey Masko (Pennsylvania State University), "So You Say You Want a Revolution?: Counter-Revolutionary Messaging in Cinematic Media Coverage of the Occupy Movement."

Vasiliki Strataki (National and Kapodistrian University of Athens), "Greek Youth in Revolt: Athens in the Aftermath of December 2008 as Represented in the Films *Wasted Youth* (2010) and *Kolopaida* (2010)"

Jonna Eagle (University of Hawaii, Manoa), "Occupying Pearl Harbor: Media, Affect, and Embodiment at the Valor in the Pacific National Monument"

**Q14:** Reconciling Film and Philosophy through the Cinema of Terrence Malick

**Room:** 14

**Chair:** Lee Carruthers (University of Calgary)

**Respondent:** Richard Neer (University of Chicago)

Marc Furstenu (Carleton University), "Film, Form, and Intention: Terrence Malick's Philosophical Cinema"

Daniel Morgan (University of Pittsburgh), "Style, Irony, and History in Malick's Recent Films"

Lee Carruthers (University of Calgary), "Methods of Montage in Terrence Malick's *The Tree of Life*"

**Q15:** Hybrid Media and Culture in the Global South

**Room:** 15

**Chair:** Chad Beck (Randolph College)

Chad Beck (Randolph College), "Sexology, Recipes, and Other Light Entertainment for Women: Hybridizing the Morning Show on Mexico's TV Azteca"

Shelley Bradfield (Central College), "'Society's' Emerging Femininities: Neoliberal, Post-feminist, and Hybrid Identities on Television in South Africa"

Assem Nasr (Indiana University/Purdue University, Fort Wayne), "Reliable Sources: Oral Cultures and News Media in Lebanon"

Juan Pinon (New York University), "Forging a Hybrid Televisual Latinidad: The Rise of the Network Cities Media Production System"

**Q16:** Conservatism and the Media

**Room:** 16

**Chair:** Allison Perlman (University of California, Irvine)

Heather Hendershot (Massachusetts Institute of Technology), "Firing Line and the Black Revolution"

Allison Perlman (University of California, Irvine), "Matters of Taste and Race: Conservative Broadcasters and the Struggle Over Public Television"

Gillian Frank (Stony Brook University), "'Messages of Freakiness, Hustling, and Social Disorder,' Race, Conservatism, and Moral Rearmament in the Post-Civil Rights 1970s"

Cynthia Chris (College of Staten Island, CUNY), "After Indecency? After Broadcasting?"

**Q17:** Defining Territory: Media Studies, Media Futures, Media Objects

**Room:** 17

**Chair:** Derek Kompare (Southern Methodist University)

Graeme Turner (University of Queensland), "Towards a Theory of the Media for the Digital Age"

Atle Kjoson (University of Western Ontario), "Are Standards *a priori* Media?: The Case of the Container Box"

Elissa Nelson (University of California Santa Barbara), "Digital Divergences: How Changes in Distribution Methods Shape the Cultural and Economic Value of Entertainment"

Derek Kompare (Southern Methodist University), "Elusive Media Objects and the Future of Media Studies"

**Q18:** Channelling Stereo Histories: The Shaping of Innovation in Film and Television Sound

**Room:** 18

**Chair:** Helen Hanson (University of Exeter)

Helen Hanson (University of Exeter), "Invention, Innovation, and Compromise: The Shaping of Multi-Channel and Multi-Speaker Film Sound in Hollywood's Studio Era"



Jay Beck (Carleton College), "Theorizing Stereo: The Growth, Decline, and Rebirth of Multi-Channel Film Sound"

Katherine Quanz (Wilfrid Laurier University), "Canadian Films' Slow Transition to Multi-Channel Sound"

James Lyons (University of Exeter), "'You Don't Need Stereo TV for *Laverne and Shirley*': The Development of American Stereo TV Broadcasting"

**Q19:** Beyond the West: New Perspectives on International Westerns

**Room:** 19

**Chair:** Chelsea Wessels (University of St Andrews)

Mike Phillips (Graduate Center, CUNY), "West by Northeast: Are There Brazilian Westerns?"

Ali Sengul (University of Texas, Austin), "Westerns Come to Kurdish East: Cinema, Sovereignty and The Production of Nation-space in Turkey"

Chelsea Wessels (University of St Andrews), "An(Other) West: The Limits of National Identity in *The Proposition*"

**Q20:** The Critic in Film Studies and Popular Discourse

**Room:** 20

**Chair:** Jacquelyn Cain (York University)

**Respondent:** Greg Taylor (Purchase College, SUNY)

Charles Burnetts (University of Western Ontario), "Critical Distaste and Critical Distance: Sentimentality in *Schindler's List*"

Jacquelyn Cain (York University), "History Turns to Discourse: Authorship in the Early Criticism of Andrew Sarris and Jonas Mekas"

Jason Kelly Roberts (Northwestern University), "From 'Debilitating Illusion' to Cinephilic Community: Jonathan Rosenbaum, Home Video, and Film Culture"

**Q21:** Economies of Illusion: The Psychic and Material Value of Special and Visual Effects

**Room:** 21

**Chair:** Hugh Manon (Clark University)

**Respondent:** Stephen Prince (Virginia Tech University)

Julie Turnock (University of Illinois, Urbana-Champaign), "'Like Looking Out a Window': High Frame Rate Filmmaking, History, and Aesthetics"

Hugh Manon (Clark University), "CGI's Evil Twin: The Double-Deceptive Lure of Analog Special Effects"

Caetlin Benson-Allott (Georgetown University), "The Psycho-Mechanics of Stunt Work: Or, Creating Radical Kinesthesia in Camera"

**Q22: Gender Locutions and Transitions: Film, Television, Performance**

**Room:** 22

**Chair:** Sarah Banet-Weiser (University of Southern California)

**Respondent:** Patricia White (Swarthmore College)

Sarah Kessler (University of California, Irvine), "Talk to the Hand: Nina Conti's *Her Master's Voice*"

Corella Di Fede (University of California, Irvine), "Refiguring Metamorphosis in *RuPaul's Drag U* and *Game of Thrones*"

Homay King (Bryn Mawr College), "Tenuous Frames: Ming Wong's *Persona Performa*"

**Q23: Workshop: Between Theory and Practice: Working in Both Media Studies and Production in the Academy**

**Room:** 23

**Chair:** Amanda Keeler (Bucknell University)

**Co-Chair:** Jennifer Lynn Jones (Indiana University, Bloomington)

**Workshop Participants:**

Robert Clift (Independent Scholar)

Laura Ivins-Hulley (Indiana University)

Brian Goldfarb (University of California, San Diego)

Alexandra Juhasz (Pitzer College)

**Q24: Workshop: Queer About Comics: On Working at the Intersections of Queer Theory and Comics Studies**

**Room:** 24

**Chair:** Corey Creekmur (University of Iowa)

**Workshop Participants:**

Michael Harrison (Monmouth College)

Ramzi Fawaz (George Washington University)

Kathryn Frank (University of Michigan)

Juliette Arico (University of Buffalo)

**Sunday, March 10, 2013 09:00AM-10:45AM (Session R)**

**R1:** Meaning and Multiplicity in Game Environments

**Room:** 1

**Chair:** Nina Huntemann (Suffolk University)

Lyn Goeringer (Oberlin Conservatory of Music), "Beyond *Guitar Hero*: Sound Shapes, Sonic Inclusivity and Peer-to-Peer Musical Experience"

Ian Peters, "Peril Sensitive Sunglasses, Batarangs, and Dark Lords of the Sith in Miniature: Videogame Feelies, Diegesis, and the Tangible Gaming Experience"

Benjamin Aslinger (Bentley University), "Unlocking Kurt: Celebrity Likenesses and Ludic Music"

Nina Huntemann (Suffolk University), "Foul Play v. Fair Use: Likeness Licensing Litigation in Sports Video Games"

**R3:** Contemporary Horror: Media Industries, Mayhem, and National/Global Anxieties

**Room:** 3

**Chair:** David Bering-Porter (Michigan State University)

Joshua Coonrod (Indiana University), "Disturbed Domesticity: Re-Theorizing the Trope of the Hidden Torture Room in Current Genre Cinema"

Naja McFadden (University of Melbourne), "Australian New Horror: The Dark Side of the Sunburnt Country"

Stefano Baschiera (Queen's University, Belfast), "The Rebranding of a Horror Icon: Hammer Studios and Its Online Presence from 2008 to 2012"

David Bering-Porter (Michigan State University), "Zombie Drugs and Other Excessive Subjects: The Psychopharmacology of Undeadness"

**R4: Star Icons and Character Typage**

**Room: 4**

**Chair:** Nandana Bose (University of North Carolina, Wilmington)

Sonja Simonyi (New York University), "The Heyduck Rides Again: Hungarian Outlaw Culture and Ferenc Kardos' *Unruly Heyduck*" (1974)"

Kara Fagan (University of Iowa), "Bewildered Bumpkins and Rustic Sages: The Rube as a Figure of Sentimental Nostalgia and Comic Derision"

Marko Rojnic (ELTE University), "The Patalas' Typology of Female Stars in American Cinema"

Nandana Bose (University of North Carolina, Wilmington), "The Female 'Khan' in New Bollywood Cinema: Multiplex audiences, Cinephilia, and the Stardom of Vidya Balan"

**R5: Reports of My Death Have Been Greatly Exaggerated: Television Archives and Public Memory**

**Room: 5**

**Chair:** Mabel Rosenheck (Northwestern University)

**Respondent:** Mark Williams (Dartmouth College)

Lauren Bratslavsky (University of Oregon), "The Afterthought in the Archive: Tracing the Inclusion of Television in the Wisconsin Historical Society and Wisconsin Center for Film and Theater Research"

Kate Newbold (Northwestern University), "Sounding TV History: Boundaries of the Archive, Memory, and Personal Media Histories in the Case of Phil Gries's Archival Television Audio"

Mabel Rosenheck (Northwestern University), "Television's Geographic Archives from Route 66 to Mayberry RFD"

**R6: Video's Experimental Spaces**

**Room: 6**

**Chair:** Beth Capper (Brown University)

Barbara Filser (Karlsruhe University of Arts and Design), "From TV-Studio to 'Videospace': Exploring the Electronic Image in the New Television of the Early 1970s"

Synne Bull (Oslo National Academy of the Arts), "Heaven Can Wait: The Revolving Restaurant as a Cinéma Trouvé"

Peter Collopy (University of Pennsylvania), "Another Media Ecology: Environmentalism and Experimental Video"

Beth Capper (Brown University), "'Ultimate Participation Video': Shirley Clarke's Tee Pee Video Space Troupe"

**R7: Documentary and New Realisms**

**Room:** 7

**Chair:** Christine Cornea (University of East Anglia)

Laura Heins (University of Virginia), "Werner Herzog as Ethnographer: *Wodaabe: Herdsmen of the Sun*"

Tara Coleman (Rutgers University), "The Poetics of Memory in the Documentary Films of Jia Zhangke"

Sara Levavy (Stanford University), "Films for the Altitudes: Aerial Speed in the Interwar Newsreel"

Christine Cornea (University of East Anglia), "Post-apocalyptic Narrative and the Environmental Television Documentary"

**R8: Expanded Industry Historiography**

**Room:** 8

**Chair:** Derek Long (University of Wisconsin, Madison)

Susan Ohmer (University of Notre Dame), "Animation and Cultural Geography: Disney and Standard Oil Remap the U.S."

Blair Davis (DePaul University), "Movie Comics: Adapting Cinema into Comic Books in the Studio System Era"

Casey Riffel (University of Southern California), "'No Comedy is Complete Without a Lion': William Selig's Hybrid Movie Studio and Zoo"

Derek Long (University of Wisconsin, Madison), "The Influence of the Vitaphone Short on the Industrial Logics of Early Warner Bros. Animation"

**R9: Preservation and Loss: Considering Cinema in a Digital World**

**Room:** 9

**Chair:** Christopher Lucas (Trinity University)

Meghan Chandler (University of California Irvine), "In Living Color: Celluloid Acetate as a Preservation Technology in Home Moviemaking and the Taxidermic Sciences"

Elizabeth Affuso (Pitzer College), "Mount Analogue: Tacita Dean's *FILM*"

Christopher Lucas (Trinity University), "The End of Cinematography"

**R10: US Television, Food, and the Body**

**Room:** 10

**Chair:** Alicia Kozma (University of Illinois Urbana-Champaign)

Julie Nakama (University of Pittsburgh), "'Eat like the Locals': The Body in Ethnographic Television as a Site of Cultural Encounter in the Travel Channel's 'Bizarre Foods with Andrew Zimmern'"

Hojin Song (University of Iowa), "No Such Thing As American Food?: The Process of Culinary Othering in the Next Food Network Star"

Alicia Kozma (University of Illinois, Urbana-Champaign), "Managing Through Our Mouths: The Food Network as the Production and Management of Taste"

**R11: Fandom in Chinese Film and Media: Past and Present**

**Room:** 11

**Chair:** Yomi Braester (University of Washington)

Xiqing Zheng (University of Washington), "A Case of Online Identity Creation: Otaku in Mainland China"

Yukei Tse (Goldsmiths, University of London), "Cultural Implications of Transnational Consumption of Foreign TV via Online File Sharing: The Consumption of Foreign TV in Taiwan as an Example"

Munib Rezaie (Georgia State University), "The New Chinese Mainstream: Dayyan Eng and Ning Hao's Appeal for Young Urban Moviegoers in the People's Republic of China"

Yomi Braester (University of Washington), "Cinephilia in Early Post-Maoist China: 'Film Criticism of the Masses'"

**R12: Beyond the Shtetl: Yiddish Cinema and the Jewish Diaspora**

**Room:** 12

**Chair:** J. Marek Haltof (Northern Michigan University)

Jonah Corne (University of Manitoba), "States of Statelessness: Between Palestinian and Yiddish Cinema"

Mika Turim-Nygren (University of Illinois Chicago), "Tevye: Language, Sound, and the Resonance of Ritual in the Late Yiddish Cinema"

Catherine Jurca (California Institute of Technology), "Making Room for Jews in *Make Way for Tomorrow* (1937)"

J. Marek Haltof (Northern Michigan University), "Remapping Polish-Jewish Relations in Jan Jakub Kolski's Cinema: Postmemory and the Holocaust"

**R13: Women's Voices: Showrunners, Directors, and Subjects**

**Room:** 13

**Chair:** Laura Beadling (University of Wisconsin, Platteville)

Mary Durden (University of Wisconsin, Madison), "'Scandal'-ous Representation: Postracial Ideologies in ShondaLand and Beyond"

Kim Akass (University of Hertfordshire), "The Gendered Politics of a Global Recession: A News Media Analysis"

Cybelle H. McFadden (University of North Carolina, Greensboro), "Mäiwenn's Faux Reflexivity: Fake Documentary and the Female Director"

Laura Beadling (University of Wisconsin, Platteville), "Indigenous Feminist Filmmakers: Shelley Niro, Georgina Lightning, and Filmic Representations of Gendered Engagement with Historical Trauma"

**R14: Transnational Historiography**

**Room:** 14

**Chair:** Peter Limbrick (University of California, Santa Cruz)

Jose Miguel Palacios (New York University), "Towards a History of Experimental Cinema in Latin America"

James Genova (Ohio State University, Marion), "Cinema, Revolution, and Development: The Solidarity of African and Latin American Filmmakers, 1965-1975"

Katherine Morrow (University of Washington), "China Inside and Out: The 1958 Karlovy-Vary International Film Festival"

Peter Limbrick (University of California, Santa Cruz), "Modernism, Film Culture, and Moroccan Short Film and Documentary"

**R15: Theories of Screen and Subject**

**Room:** 15

**Chair:** Kenneth Rogers (York University)

Franklin Cason (Temple University), "A Pragmatist Inquiry into Black Cinema Studies"

Steven Pustay (Georgia State University), "The Road to Awe: Subjectivity and Death in the Digital Age"

James Boyda (University of Southern California), "The Return of Pamela: *October Country* (2010) and the Re-Privatization of the Autobiographical Self"

Kenneth Rogers (York University), "Diagrammatic Cinema: New-Wave Methodology in Screen and Media Studies"

**R16: Ambiguity in Characterization and Performance: Revisiting 1960s Auteur Cinema**

**Room:** 16

**Chair:** Aaron Taylor (University of Lethbridge)

**Respondent:** Erik Hedling (Lund University)

Margrethe Vaage (Norwegian University of Science and Technology), "Hitchcockian Suspense and Moral Evaluation"

Johannes Riis (University of Copenhagen), "Ingmar Bergman and an Acting Style Suitable for his Chamber Film Aesthetic"

Aaron Taylor (University of Lethbridge), "Blind Spots and Mind Games: Performance, Motivation, and Emotion in the Films of Stanley Kubrick"

**R17: Representations of Ghosts in Media and Popular Culture 1: Intermedial Representations**



**Room: 17**

**Chair:** Simone Natale (University of Cologne)

Esther Peeren (University of Amsterdam), "The Medium: Conduit to Heaven, Figure of Fun, or New Detective?"

Margarida Medeiros (New University of Lisbon, Portugal), "Spirits of Contemporary Times: How Art Is Stating Another World"

Nora Gilbert (University of North Texas), "Dickens' Ghosts and Capra's Angels: Peeping Toms of the Highest Order"

Bernard Geoghegan (Humboldt University), "The Ghost in the (Calculating) Machine: On Automata and Astonishment"

**R18: Hollywood and European Cinema: Contrasts and Connections**

**Room: 18**

**Chair:** Melvyn Stokes (University College, London)

**Co-Chair:** Alain Cohen (University of California, San Diego)

Raphaelle Costa de Beauregard (University Toulouse II France), "Dreaming in Early Cinema: Screening Silent Females in the Works of Evgenii Bauer and Jean Renoir"

Gilles Menegaldo (University of Poitiers), "Jacques Tourneur: The French Touch in Hollywood"

Melvyn Stokes (University College, London), "Chaplin in the US and France, 1945-52: A Study in Political and Cultural Contrasts"

Alain Cohen (University of California, San Diego), "Holocaust and Shoah: Film Examples of Dislocation in the US and Europe"

**R19: Technological Nationalism: Nostalgia, Trauma, Surveillance, and Shame**

**Room: 19**

**Chair:** Anu Koivunen (Stockholm University)

Christopher Cwynar (University of Wisconsin, Madison), "In a Town This Size: The Vinyl Café, the CBC, and the Nostalgic Mythos of Small-Town Canada"

Vanessa Plumly (University of Cincinnati), "Lights, Camera, Surveillance!: Surveying Deviance and Surveilling the Body in the Hamburg *Tatort: Auf der Sonnenseite*"

Karen Williams (New York University), "The Uncanny American: *Citizen Kane*, Affective Relationality, and the Cinematic Gothic"

Anu Koivunen (Stockholm University), "Traumatic Truths, Enacted Emotions in *Auf Wiedersehen Finnland* (Virpi Suutari 2010)"

**R20:** Rethinking Technologies of Audiovision

**Room:** 20

**Chair:** Luke Stadel (Northwestern University)

**Respondent:** Steve Wurtzler (Colby College)

Jonathan Crylen (University of Iowa), "The Whale Who Wanted to Sing at the Ciné: Humpback Whale Songs and the Sound Design of Undersea Space"

Hannah Frank (University of Chicago), "Beyond Mickey-Mousing: American Animated Cartoons Learn to Talk, 1926-1933"

Luke Stadel (Northwestern University), "Two-Way TV"

**R21: Workshop:** New (Media) Approaches to Early Cinema Pedagogy

**Room:** 21

**Chair:** Jennifer Peterson (University of Colorado, Boulder)

**Workshop Participants:**

Ted Hovet (Western Kentucky University)

Liz Clarke (Wilfrid Laurier University)

Tami Williams (University of Wisconsin, Milwaukee)

Jennifer Bean (University of Washington)

Jennifer Peterson (University of Colorado, Boulder)

**R22:** [Re]presentations

**Room:** 22

**Chair:** Carol Siegel (Washington State University, Vancouver)

Liam Young (University of Western Ontario), "Reforming Representation: Cultural Techniques and Documentation in *The Wire*"

Jasmine Cobb (Northwestern University), "Screens of Subjection: US Slavery in New Millennial Cinema"

Davin Wait (North Dakota State University), "A Monster from the Real: McTeague, Greed, and the Vampire Zerkow"

Carol Siegel (Washington State University, Vancouver), "'The Future,' 'No Future' Or Sometimes a Cat Is Just a Cat"

**R23: Workshop:** Researching Moving Images and the Museum: Concepts, Policy, and Material

**Room:** 23

**Chair:** Mal Ahern (Yale University)

**Co-Chair:** Kristen Alfaro (Concordia University)

**Workshop Participants:**

Erika Balsom (Carleton University)

Ed Halter (Bard College)

Jeff Martin (Independent Media Arts Preservation)

Alison Trope (University of Southern California)

Haidee Wasson (Concordia University)

**R24:** Cinematic City

**Room:** 24

**Chair:** Jehanne-Marie Gavarini (University of Massachusetts, Lowell)

Steph Fuller (University of East Anglia), "'The Most Notorious Sucker-Trap in the Western Hemisphere!': Deconstructing the Legend of Tijuana in *The Tijuana Story* (1957)"

Anthony Kinik (Concordia University), "From Urbanissimo to Urbanose: Expanded Cinema and the 'Supercity' at Expo 67"

Alexandra Parker (University of the Witwatersrand), "In/visible Space: Examining the Everyday (Real) and Represented (in Film) Spaces of Johannesburg"

Jehanne-Marie Gavarini (University of Massachusetts, Lowell), "Refuge or Prison? Representation of the Cité in Adellatif Kechiche's *L'Esquive*"

**Sunday, March 10, 2013 11:00AM-12:45PM (Session S)**

**S1: Ethnographic Idioms Across Media**

**Room: 1**

**Chair:** Neda Atanasoski (University of California, Santa Cruz)

Zoë Heyn-Jones (Ryerson University), "Facets of Performativity in Chick Strand's *Anselmo* Trilogy"

Theodora Trimble (University of Pittsburgh), "When All Boys Become Men: Russian Pop Music and the Global Ethnographic Idiom"

Eunah Lee (Michigan State University), "The Dazzling Ethnographic Gaze: Sensing Images and the Suspicious Optic of Lou Ye's *Suzhou Rive*" (2000)"

Neda Atanasoski (University of California, Santa Cruz), "Becoming Afghan: US Journalists and the Soviet-Afghan War"

**S3: Film Industry Studies**

**Room: 3**

**Chair:** Jasmine Trice (National University of Singapore)

Clare Wilkinson-Weber (Washington State University, Vancouver), "'True' Grit? The Pactice of Costume Aging and the Production of Realism in Two Industries"

Karrmen Crey (University of California, Los Angeles), "Theorizing Institutional Screens in Indigenous Documentary: A Case Study of *Cry Rock* (2010)"

Daniel Bashara (Northwestern University), "The Well-Drawn Tale: Modernist Graphic Design in Mid-Century Live-Action/Animation Hybrid Films"

Jasmine Trice (National University of Singapore), "Exhibition and National Cinema Formation in the Philippines"

**S4: Histories of Media and the Young**

**Room: 4**

**Chair:** Mark Lynn Anderson (University of Pittsburgh)

Meredith Bak (Brown University), "Movable Toy Books and the Cultivation of Children's Vision at the Dawn of Cinema"

Kristen Hatch (University of California, Irvine), "Freak Babies: Child Prodigies in 1930s Hollywood"

Benjamin Aspray (Northwestern University), "Child Bicyclist, Adult Motorist: Modes of Mobility and 'Sacralization' of Children in Postwar America"

Mark Lynn Anderson (University of Pittsburgh), "Roads to Ruin, or the Woman's Voice in Late Silent Cinema"

**S5: Media Migrations: Race, Class, and Gender in Global Fantasy & Science Fiction**

**Room: 5**

**Chair:** Dale Hudson (New York University, Abu Dhabi)

Jia Tan (University of Southern California), "Time-travel to Ancient Dynasties: Gender and Transmedia Fandom in Chinese Mediascape"

Douglas Ishii (University of Maryland), "Techno-Orientalism and the Racial Inhuman in the Whedonverse"

Hossein Khosrowjahi (California College of Arts), "Machines Running Amok, on Their Own: Disappearance of Social Class in the 80s and 90s Post-apocalyptic and Dystopic Science Fiction Films"

Dale Hudson (New York University, Abu Dhabi), "Experiencing a Globalized World Differently: Digital Migrations and Surveillance"

**S6: Theoretical Perspectives on/in Experimental Film**

**Room: 6**

**Chair:** Christine Sprengler (University of Western Ontario)

James Hansen (Ohio State University), "Everywhere You Look: Michael Robinson's Dis-positioned Temporalities"

Elizabeth Kessler (Ursinus College), "The Failure of Photographic Memory: The Films of Robert Frank"

Rebekah Rutkoff (City University of New York), "The Unbroken Line: An Alternate Vision of Magic and Avant-garde Film"

Christine Sprengler (University of Western Ontario), "The 'Lumière Drive' in the Films of Mark Lewis"

**S7: Technology and Film History**

**Room: 7**

**Chair:** Heather Heckman (University of Wisconsin, Madison)

Hilde D'haeyere (University College Ghent), "Sennett-Color: "Nature's Reflection" in Mack Sennett Comedies 1930-1931"

Sanja Obradovic (York University), "History of 3D Cinema in the Soviet Union (1941-1991)"

Jocelyn Szczepaniak-Gillece (Northwestern University), "A Frame Is Not a Window: Demasking the American Movie Screen"

Heather Heckman (University of Wisconsin, Madison), "Did You Want to Reshoot That? : Color and Production Practice at Warner Bros, 1947-1957"

**S8: Reality TV**

**Room: 8**

**Chair:** Lawrence Nichols (Simon Fraser University)

Melissa Zimdars (University of Iowa), "Fat Acceptance TV?: Neoliberal Contradictions and Carnavalesque Spaces"

Catherine Harrington (Northwestern University), "Prison Life as Entertainment: *Lockup* and the Use of Prison 'Reality'"

Lindsay Giggey (University of California Los Angeles), "I Want to Be on Top: The Labor of Branded Celebrity on *America's Next Top Model: All Stars*"

Lawrence Nichols (Simon Fraser University), "'Sold, To a Large Audience': Reading *Storage Wars* and TV's Object-centered Genre"

**S9: Digital Concerns: From Technology to Education**

**Room: 9**

**Chair:** Mark Cooper (University of South Carolina)

Alice Maurice (University of Toronto), "RED, White, and Blue: Digital Cinema, Race, and *Avatar*"

Peter Flynn (Emerson College), "Behind the Screen: Film Projection in the Digital Age"

William Kistler (American University), "Im/Material: A Phenomenology of the Photon and the Digital Concern"

Mark Cooper (University of South Carolina), "The Old/New Politics of Digital Humanities"

**S10: Becoming Brazil: Cultural Memory and Reinvention**

**Room: 10**

**Chair:** Gustavo Furtado (Duke University)

Diego Costa (University of Southern California), "Brazil's New Crisis, New Media, New Symptoms: What Exactly Emerges When The Un-Emergeable Emerges?"

Molly McCourt (University of Wisconsin, Milwaukee), "Tupi or not Tupi?: Finding Cannibalism in Karim Ainouz's *Madame Sata*"

Gustavo Furtado (Duke University), "From the Debris of History: The Reinvention of Experience in Eduardo Coutinho's *Man Marked to Die* (1964-1984)"

**S11: Manmohan Desai: Referentiality, Authorship, and Stardom in Hindi Popular Cinema**

**Room: 11**

**Chair:** Swarnavel Eswaran Pillai (Michigan State University)

**Co-Chair:** Sushmita Banerji (University of Iowa)

**Respondent:** Meheli Sen (Rutgers University)

Swarnavel Eswaran Pillai (Michigan State University), "Manmohan Desai and Amitabh Bachchan: Star, Superstar, and the Multi-starrer"

Sushmita Banerji (University of Iowa), "Band-Baaja in the Background: Manmohan Desai's Music"

Dennis Hanlon (The University of St Andrews), "Referentiality in Manmohan Desai's Narratives: From Intertextuality to Hypertextuality"

**S12: Resistance in the Digital Age: Drones, Kill Switches, and Technologies of Protest**

**Room: 12**

**Chair:** Greg Siegel (University of California, Santa Barbara)

Daniel Greene (University of Maryland College Park), "'Drone Ethics, Protest Campaigns, and the Limits of the Human in Human Rights'"

Rhon Teruelle (University of Toronto), "Reignition: Young Activists Political Use of Social Media"

Alice Royer (University of California, Los Angeles), "'We Are All Scott Olsen': Occupy Oakland, YouTube, and Possibilities for Political Action in Activist Documentary"

Greg Siegel (University of California, Santa Barbara), "Preparing for National Cyber Emergency"

### **S13: New Masculinities**

**Room:** 13

**Chair:** Richard Letteri (Furman University)

John Alberti (Northern Kentucky University), "Realism Redefined: Improvising Masculinity in *Cyrus*"

Bradford Gyori (Tribeca Flashpoint), "Breaking Dad: AMC's *Breaking Bad* Reclaims Patriarchal Authority with a Vengeance"

Richard Letteri (Furman University), "Michelangelo Antonioni, Zhang Yimou, and the Persistence of Patriarchy"

### **S14: National Horrors**

**Room:** 14

**Chair:** Adam Lowenstein (University of Pittsburgh)

Sabine Henlin-Strømme (Independent Scholar), "'Out in Nature, Never Smart:' The Debunking of Romantic Nature in Two Contemporary Norwegian Horror Films."

Jessica Balanzategui (University of Melbourne), "Out of Joint and In-Between: The Uncanny Child in American, Japanese, and Spanish Horror Film"

Kerry Hegarty (Miami University Ohio), "Mexican Horror Director Carlos Enrique Taboada: A Critical Filmography"

Adam Lowenstein (University of Pittsburgh), "Horror and Ethnographic Surrealism: Jerzy Skolimowski's *The Shout* (1978)"



**S15:** Film/Digital Ontologies and Materialities

**Room:** 15

**Chair:** Matthew Stoddard (University of Minnesota)

Tamas Nagypal (York University), "From Interpassive to Interactive Cinema: A Genealogy of the Moving Image of Cynicism"

Matthew Noble-Olson (Brown University), "The Late Work of Cinematic Excess"

Kristopher Cannon (Georgia State University), "Rethinking Digital Ontology through Aesthetics of Failure"

Matthew Stoddard (University of Minnesota), "Film as Matter: On the New Materialism of Cinema"

**S16:** Researching Transnational Cinemas

**Room:** 16

**Chair:** Austin Fisher (University of Bedfordshire)

**Workshop Participants:**

Laurence Raw (Baskent University)

Mark Betz (King's College, London)

Rayna Denison (University of East Anglia)

Daniel Martin (Korea Advanced Institute of Science & Technology)

Steven Rawle (York St John University)

**S17:** Representations of Ghosts in Media and Popular Culture 2: Cinematic Hauntings

**Room:** 17

**Chair:** Murray Leeder (Carleton University)

Brian Hauser (Clarkson University), "High Hopes and the Chronotope of the Traumatized Space"

Jennie Carlsten (Queen's University, Belfast), "Encountering Loss: Ghosts and Cadavers in the Recent Irish Cinema"

Kerry McArthur (University of Calgary), "Séance and Cinema: the Films of Guy Maddin"

Linda McCarthy (Palomar College), "The Revisionist Japanese Horror Film: Toward an Understanding of the Post-Recessionary Japanese Identity"

**S18:** Personal History/National History

**Room:** 18

**Chair:** Mary Wiles (University of Canterbury)

Dina Khdair (DePaul University), "Negotiating Global Storytelling in Popular Hindi Cinema: Melodrama, Historical Realism and Cultural Politics in *My Name is Khan*"

Kwang Woo Noh (Korea University), "South Korean Women's Experience of Rapid Transformation in Two Films, *The Classic* and *My Mother, The Mermaid*"

April Pelt (University of Delaware), "Rethinking the Biopic"

Mary Wiles (University of Canterbury), "The Film Portrait of a New Zealand Storyteller: Gaylene Preston's *Home by Christmas*"

**S19:** Race and Religion in Early Cinema

**Room:** 19

**Chair:** Thomas Slater (Indiana University of Pennsylvania)

Phillip Maciak (University of Pennsylvania), "Forgetting the Present: Secularization and the Temporality of the Passion Play Film, 1898-1912"

Vassiliki Tsitsopoulou (Indiana University, Bloomington), "Silent Cinema and Levantinization"

Eden Osucha (Bates College), "Precarious Whiteness: Privacy Law and the Silent Era *White Slavery* Film"

Thomas Slater (Indiana University of Pennsylvania), "Feminist Orientalism: The Attack on Western Patriarchy in *The Red Lantern* (1918)"

**S20:** Historical Meta-criticism

**Room:** 20

**Chair:** Ryan Friedman (Ohio State University)

Dave Sagehorn (Northwestern University), "Inclusive Amateurism and *Popular Photography* in the 1950s"

Felipe Pruneda Senties (University of Pittsburgh), "Partners in Incest: The Ekphrastic Impulse in Mexican Film Criticism after the Golden Age"

Zachary Ingle (University of Kansas), "The Underground Meets Hollywood: The Early Film Criticism of Jonas Mekas"

Ryan Friedman (Ohio State University), "The Empire of the Screen: Utopianism, Gnosticism, and American Silent Cinema Writing"

**S21: New/Media/Archaeologies: Extensions and Interventions in Media Archaeology**

**Room:** 21

**Chair:** Laine Nooney (Stony Brook University)

Rory Solomon (Parsons the New School for Design), "Software Stratigraphy: Media Archaeology of/as the Stack"

Shannon Mattern (The New School), "Echoes and Entanglements: A Sonic Archaeology of the City"

Laine Nooney (Stony Brook University), "Materialist Methods for Mystery House(s): A Feminist Media Archaeology of Early Video Games"

Jacob Gaboury (New York University), "An Archeology of Uncomputable Numbers: Queer Media History"

**S22: Moving Screens: Public Art in the World Frame**

**Room:** 22

**Chair:** Isabel Arredondo (State University of New York, Plattsburgh)

Stephanie DeBoer (Indiana University), "Framing 'Shanghai eArts': Toward an Adequately Located and Networked Sense of New Media Place"

Helmut Klassen (York University), "Land|Slide: An Exhibition of Possible Futures"

Brettany Shannon (University of Southern California), "*Out the Window* in LA: Discoveries from the First-ever Video Art Interventions on Los Angeles Metro Buses"

Isabel Arredondo (State University of New York, Plattsburgh), "Multiple Screens, Moving Screens: Technology and Politics in the Second Phase of the New Latin American Cinema"

**S23: Workshop:** Writing with Video: Beyond the Illustrated Text

**Room:** 23

**Chair:** Virginia Kuhn (University of Southern California)

**Workshop Participants:**

Vicki Callahan (University of Southern California)

Catherine Grant (University of Sussex)

Michael Lachney (Rensselaer Polytechnic Institute)

Virginia Kuhn (University of Southern California)

Cheryl Ball (Illinois State University)

**S24:** New Approaches to Narrative

**Room:** 24

**Chair:** Ora Gelley (North Carolina State University)

Sara Shadkami (York University), "Storytelling for a Digital World"

Racquel Gonzales (University of California Irvine), "Between Film Noir and a Digital Space: Exploring Narrative Architecture in *L.A. Noire*"

Shakti Jaising (Drew University), "Camera-mediated Flaneurie: *Mumbai Diaries* and the Woman in the City"

Scott Ruston (Arizona State University), "This Is Your Brain on Narrative"

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